

Ouachita Baptist University

Scholarly Commons @ Ouachita

Honors Theses

Carl Goodson Honors Program

2001

Therapeutic Process or Final Product? Views of Artists Compared to Those of Art Therapists

Katy Durler

Ouachita Baptist University

Follow this and additional works at: https://scholarlycommons.obu.edu/honors_theses



Part of the [Art and Design Commons](#)

Recommended Citation

Durler, Katy, "Therapeutic Process or Final Product? Views of Artists Compared to Those of Art Therapists" (2001). *Honors Theses*. 111.

https://scholarlycommons.obu.edu/honors_theses/111

This Thesis is brought to you for free and open access by the Carl Goodson Honors Program at Scholarly Commons @ Ouachita. It has been accepted for inclusion in Honors Theses by an authorized administrator of Scholarly Commons @ Ouachita. For more information, please contact mortensona@obu.edu.

SENIOR THESIS APPROVAL

This Honors thesis entitled

“Therapeutic Process or Final Product?
Views of Artists Compared to Those of Art Therapists”

Written by

Katy Durler

And submitted in partial fulfillment of the

Requirements for completion of the

Carl Goodsen Honors Program

Meets the criteria for acceptance

And has been approved by the undersigned readers

Thesis Director

Second Reader

Third Reader

Honors Program Director

November 15, 2001

Therapeutic Process or Final Product?

Views of Artists Compared to Those of Art Therapists

Katy Durler

Ouachita Baptist University

Therapeutic Process or Final Product?

Views of Artists Compared to Those of Art Therapists

When someone approaches a piece of art, it is difficult to speculate by what standards the person evaluates the work. Surely people's backgrounds and personal tastes affect their reaction to a particular art piece, but suppose that a person evaluated art every day as part of his or her career. Do the standards of the job affect the person's method of evaluating art outside the office? Two professions that focus on the evaluation of art are art education and art therapy. In order to better understand the two fields in question, a basic knowledge of the development of expressionism in art and the subsequent development of art therapy should be considered.

Art has always been inspired by an artist's personal interpretation, from Michelangelo's interpretation of creation on the ceiling of the Sistine Chapel to Jackson Pollock's interpretation of paint and composition. Since the end of the nineteenth century, the art community has considered the expressive quality of artwork rather than only the technical talent of the artist. The Impressionist movement was a radical break from the accepted ideals of realism and beauty. Monet, Renoir, and Manet, although popular today, were shunned by the elite Paris Salon and degradingly referred to by critic Louis Leroy as "Impressionists" because of the "haphazard and half-finished character" of their paintings (Britt, 1999, pp. 7, 10).

psyche. Jung's theory of a universal unconscious continued to add to this curiosity of the unknown mind (Wadeson, 1980).

Not coincidentally, pioneers in art therapy list expressive artists such as Van Gogh, Munch, and Klee as most inspiring their interest in art (Feen-Calligan

A large, empty rectangular area with a light gray background, intended for a drawing or artistic expression. The area is bounded by a thin gray line and contains no text or markings.

Art therapists examine therapy-based art with special emphasis on the therapeutic process of its production, whereas most artists tend to view finished products of other artists, often without observing the process involved. Because of the differences in the fields of art and art therapy, the professionals in the two fields might approach a piece of fine art with different standards. In my hypothesis, I asserted that members of the art therapy profession would place more value on the therapeutic process of art production, whereas members of the art profession would emphasize the final product over the therapeutic process.

Method

In my study I surveyed members of the art and art therapy professions with a questionnaire designed to measure these professionals' approaches to art. These surveys were sent to professionals teaching within their field in undergraduate and graduate programs at universities across the country. I obtained art therapy professors' addresses from a listing of programs approved by the American Art Therapy Association (American Art Therapy Association, 2000); I then matched these programs for location and size with fine arts programs. I sent surveys to 47 programs in art therapy and 46 programs in fine art, for a total of 93 surveys. I included a letter with each survey that explained the nature of my survey without indicating the two professional groups being compared (see Appendix 1). The surveys were identical except for the instructions that explained to the participants that they should respond with their view of art in general, not only the art of art therapy clients or their own art,

respectively. Out of the total 93 surveys mailed, 46 were completed and returned; 29 respondents were from the art therapy group, and 17 were from the art group.

I began the survey (see Appendix 2) with 14 statements, which the participants rated on a scale of 1 to 5 based on their level of agreement with the statement. The number 1 indicated *strong agreement*; 2, *agreement*; 3, *uncertainty*; 4, *disagreement*; and 5, *strong disagreement*. Seven of these statements (numbers 2, 3, 7, 9, 10, 12, 13) leaned toward the therapeutic process of art, and seven (numbers 1, 4, 5, 6, 8, 11, 14) emphasized the final product. Following these statements was a direct scale in which each participant rated their opinion of the importance of the therapeutic process and the final product of art on separate scales of 1 (*not important*) to 9 (*very important*). Finally, the participants were given room to elaborate on their responses with an open-ended question asking which aspect (therapeutic process or final product) they viewed as most important in evaluating fine art and how they believed that the two aspects should be balanced.

Results

The results of the survey were evaluated using a statistics computer program called Stat-Star designed for analysis of such data (MacDougall 1995). For each statement in the questionnaire, I have given means (M) to show the average of each group's scores, standard deviations (SD) to show the variability within each group, and the probability of chance (p) to show the likelihood of the results occurring as they did by chance. I have also included the t-value (t) for

each comparison, a statistical ratio of the means to the standard deviations, from which the probability of chance was obtained. In parentheses with this t-value are the degrees of freedom, or the number of responses to the statement being evaluated. In order to differentiate between the statistical results of the two groups, the subscript abbreviations "A" and "AT" represent "artists" and "art therapists," respectively.

Objective Statements

Therapy-based statements. Statement 2, the first therapy-based statement on the survey, yielded statistically significant results, indicating the disagreement of the two groups. The statement read, "Art usually reflects in some way the artist's thoughts or feelings at the time of its production." On average, the art therapy group agreed with this statement more strongly than did the art group ($M_A = 1.71$, $SD_A = 0.57$; $M_{AT} = 1.24$, $SD_{AT} = 0.43$), $t(44) = -3.06$, $p = 0.0037$. One art professor agreed with the statement but added a disclaimer that "not all art is therapy." The art therapist group, however, tended to have other feelings on this issue. One art therapist who strongly agreed with the statement explained that "in viewing art, the therapeutic process is inseparable from the product because the product becomes a document or record of that process."

Another statistically significant statement (# 3) read, "I believe art can reveal the unconscious thoughts of the artist." Art therapists agreed with this statement more strongly than the artists ($M_A = 1.71$, $SD_A = 0.67$; $M_{AT} = 1.28$, $SD_{AT} = 0.52$), $t(44) = -2.39$, $p = 0.021$. With such consistency within each groups' responses, the results of this statement's ratings yielded a small probability of

chance and therefore a statistically significant difference between the two groups.

The survey's next therapy-based statement (# 7) read, "The process of the art production is just as important as the final product." This statement showed both the artists and the art therapists agreeing quite strongly with the statement ($M_A = 1.71$, $SD_A = 0.96$; $M_{AT} = 1.86$, $SD_{AT} = 1.14$), $t(44) = 0.47$, $p = 0.64$. Because the two means were so similar and because there was so much variance in the ratings within each group, the results of this statement did not indicate a statistically significant difference between the two groups' responses.

Statement 9 indicated relative agreement from both artists and art therapists with no statistical significance ($M_A = 2.75$, $SD_A = 1.30$; $M_{AT} = 2.63$, $SD_{AT} = 1.16$), $t(41) = -0.31$, $p = 0.76$. The statement read, "I think good art is expressive of the artist's personal feelings."

Another statement that evoked much agreement from both the artists and the art therapists was statement 10, which read, "Even people who are not artists can benefit from the creative aspect of art production." The similarity in the two means and the high variance are evident in the high probability of chance, revealing no statistically significant differences in the responses of the two groups ($M_A = 1.41$, $SD_A = 0.69$; $M_{AT} = 1.17$, $SD_{AT} = 0.46$), $t(44) = -1.38$, $p = 0.18$.

One therapy-based statement (#12) that showed much disagreement regarded the criteria for an art piece's excellence including the personal expression of the artist at the time of its production. The statement read: "The excellence of a piece of art should take into account the personal expression of

the artist.” The artists disagreed with this statement more than the art therapists ($M_A = 3.67$, $SD_A = 1.14$; $M_{AT} = 2.71$, $SD_{AT} = 1.06$), $t(41) = -2.67$, $p = 0.01$. These results indicate a statistically significant difference between the responses of the two groups. One artist commented that he found it “extremely difficult to not appreciate art works only for their finished product. I see them mostly as products and rarely expressions.” Art therapists, on the other hand, agreed more strongly with this statement. Some art therapy respondents noted the importance of the therapeutic process as it may be evident in evaluating a finished piece of artwork. One respondent wrote, “If I were to consider purchasing a piece, it would need to resonate on an emotional level with my inner world.” Other art therapists noted a precise distinction between the therapeutic process of art and the final product, much in the same way that most of the artists responded. Another art therapy respondent wrote, “I think there's a clear difference between art produced in therapy and the production of fine art. While both may be therapeutic or personally expressive, I would never evaluate, discuss, or view the two types in the same way.”

The two groups' responses to the very simple statement, “Art production can be therapeutic” indicated strong statistical significance ($M_A = 1.63$, $SD_A = 0.48$; $M_{AT} = 1.14$, $SD_{AT} = 0.35$), $t(43) = -3.82$, $p = 0.0004$. The art therapists agreed more strongly with this thirteenth statement than did the artists. One artist who agreed with the statement elaborated on this issue. “The purpose and process of art is not necessarily therapeutic unless it is art therapy. Art may be made with all good intention yet still not be good art.” An art therapist, who

strongly agreed with the statement, offered a different opinion. "Whatever the perceived aesthetic quality of the product, form and content give valuable info and guide the process in the most therapeutically beneficial direction."

Product-based statements. The first statement of this questionnaire read, "An art piece's success is determined by the opinions of others." Artists and art therapists both disagreed with this product-based statement ($M_A = 3.65$, $SD_A = 1.41$; $M_{AT} = 4.14$, $SD_{AT} = 0.83$), $t(43) = 1.45$, $p = 0.15$. One artist, who strongly disagreed with the statement, commented that although art's success is not in the hands of others, "it always feels that way." Another artist, who agreed with the statement, elaborated "academic, formal art is evaluated by the formal success of the object being produced and evaluation by comparison to the professional arena." With a high probability of chance, this statement showed no statistically significant difference in the responses of the two groups.

Statement 4 met with a variety of responses from both groups, and therefore the results were not statistically significant. It asserted "The success of an art piece should be based on the viewer's reaction to the finished work without any explanation from the artist." On average, both artists and art therapists slightly disagreed with the statement, though there was a great variance in the responses of the two groups ($M_A = 3.06$, $SD_A = 1.51$; $M_{AT} = 3.57$, $SD_{AT} = 1.18$), $t(42) = 1.21$, $p = 0.23$.

The next product-based statement produced even more variety within the responses of the two groups, so the results indicated even lower statistical significance. The fifth statement read, "Today's art is created for the viewer

more so than the artist himself/herself." Once again, both artists and art therapists disagreed with this statement, although more strongly than with the previous statement ($M_A = 3.87$, $SD_A = 1.02$; $M_{AT} = 3.64$, $SD_{AT} = 0.85$), $t(41) = -0.75$, $p = 0.46$.

Statement 6 indicated similar variety within the groups' responses. The statement read, "I think it is possible for art to be produced in a detached manner, not in any way expressive of the artist's personality." The results indicated no statistically significant difference between the two groups responses ($M_A = 3.00$, $SD_A = 1.41$; $M_{AT} = 3.48$, $SD_{AT} = 1.19$), $t(44) = 1.21$, $p = 0.23$. One art therapist elaborated on this issue of the possibility of detached creation in relation to the quality of the finished piece. "For some seasoned technical artists, I think the production of a finished product can be a rote exercise, not touching the emotions of the artist. I tend to be not as responsive emotionally to those art works, even though they may be brilliantly executed."

The single product-based statement with statistically significant results was the eighth statement, which read, "I personally evaluate art based on the finished product rather than the artist's expression during its production." The art group agreed with this statement more than the art therapists, indicated by a strong statistical difference in the two groups' responses ($M_A = 2.07$, $SD_A = 0.96$; $M_{AT} = 3.48$, $SD_{AT} = 1.20$), $t(39) = 3.72$, $p = 0.0006$. One art therapist who disagreed with the statement said that the two aspects were related. "One sees the product, but it is a result of the process, so they are not really separate entities." Many of the artists preferred to elaborate with their own thoughts on

this statement. One artist, who agreed with the statement, said, "It all depends on the intent. Some people produce art for the finished product. Others are more involved in the process." Another artist who also agreed with the statement offered a very different opinion. "Art is evaluated in the larger context of a given culture," she asserted, "not in terms of therapeutic self-help or even a finished product."

Statement 11 showed agreement between the two groups' responses. This statement read, "The artist's experiential benefit from creating a piece of art does not determine its greatness." Both groups moderately agreed with this statement ($M_A = 2.06$, $SD_A = 1.03$; $M_{AT} = 2.10$, $SD_{AT} = 1.16$), $t(43) = 0.12$, $p = 0.91$. Because these results were so similar and there was such variation within each group, this statement indicated no statistically significant difference between the responses of the artists and art therapists.

The last of these objective statements read, "Most people who view art appreciate the final art product more than the process of its production." Both groups tended to agree with this statement ($M_A = 2.17$, $SD_A = 1.04$; $M_{AT} = 2.00$, $SD_{AT} = 0.53$), $t(44) = -0.75$, $p = 0.46$. With such a high probability of chance, the results of this statement showed no statistical significance between the two groups' responses.

Objective Scales

Interestingly, analysis of the final two objective scales revealed a highly significant difference between the two groups' views on the importance of "the therapeutic process of art production." Art therapists placed great value on the

therapeutic process, whereas artists tended to give less consideration to this aspect of art ($M_A = 4.57$, $SD_A = 2.76$; $M_{AT} = 8.33$, $SD_{AT} = 1.03$), $t(37) = 5.89$, $p < 0.00001$. With such a small probability of chance, this objective scale indicated a statistically significant difference between the two groups' ratings. Both groups, however, placed great importance on "the final product in the production of art" ($M_A = 7.60$, $SD_A = 2.27$; $M_{AT} = 6.97$, $SD_{AT} = 2.12$), $t(42) = -0.90$, $p = 0.37$. With ratings this similar, the probability of chance for this statement's results indicated no statistically significant difference between the two groups' responses.

Further analysis of these two final scales together indicated more significance than the results of the two statements separately evaluated. By comparing each group's mean rating of the significance of the therapeutic process of art to their mean rating of the significance of the final product, a great difference is immediately noted. For example, comparing the artists' ratings of the therapeutic process of art to their own ratings of the final product of art indicated strong statistical significance ($M_{A-TP} = 4.57$, $SD_{A-TP} = 2.76$; $M_{A-FP} = 7.60$, $SD_{A-FP} = 2.27$), $t(28) = 3.17$, $p = 0.0068$. These results show a great difference between the great importance artists attribute to the final product of art in contrast to the lesser importance they attribute to the therapeutic process.

The same sort of significance was revealed in analysis of the art therapists' ratings, but with reversed importance. When comparing their average rating for the importance of the therapeutic value of art to their mean score for the importance of the final product, a statistical significance is very apparent

($M_{AT-TP} = 8.33$, $SD_{AT-TP} = 1.03$; $M_{AT-FP} = 6.96$, $SD_{AT-FP} = 1.97$), $t(46) = -2.91$, $p = 0.008$. Not surprisingly, these results reveal the significantly higher level of importance the art therapists ascribed to the therapeutic value of art production.

In a final analysis of these two scales, a significant difference can be seen in a comparison of the difference between the artists' two average ratings and the difference between the art therapists' two average ratings. By subtracting each participant's individual score for the therapeutic value of art from his or her score for the final product, a series of differences was established, which could then be averaged to find the mean difference for each group. A positive mean indicated more importance placed on the therapeutic process, whereas a negative mean indicated more importance placed on the final product. These results revealed a significantly larger gap between the artists' ratings of the significance of the final product and their ratings of the importance of the therapeutic nature of art ($M_A = -3.03$, $SD_A = 3.58$; $M_{AT} = 1.38$, $SD_{AT} = 2.27$), $t(37) = 4.58$, $p = 0.00005$. The art therapists were more likely than the artists to give a similar score to the two aspects of art. Also, the artists placed greater importance on the final product, indicated in their negative mean difference. The art therapists, however, valued the therapeutic process over the final product, reflected in their positive mean difference.

Opinion Questions

In the open-ended section of the questionnaire, participants had the opportunity to elaborate on their answers and explain their opinions. These final questions read, "Which, in your opinion, is more significant in evaluating art: the

therapeutic process of its production, or the finished product? How do you balance the two aspects when viewing a finished piece of artwork (apart from art therapy clients/your own)?" One art therapist responded, "For me as a *viewer* (of fine art), I prize work that conveys psychological as well as formal integrity. One without the other is too often empty." Although some participants indicated their views of the importance of the therapeutic process in art production, others placed more value in the final product. "The therapeutic process has importance perhaps to *some* artists," stated one artist, "and no importance to the viewer or to me when viewing a finished work of art. One cannot as a viewer really experience the process because it is in fact over; in my judgment 'therapeutic process' is an extremely limited term when trying to analyze one's experience when viewing great art."

Other respondents avoided choosing one aspect over the other, focusing on both as important to the production of art. One art therapist noted, "What I am most interested in is when the two aspects come together. . . . If I am really in touch with my creative process and have developed enough skill in allowing its expression, I find that my art production reaches a certain aesthetic level of communication to a viewer that feels both 'successful' to me as art *and* successful to a viewer who is moved by this product aesthetically." An artist responded with a similar opinion, valuing both aspects, but within different contexts. "In making art I am more concerned with process than product. . . . When viewing an artwork I'm only interested in the work -- not the artist."

A wide range of responses was collected from this open-ended question, indicating a variation of opinions on a continuum rather than two or even three separate ways of thinking. Though this variance cannot be documented with statistics, the responses of those quoted earlier indicate the participants' opinions on the issue of the value of therapeutic process and final product in art production.

Discussion

The results of this study revealed some tendencies that I expected and that were in accordance with my hypothesis and some tendencies that were somewhat surprising. As I had initially suggested, the art therapists responded with more agreement to the therapy-based questions than did the artists, creating great difference between the two groups' scores for these statements. This difference is further shown by the fact that four out of the five statements with statistically significant results had been designed to appeal to those favoring the therapeutic process. Because the therapy-based questions showed more contrast between these two groups, the results of the survey indicate more significant difference in these professionals' ratings of the importance of the therapeutic process of art. The product-based statements showed little significance, and therefore the two groups tend to view this aspect of art with similar importance.

Although the therapy-based statements revealed more difference between the groups, the art-based statements elicited more disagreement from both groups in general, contrary to my expectations (see Appendix 3). This

widespread disagreement may be attributed to the wording of the specific statements, but it could also indicate a third criterion by which to evaluate art: the technical process of the art production, or the method by which it is created. Many of the respondents, especially the artists, referred to the process as highly important in their critique of an art piece and therefore might object to an exclusively product-based statement. One artist elaborated, "I believe the process in general (analysis, problem solving, decisions made, etc.) to be equally important to the final product. . . . The therapeutic process may be an important component of why a person makes art and how. But, this process has little to do with the value of the work as a product of the art's worth to the viewer." Because the product-based statements emphasized the importance of only the final product, these statements may have unintentionally excluded the aspect of the technical process of art production.

Knowing that there is a difference between artists and art therapists concerning the value of the therapeutic process of art production, many other evaluation criteria could also be examined through similar surveys. Further research related to this topic may study the relationship between artists and art therapists in their views of the relative value of the technical process of art production in relation to the finished product. In a follow-up survey, I would organize a series of statements with three aspects of art production: the final product, the therapeutic process, and the technical process. Again, these surveys would be sent to artists and art therapists to obtain their opinions on the issue. By examining the three aspects together, the value of the therapeutic

process or final product as documented in these results might shift in the presence of the new criterion of the technical process. Based on the limited elaboration I received on this subject, both groups seem equally likely to place great importance in this aspect of art production, yet this hypothesis remains undocumented. I would also speculate that the value of the technical process would be negatively correlated with the value of the therapeutic process, so that each respondent would value one more strongly than another. With the consideration of this third criterion, I also hypothesize that there would be even more variance within the two groups' responses.

This study provides an introductory look into how various professionals approach artwork. Based on the results of the survey, significant differences do exist between the criteria artists use to evaluate fine art in contrast to the criteria used by art therapists. Artists tend to focus more on the finished piece of art, whereas art therapists are more apt to consider the therapeutic process of the art production. A third criterion, technical process, became evident through analysis of the surveys. These results may prove helpful to artists in understanding the audience they wish to reach or in explaining some of the reasons why certain groups appreciate certain artistic styles. This research may also generate further research about various professionals' criteria for quality artwork, as suggested earlier. Although such a topic is very subjective and therefore difficult to study, the results of this survey indicate a clear difference between artists' and art therapists' views on art. The therapeutic process and the final product may just begin to encompass the criteria other professionals may use to evaluate artwork.

More in-depth research may help in understanding this subjective aspect of art evaluation.

References

- American Art Therapy Association. (1999). *Information and membership* [Brochure]. Mundelein, IL: Author.
- American Art Therapy Association. (2000). *Art therapy educational program list 2001-2002* [Brochure]. Mundelein, IL: Author.
- Britt, D. (1999). *Modern art: Impressionism to post modernism*. New York: Thames & Hudson.
- Feen-Calligan, H., & Sands-Goldstein, M. (1996). A picture of our beginnings: the artwork of art therapy pioneers. *American Journal of Art Therapy*, 35(2), 43-60.
- MacDougall, J. M. (1995). Stat-Star (3rd Ed.) [Computer software]. Palm Harbor, FL: Academy Software.
- Ruhrberg, K. (2000). Painting. In I. E. Walther (Ed.), *Art of the 20th Century*, (pp. 7-399). London: Taschen.
- Wadeson, H. (1980). *Art psychotherapy* New York: John Wiley & Sons, Inc.

Bibliography

- Allen, P., & Gantt, L. (1992) Guidelines for getting started in research. In H. Wadeson (Ed.), *A guide to conducting art therapy research* (pp. 25-29). Mundelein, IL: The American Art Therapy Association.
- Knapp, N. (1992). Ethics in research with humans. In H. Wadeson (Ed.), *A guide to conducting art therapy research* (pp. 39-51). Mundelein, IL: The American Art Therapy Association.
- Knapp, N. (1992). Historical overview of art therapy research. In H. Wadeson (Ed.), *A guide to conducting art therapy research* (pp. 7-13). Mundelein, IL: The American Art Therapy Association.
- Kramer, E. (1971). *Art as therapy with children*. New York: Schocken Books.
- Laing, J. (1984). Art therapy in prisons. In T. Dalley (Ed.), *Art as therapy: An introduction to the use of art as a therapeutic technique* (pp. 140-156). London: Tavistock Publications.
- Malchiodi, C. A. (1992). Minimizing bias in art therapy research. In H. Wadeson (Ed.), *A guide to conducting art therapy research* (pp. 33-38). Mundelein, IL: The American Art Therapy Association.
- Rhyne, J. (1992). How ideas are generated for research. In H. Wadeson (Ed.), *A guide to conducting art therapy research* (pp. 15-24). Mundelein, IL: The American Art Therapy Association.
- Robinson, J. P., & Shaver, P. R. (1973). *Measures of social psychological attitudes*. Ann Arbor, MI: Institute for Social Research.
- Rubin, J. A. (1999). *Art therapy: An introduction*. Philadelphia: Brunner/Mazel.
- Wadeson, H. (1976). The impact of the seclusion room experience. *The Journal of Nervous and Mental Disease*, 163, 318-328.
- Wadeson, H. (1992). Methodological problems and some solutions specific to art therapy data. In H. Wadeson (Ed.), *A guide to conducting art therapy*

research (pp. 93-106). Mundelein, IL: The American Art Therapy Association.

Wadeson, H. (1995). *The dynamics of art psychotherapy*. New York: John Wiley & Sons, Inc.

Waller, D. (1984). A consideration of the similarities and differences between art teaching and art therapy. In T. Dalley (Ed.) *Art as therapy: An introduction to the use of art as a therapeutic technique* (pp. 1-14). London: Tavistock Publications.

Waller, D., & James, K. (1984). Training in art therapy. In T. Dalley (Ed.), *Art as therapy: An introduction to the use of art as a therapeutic technique* (pp. 191-201). London: Tavistock Publications.

Appendix 1

January 30, 2001

Katy Durler
OBU Box 3301
410 Ouachita St.
Arkadelphia, AR 71998

Dear Sir or Madam:

I am currently an undergraduate student at Ouachita Baptist University working on my honors thesis, a project with which I am requesting your assistance. As a studio art major and psychology minor, I have been interested in the ways in which people interact with art. My current research concerns different professionals' views of art, comparing the responses for any significant similarities or differences therein. Enclosed you will find a questionnaire I have designed to study this aspect of art. Please take the time to fill out this brief survey and return it to me in the enclosed envelope by February 28th.

If you would be interested in seeing the results of this research study, please mark the appropriate box at the end of the questionnaire. Feel free to elaborate by writing your own comments or feedback on the survey. Thank you for your cooperation and support; I appreciate your time.

Sincerely,

Katy Durler

Appendix 2

Name and Title: _____

College/University: _____

Degree(s) and/or professional history: _____

Address (optional): _____

1	2	3	4	5
Strongly Agree	Agree	Uncertain	Disagree	Strongly disagree

Rate the following statements based on your theory of art (beyond just your own) using the scale above.

- ___ 1. An art piece's success is determined by the opinions of others.
- ___ 2. Art usually reflects in some way the artist's thoughts or feelings at the time of its production.
- ___ 3. I believe art can reveal the unconscious thoughts of the artist.
- ___ 4. The success of an art piece should be based on the viewer's reaction to the finished work without any explanation from the artist.
- ___ 5. Today's art is created for the viewer more so than the artist himself/herself.
- ___ 6. I think it is possible for art to be produced in a detached manner, not in any way expressive of the artist's personality.
- ___ 7. The process of the art production is just as important as the final product.
- ___ 8. I personally evaluate art based on the finished product rather than the artist's expression during its production.
- ___ 9. I think that good art is expressive of the artist's personal feelings.
- ___ 10. Even people who are not artists can benefit from the creative aspect of art production.
- ___ 11. The artist's experiential benefit from creating a piece of art does not determine its greatness.
- ___ 12. The excellence of a piece of art should take into account the personal expression of the artist.
- ___ 13. Art production can be therapeutic.
- ___ 14. Most people who view art appreciate the final art product more than the process of its production.

Appendix 2 (cont'd)

Rate the significance of the following aspects of art as very important (9) to not important (1).

-- the therapeutic process of art production

1 2 3 4 5 6 7 8 9

-- the final product in the production of art

1 2 3 4 5 6 7 8 9

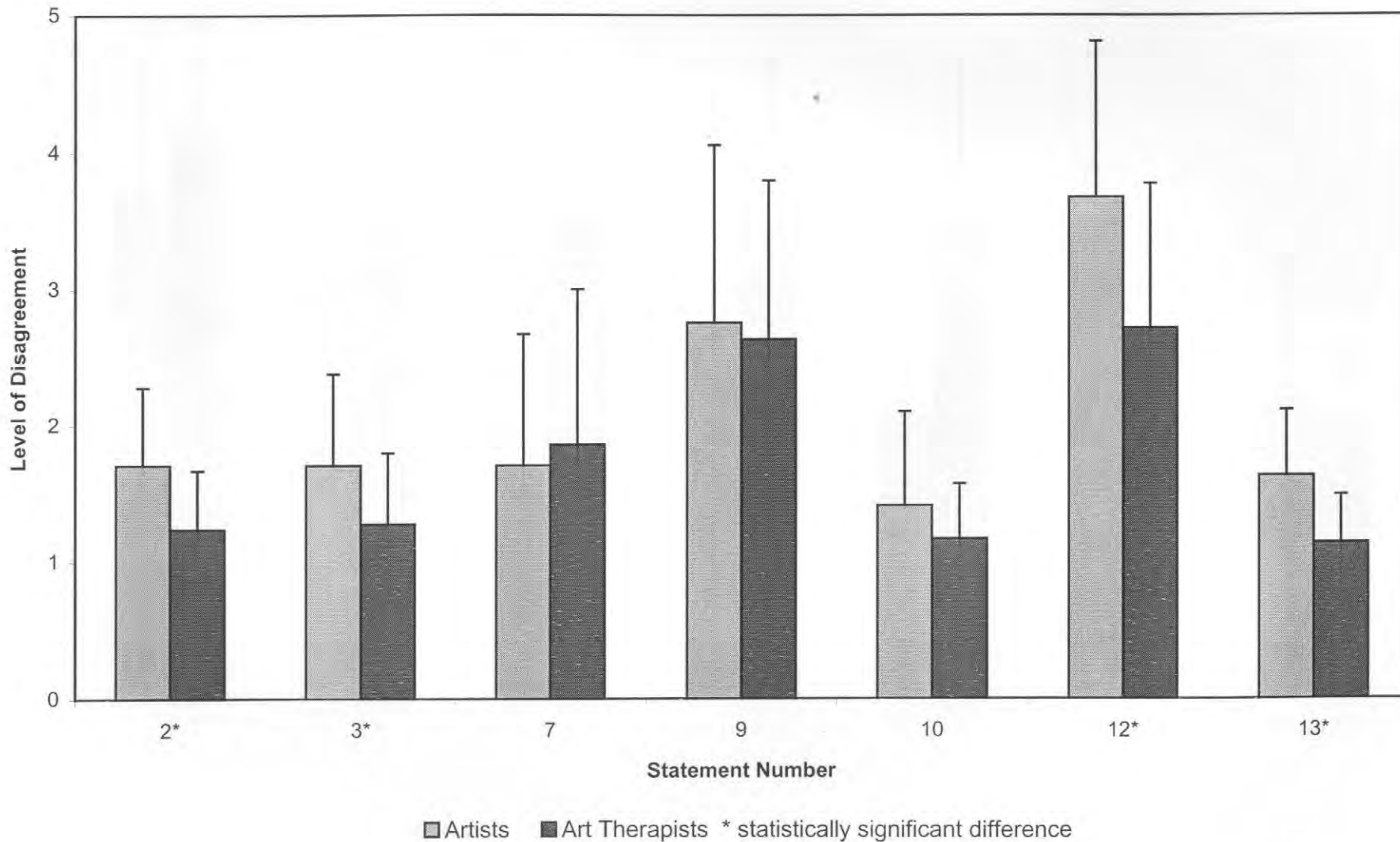
Which, in your opinion, is more significant in evaluating art: the therapeutic process of its production, or the finished product? How do you balance the importance of the two aspects when viewing a piece of artwork (apart from your own)?

Please check here if you would like to receive the results of this questionnaire. ____

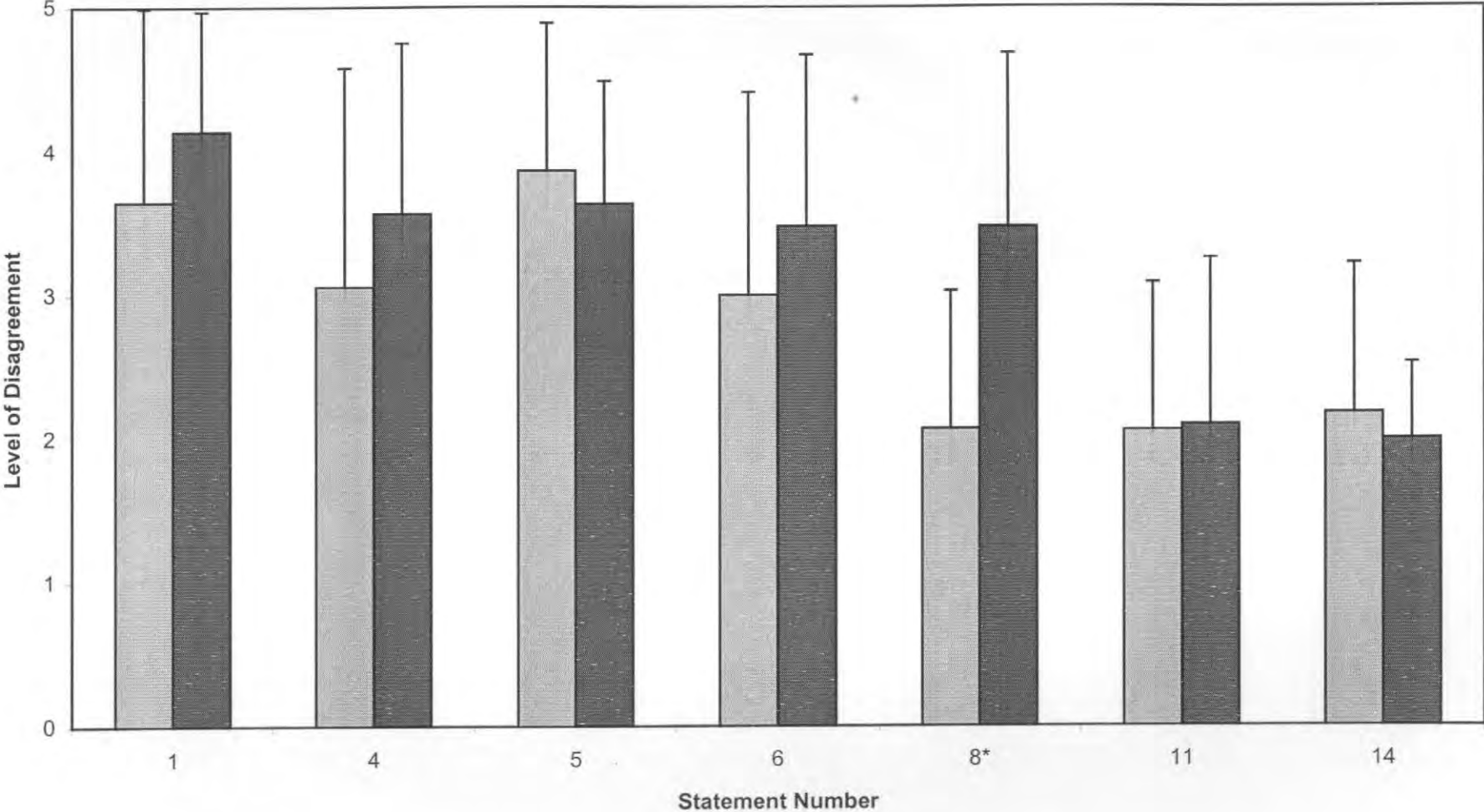
(If so, please make sure to write your address in the space provided on the first page.)

Return to: Katy Durler, OBU Box 3301, 410 Ouachita St., Arkadelphia, AR 71998

Responses to Therapy-Based Statements



Responses to Product-Based Statements



■ Artists ■ Art Therapists * statistically significant difference