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Photographic Practice

An Exploration into the Working Methods of Five New Zealand Photographers

A thesis presented in fulfillment of the requirements for the degree of

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Wayne Barrar



Esther Bunning



Rachael Hale



Ian Robertson



Jono Rotman



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Abstract

Each participant's photographic practice is explored in relation to their individual background, their working environments, their sourcing and development of concepts and final usage, production and display of images. Analysis and discussion of ethnographic information is underpinned by theories of creativity and communication.

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Volume Two contains complete transcripts of interviews undertaken with research participants. (This volume is separate from the main thesis and is available on a CD, which can be found in the back cover of the thesis).

Appendix N	Transcript of Stage One Interview with Wayne Barrar
Appendix O	Transcript of Stage One Interview with Esther Bunning
Appendix P	Transcript of Stage One Interview with Rachael Hale
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Introduction

Background and significance

My undergraduate research (*Work in Progress: the Process of Creativity*) explored and documented different ways in which creative people work. The research explored the creative processes of two artists, focusing on where their initial ideas came from; how these ideas were developed; how a final result was reached; and what methods worked more effectively for which artist. I selected artists who used a variety of creative processes to create their final pieces of work. John Calvert, a sculptor who was working on a commissioned piece for the Lower Hutt City Council (to be placed on the Petone foreshore), and Robert McLeod, a well-known painter and art teacher working on a new series of paintings. It became clear that both artists had a similar overall process. Each developed concepts and ideas in the form of sketches or other similar works and displayed these sketches in their environment. However, each artist displayed a unique approach to the development of their ideas, the materials they used, the skills they possessed, the environment they worked in and who they worked with. This project illustrated the diversity of the processes that creative people use to achieve their final work. Examples of this work are available online (www.origindesign.co.nz/originart/frankie_rouse).

In this study I examine the photographic practice of five New Zealand photographers. *Photographic Practice: The Working Methods of Five New Zealand Photographers* explores the role that creativity and communication play in these photographers' photographic work. Theories relating to creativity and communication are used in order to analyse the ethnographic material. It is not the purpose of this research to define creativity and communication, rather the ideas underpinning these terms are used to discuss the ethnographic research and elucidate the photographers' practice.

Although there exists many definitions, to pinpoint creativity is problematic. As Edwards describes "...we still have no generally accepted definition of creativity – no general agreement on what it is, how to learn it, or if, indeed, it can be learned or taught." (Edwards, 1987, p. 2).

Creativity is often described as an insight that occurs in the mind of 'special' individuals. However, many theorists share a common view that creativity emerges from normal problem-solving efforts that depend on conscious thought processes and that it can be learned or enhanced to some degree (Weiten, 1995, 368).

Weiten states, "Creativity involves the generation of ideas that are original, novel, and useful. Creative thinking is fresh, innovative, and inventive." "Creative ideas come from a deep well of experience and training in a specific area" (Weiten 1995, p. 368). This is reinforced by Weisberg who states that, "...major creative achievements generally are logical extensions of existing

ideas, involving long, hard work and many small, faltering steps forward" (Weiten 1995, p. 368). Similarly Edwards adds, "A creative person is one who can process in new ways the information at hand...all need some knowledge of the techniques of their crafts." (Edwards, 1979, p. 26). Interestingly this is further emphasised by Albrecht who states, "Creativity should be an everyday skill. The fact is that everyone can think and behave creatively..." (Albrecht, 1987, p. 65). It is upon these broad views that the practice of the participants will be explored.

The following chapters examine the photographers, their working environments and working methods including their output and intended communication. These areas are explored separately in each chapter and then certain aspects are combined for discussion in the final chapter.

The first chapter begins by introducing the participating photographers and discusses how various aspects of their lives relate to their photographic successes.

Chapter Two looks at the participating photographers' working environments and examines these in relation to theoretical texts regarding creativity and the creative process, considering what makes these environments successful for them and how this aids in their processes.

Chapter Three focuses on analysis of the ethnographic research in relation to idea generation and development.

In Chapter Four, aspects of the photographers' processes, production and evaluation of their work are discussed and analysed using theories relating to the creative process.

Chapter Five introduces communication theory in an examination of photography's ability to communicate visually. This chapter looks at the variety of contexts used by the participating photographers and their choices for the most appropriate communications to particular audiences. The relationships between the ideas being communicated and their relationships to the media and methods used are also explored.

Finally, Chapter Six explores theories relating to the creative personality and the participating photographers' practice and discusses the inter-relationships that exist between the ideas discussed in this final chapter and the proceeding chapters.

Research aims

Drawing upon theories of communication and creativity, this research examines the significance of working environments, individual interests and social backgrounds of five New Zealand photographers in relation to their photographic practice.

The research method

Photo-ethnography

This study has adopted a photo-ethnographic approach. Photography is a powerful medium for research and ethnography is based around participant observation. Both are significant to this study. Anthropologists often work to establish friendships, relationships and trust and try to understand their subjects' points of view.

Researchers working within an ethnographic practice base their methods around participatory observation to understand the cultural context. This requires involvement with the subject and the situation and is a process of collaboration. This can be considered participatory in the sense that "you are a participant in another culture's typical events, you can use your own experience as a part of the study" (Harper, 1987, p. 7).

Ethnographers acknowledge subjective interpretation, and ethnography treats photography as a viable form of research in itself (Emmison 2000, 26). This visual text is a form of exploration and allows the researcher to record aspects of a situation before being fully aware of their significance to the research. Photographers can capture an image and then find out what ideas the image is communicating about the subject (Emmison 2000, 26), which can then also lead to additional verbal exploration.

In order to understand and record aspects of the participants' photographic practice, visual research and interviews were undertaken. The process involved in gaining research approval, as well as the methods used to undertake the research, are outlined below. The ethnographic research methodology is appropriate to this research and photography plays a significant role in the information gathering and communication process.

The participants – Selecting, approaching and gaining approval

To obtain a diverse sample, a list of photographers was made and grouped into areas of photographic practice such as commercial, fine arts, wedding and portraiture. This was completed to ensure an even distribution over the separate areas of practice. The names on the list were obtained through discussions with others in the photographic industry. Initially ten photographers were approached but only five decided to participate in the research project. The final number of participants limited the research to a manageable size while ensuring the generation of meaningful data to meet research aims.

Potential participants were emailed an introductory letter (Appendix A). If no response was received from the initial email, then the introductory letter was posted. Potential participants who had not responded at this point received a telephone call from the researcher who introduced herself and the research topic (as outlined in the initial letter). A copy of the information sheet for Stage one interviews (Appendix B) was then posted to the participants unless they stated they did not want to participate.

Five of the ten photographers approached agreed to participate. Of the five who did not agree, two did not respond, so to avoid annoying them, the researcher decided not to pursue further contact. One agreed, then cancelled due to time constraints and work pressures, a recurring theme found in the research, and one did not respond after agreeing to do so.

The five photographers who agreed to participate were Wayne Barrar, Esther Bunning, Rachael Hale, Ian Robertson and Jono Rotman.

Before conducting the research it was necessary for the researcher to gain approval from the Massey University Ethics Committee and from the participants themselves. It was also necessary to gain approval from other people photographed while undertaking the visual research component of the project (Appendix C).

Due to the sensitive nature of the information requested from the participants, the researcher moved through each stage of the process with caution. While this process was time consuming, it enabled the researcher to develop friendships with the participants, which was essential in establishing credibility and therefore building trust.

The participants received documentation insuring confidentiality of any material specified by them and explaining their rights as a participant (Appendix B). The researcher ensured consent forms were signed which gave permission to interview and videotape participants, and to take photographs of them and their environment (Appendix C). If requested by a participant, all interview tapes were destroyed after the research was completed.

The interviews – Conducting and transcribing

The interviews were done to gather information relating to the participant's photographic practice. Each interview lasted between one and two hours. A semi-structured interview method was the preferred approach for Stage One. This was followed by a more unstructured conversation like interview with individual questions in stage two. The interviews took place over a month with a three-month period between Stage One and Stage Two.

To ensure the participants were fully informed about the research topic, each interview commenced with a general overview outlining the research topic and the purpose of the interview. The interview questions were established following a review of literature on the subject. The literature review highlighted key ideas that the researcher wanted to develop further and established the gaps in the research that needed exploration. Additional questions were developed through discussions with the research supervisor, peers and other artists and photographers, including the research participants. The questions were further developed by referring to additional sources including Csikszentmihalyi (1996) and Mace (1998).

The process for Stage One included an interview question sheet (Appendix D) which was broken down into eleven sections, containing nine areas of specific concern and two general areas. These sections have been numbered accordingly to allow for cross-referencing. The sections include:

1.1.0 General Overview: Introduces the research topic to the participant and develops an overview of the type of work that they do.

1.2.0 Experience and Intuition: Discusses the validity of these aspects in relation to the participant's photographic practice and process.

1.3.0 Motivation: Explores motivation in relation to the participant, their work and their success as a photographer.

1.4.0 Stages of the Process – Initial Concept: Establishes where initial ideas come from and how they are developed.

1.5.0 Stages of the Process – Information Gathering: Examines methods and processes involved with gathering information and how it is used.

1.6.0 Stages of the Process – Developing the Idea: Techniques and methods used to develop ideas.

1.7.0 Stages of the Process - Timeframe: Discusses timeframes and how they influence the development of work.

1.8.o Creativity and the Creative Process: Establishes the participant's views and opinions regarding their creativity and creative processes.

1.9.o Working Environment: Looks in depth into working environments and how they relate to creative processes.

1.10.o Communication: Discusses the communication of ideas to viewers and audiences and communication devices employed.

1.11.o Summary: Allows the participant to mention additional thoughts that may not have been included in the questionnaire and permits the researcher to add further questions which may have arisen during the interview process.

Additional questions were asked throughout the interview to gain further information when necessary. Participants were able to develop ideas and concepts, taking tangents that often led to additional information.

The procedure of the interviews tended to follow the interview question structure. This was essential as it ensured all significant areas were discussed and the researcher found that breaking down the process into manageable sections allowed the participants to answer the questions more easily.

The interviews were undertaken in the participants working environments. This allowed them to be at ease during the interview. The interviews were recorded onto digital video (DV) tape for accurate transcription. Participants were made aware that they could stop the tape at anytime and that the visual footage would not be used.

Some of the questions were difficult for the participants to answer and required them to think about aspects of their practice in a way that they had not done before. To give the participants time to reflect on their processes a copy of the interview questions was sent prior to the interview. This also allowed the participants to establish if there were any questions that they were not comfortable discussing and also to withdraw from the research if they did not want to be interviewed on these topics.

The process for the second interviews had a similar structure to that of the first. Before the interviews, an information sheet for Stage Two (Appendix H) and a letter introducing Stage Two (Appendix G) were sent to the participants. However, unlike the initial interview which looked in-depth into the "photographic practice" of the photographer, the second interview looked into the life of the photographer to establish links between their creative approaches, working methods and experiences and to see how these affect photographic practice.

This led to an in-depth interview question sheet (Appendix E), which was broken down into five sections. The sections are:

2.1.0 Childhood: Examines childhood experiences and accomplishments and their relationship to the participant's creativity today. Also explores the role of parents and/or mentors and discusses what led them to pursue photography as a career.

2.2.0 Education: Investigates what formal education the participating photographer has undertaken and why, and how this may relate to their creativity today.

2.3.0 Photographic Practice: Discusses different elements of photographic practice.

2.4.0 Life: Explores the life of the photographer including goals and challenges and how these affect life decisions.

2.5.0 Individual Questions: Develops further ideas discussed in the initial interview and additional questions that have arisen from the visual research, and are specific to that participant.

The interviews were transcribed by an outside source and proofed against the original recording by the researcher. The transcripts, along with a letter explaining the process (Appendix F) were returned to the participants to proofread, make any alterations if necessary and return to the researcher. Once all alterations from the research participants had been completed, a final copy was sent to the participants for their record. This process ensured that the research participants were satisfied with their responses and was essential in building a trusting relationship with the participants.

The photographs

Photographs have been included in the thesis to encourage visual comparisons relating to the main ideas discussed in the text. Participants were informed that the photographs would be included in this thesis and that further uses such as publication and exhibition were a possibility. The researcher stated in the information sheet for Stage One interviews (Appendix B) that the researcher would seek further consent should any of these situations arise. Colour laser copies of photographs chosen for inclusion in the thesis were provided for approval and consent forms were signed (Appendix J and Appendix K).

The thesis contains examples of photographic works completed by the research participants. The participants were made aware of these works and their consents obtained (Appendix L and Appendix M).

Incorporating the literature reviewed

A review of literature was conducted before the research in order to develop an in-depth understanding of the topic and establish foundations upon which to base ideas. The findings from the literature have been integrated into the main body of text. This allows for in-depth discussion that integrates theory, ethnographic research and interview data, creating a so-called "thick description" (a concept created by Wilhelm Dilthey).

Chapter One – The Participating Photographers

General overview of the participating photographers

The five photographers involved in this study are practising New Zealand photographers. The participating photographers are Wayne Barrar, Esther Bunning, Rachael Hale, Ian Robertson and Jono Rotman. They represent a diverse range of photographic practices.

This chapter introduces each photographer, discusses their style of work and explores what led them to become involved in photography.

It was not the intention of this research to cover every aspect of photographic practice but the sample does highlight clear diversity. This is evident in the distinction between, for example, Esther Bunning's commercial illustrative work and Wayne Barrar's fine art documentary work. This is further emphasised by the contrast between the approach taken towards the production of work by Ian Robertson and Rachael Hale. Ian often produces work at the request of a commercial client and is given client driven briefs, whereas Rachael sets her own briefs and produces work to on-sell to her clients. Other examples of these contrasts will be discussed in more depth throughout this thesis.

Wayne Barrar

Wayne Barrar is a documentary photographer with a fine-arts practice who also teaches photography at Massey University in Wellington. His work has been shown in national and international exhibitions and includes publications such as *An Immortal Double* (1996) (Figure 91), *Straumur* (2002) (Figure 1) and *Accumulating Histories* (2003) (Figure 82).

The ideas underpinning his work relate to the interaction between culture and nature. Wayne examines the relationships between humans and land use and the histories associated with these concepts. He describes his work as:

...essentially documentary work operating within a fine-arts practice. So its general output is exhibition work or publication work. It's usually always issue based, so it's built around developing a body of work associated with...socially based issues and...issues related to land and land use.

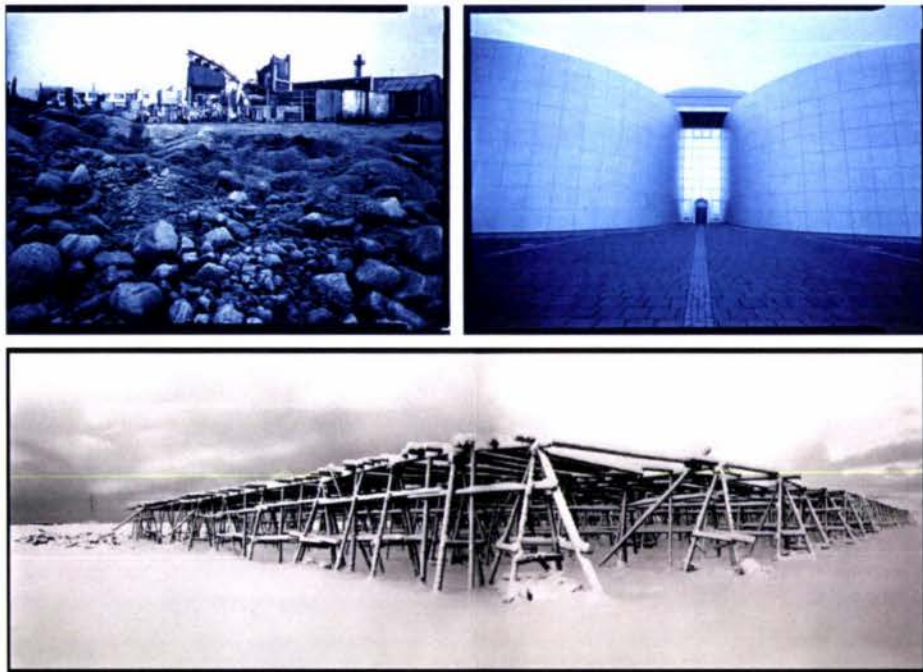


Figure 1. Wayne Barrar. (Top left) *Perlán geothermal hot water tanks, Reykjavik, Iceland. 2001.*
(Top right) *Snow-covered industrial park near Straumsvík, Iceland. 2001.*
(Bottom) *Fish drying racks on lava fields near Hafnarfjörður, Iceland. 2000.*

Wayne has been involved with photography from an early age. His initial interest stemmed from science. He describes how he began "...by photographing through a microscope when I was about thirteen years old and that was the first time I started processing film, and photographs as well".

Despite this early interest in photography, Wayne completed a Bachelor of Science degree in zoology at Canterbury University in the 1970s. Nevertheless, he continued to carry out independent photographic work. He states that "the art degrees and so on that exist now weren't around in those days. Those that went into photography went into it by a different pathway". Arguably this previous interest and education in science is reflected in his work. Wayne recognises that "it's [science] always had a bit of an effect on the type of work I do", but he "certainly [doesn't] think that [his] work is totally affected by the initial interest in science".

Wayne lists various reasons for continuing with photography, mentioning his fascination with and passion for photography, particularly as a communication medium, and the varying opportunities to undertake photography in diverse situations. Recently this has extended to include his career as a lecturer at Massey University in Wellington. He comments that "it's something I envisage always doing, in the same way that...a writer would always be writing...".

Studying at Auckland University's Elam School of Fine Arts he completed a Postgraduate Diploma in Fine Arts majoring in photography. He is currently undertaking a Masters of Design in photography at Massey University in Wellington. Furthermore, Wayne has completed additional training in media studies and has obtained a diploma in teaching.



Figure 2. Wayne Barrar. (Above) *Riverbank Reclamation, Eastbank of Whanganui River, Upstream.* 1991. (Below) *Riverbank reclamation, Eastbank of Whanganui, Downstream.* 1991.

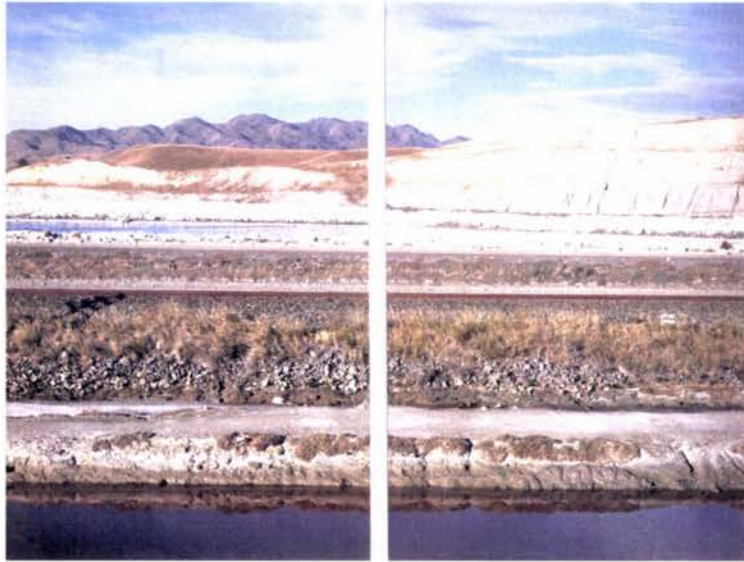


Figure 3. Wayne Barrar. Main trunk line / concrete power pole. 1989.



Figure 4. Wayne Barrar. (Above) Old powerpoles as headrace barrier, Lake Kuratau. 14 May 1994.
 (Bottom Left) Truck crossing Arapuni Dam, early evening. September 1994.
 (Bottom Right) Rangipo tunnel. 16 December 1994.

Esther Bunning

Esther Bunning works in several different types of photography including portraiture, wedding and illustrative photography. Her approach to each of these areas differs quite dramatically. She combines photographic techniques with other media to create her unique “illustrative” works (Figures 7 and 82). Unlike the other photographers involved in this research, Esther’s illustrative works only employ photography as one aspect and the final works are not purely photographic. Esther can therefore be considered an “illustrative” photographer. The commercial element of photography is a significant aspect of Esther’s photographic work and its development. She has received various photographic awards throughout her career for her unique style and approach to photography.



Figure 5. Example of Esther Bunning’s wedding work. Undated.



Figure 6. Example of Esther Bunning’s portraiture work. Undated.



Figure 7. Example of Esther Bunning's illustrative work. Undated.

Esther says that her introduction to photography was "quite by accident". She was initially a graphic designer and "sort of drifted into it [photography] from design". Her previous partner was a photographer, and she describes this as a significant influence upon her decision to become a photographer.

My personal life has probably had the biggest influence on my career choices, and it would be true to say that I wouldn't be working as a photographer if it hadn't been for the fact that my previous partner was a photographer. That's how I sort of got into it, and of course Terry [her husband] is a photographer as well, so that's hugely significant, and I think my path could have been very different if I hadn't been involved with those two.

Following high school in the late 1980s, Esther attended Wellington Polytechnic (now Massey University Wellington Campus) where she completed a three-year diploma in textile design. She explains how she made the decision to undertake this course:

I always knew I wanted to do something in the arts. I had no idea what.... [I] applied for Wellington Polytech, both VCD [Visual Communication Design] and textiles. I got into both. I had to make a decision.... I don't know anything about them, so my final decision was based on nothing in the end, and I decided to do textiles.

Nevertheless, she subsequently realised she wasn't interested in pursuing textiles as a career.

I realised about halfway into the course it wasn't what I wanted to do, but it did give me a really good background...[into]...Things like life drawing, print making, photography, surface pattern design...it was valuable from that point of view but the textile side of it I sort of struggled with, as I had no intention of being a textile designer.

She later decided to return to Wellington Polytechnic, where she took a digital imaging course, despite being unfamiliar with Photoshop and somewhat resistant to learning it.

I don't like going out of my comfort zone.... However, I recognised that it would be a really useful thing to do, and I had no idea how useful it would be in terms of being able to combine my photography and my design.

Completing the digital imaging course altered Esther's practice, style and approach. Learning this new skill allowed her to combine her knowledge and skills in graphic design, textiles and photography to create the illustrative work that has become a distinguishing feature of her work. "I'm drawing on all the skills that I've learnt, and my work tends to be quite textural. It's undoubtedly because of my textile background". Paradoxically, when Esther completed her course in textiles she considered it "a waste of time". Nevertheless, these skills have become crucial in the development of her work.



Figure 8. Example of Esther Bunning's portraiture work. Undated.



Figure 9. Example of Esther Bunning's wedding work. Undated.



Figure 10. Example of Esther Bunning's portraiture work. Undated.

Rachael Hale

Rachael Hale is a commercial photographer who creates portraits of animals. Her images appear on many products, including gift cards, calendars and mugs, which are distributed both nationally and internationally. Recently she has completed her first publication, *101 Salvations* (2003) (Figure 14), a book of dog images, and she is currently producing another book containing images of cats. These portraits capture animals' personalities and characters and have a strong commercial focus, both of which are significant aspects of Rachael's work.

Rachael employs the use of a 4x5 (inch) camera, which she believes is ideal for still-life work, despite creating challenges for Rachael when photographing animals. She explains, "It's a patience game working on this format with animals." Despite this, Rachael emphasises the advantage of using this format because it allows her to accomplish the shallow depth of field that is a prominent feature in her work.



Figure 11. Rachael Hale. (Top left) *Penelope*. Undated.
(Top right) *Piglet*. Undated. (Bottom) *King Geoffrey*. Undated.

In addition, Rachael undertakes other commercial work for publications such as *NZ House & Garden* magazine. She does not fundamentally alter her approach when photographing these different subjects and the style of photography is very similar.



Figure 12. Rachael Hale. *NZ House & Garden* images, October 2003.

Rachael has always loved photography. "I grew up with photography and animals around me, so it was quite inevitable that I would end up doing something like this." Both grandparents on her father's side were amateur photographers. As a result she was surrounded by photography when young and frequently had cameras to play with. However she also enjoyed other areas of art and was undecided whether to choose a career in graphic design or photography. As a result, she went to art school to explore both media, before deciding in favour of photography.

Because photography was unavailable at college, Rachael commenced night classes at the Auckland Society of Arts (ASA), now a division of the Elam Art School at Auckland University. Having completed this course, Rachael decided to carry out a full-time Diploma in Art majoring in Photography, also taught at ASA. She declares "It was at ASA when I fell in love with the 4x5 camera...and I'm still using it".

Rachael then completed a one-year certificate in professional photography at Wellington Polytechnic. She believes both courses were valuable as they taught her different skills. The ASA course focused on the artistic elements while the Wellington Polytechnic course was directed towards the professional practice of photography.

After completing this training Rachael spent three years working as an assistant for Anne Geddes, a well-known New Zealand commercial portrait photographer who photographs children. Rachael describes her experience with Anne as "...a huge influence on where I'm heading now, even though when I left Anne I had no intentions of doing what I am doing now, it just happened."

Rachael eventually established herself as a professional photographer and began by undertaking family portraits and editorial work. She won an award in 1995 in the AIPP (Australian Institute of Professional Photography) for her image *Pixie* (Figure 13). As a result she was approached by a publishing company who wanted to commission her to produce further works in a similar style.



Figure 13. Rachael Hale, *Pixie*. c.1995.

Rachael decided to establish a business, along with business partners David and Tanya Todd. This included establishing the Rachael Hale Photography brand, working with a number of individuals who manage design, production, marketing and finances. This allows Rachael time to make photography her primary focus. Of the photographers involved in this study, Rachael is the only photographer to work within a brand – Rachael Hale Photography.

In November 2001, Hodder Moa Beckett Publishers approached Rachael wanting to produce a book of her images. After discussing several ideas and deciding on a topic Rachael began developing and photographing for *101 Salvations: For the Love of Dogs* (Figure 14). "The belief the publisher has in me has a huge bearing on my confidence. He really believes my images are worthy of creating a book". She describes this experience as "a huge achievement". Rachael is currently undertaking public relations both nationally and internationally for *101 Salvations* and the Rachael Hale Photography brand as well as working on producing a second book containing images of cats.



Figure 14. Rachael Hale. *101 Salivations: For the Love of Dogs* cover. 2003.



Figure 15. Rachael Hale. *Jumbo and Nippa*. c.2003.

Ian Robertson

Ian Robertson is a commercial photographer who specialises in producing photographic work for design and advertising companies and for other organisations such as the Wellington City Mission and the New Zealand Cancer Society. His work includes *I Feel Lucky* (Figures 58, 75, 76 and 77), an exhibition and publication about cancer survivors and his series on *Te Papa Birds* (Figure 86), as well as many other commercially based works for which he has won several photographic awards.



Figure 16. Ian Robertson. Image for AMP Office Trust. 1999.



Figure 17. Ian Robertson. Image for icebreaker. 2001.

When describing his approach to the development of his work, Ian says, "I tend to be not an in-your-face photographer.... I connect well with people and I like photographing people, so I think that connection is something that maybe shows through in the work". His style of photography appears carefully composed: "I've tried to capture a moment in a stand-alone image...where it's quite often self-contained and quite simple, but I hope always quite technically well printed or well crafted."

Ian states that he had an early interest in creativity. He relates this to his father, an engineer, making things in his workshop. However, Ian describes his family as "generally uncreative". In spite of this, Ian was encouraged by his parents to do art at school.

Initially a computer programmer, Ian discovered this vocation to be "a bit soul destroying" due to the insufficient variation involved in his work. Furthermore, it contained no element of creativity, which Ian considers to be a significant aspect of his ideal occupation.

Ian decided to pursue photography later in life after realising art and creative work was a feasible profession. As a result, he decided to attend an open day at Wellington Polytechnic where he saw examples of previous photographic students' work. He describes this experience:

...just sort of sat there and was gobsmacked. I thought this was fantastic....
I got into that [photography] from there really.

In the early 1990s, Ian enrolled at Wellington Polytechnic where he undertook a two-year professional photography course, which ultimately changed the direction of his life. "If I hadn't done the course I wouldn't be a photographer".

Ian continues doing photography because it is enjoyable and enables him to make a successful livelihood. Despite commercial work being stressful at times he likes the diversity and finds it challenging and exciting. It also involves him in projects that he finds personally fulfilling: "I feel quite satisfied with the work I'm doing at the moment. But again, always room for improvement." He believes that photography has the potential to develop and grow, particularly digital imaging, which promises many new areas to explore.



Figure 18. Ian Robertson. Royal New Zealand Ballet image for *Swan Lake*. 1996.

Jono Rotman

Jono Rotman's work includes advertising, fashion and art photography (Figure 19). In addition to this he is currently working on a personal project called *Chambers* (Figures 20, 21, 22 and 85), which explores abandoned institutions, including jails and mental institutions. "*Chambers* is endeavoring to express, using the medium of photography, the spirit of these environments." He has received several photographic awards for both his commercial and personal work.



Figure 19. Jono Rotman. (Left) Telecom New Zealand, c.2002. (Right) Woman's Refuge, c.2002.

Jono regularly uses a large format (8x10 inch) camera, especially when undertaking personal work. He says, "I began to think how much more information, and therefore mood, one would get by shooting on large format. The notion of seeing every crack and speck of dust appealed to me...I tested this theory and shot some 4x5. It was really was impressive just how much more was expressed in the larger format". The resulting works are exhibited as large, one-metre-high prints.

He was always interested in photography as a child, often taking photographs of his family. Likewise, he was interested in other creative areas such as painting and drawing. However, despite his interest in photography, it was not always his intended career:

...my father was an architect.... My mother is a Doctor of Zoology...from two influences stems a genuine interest in my surroundings and also a desire to make note of things and keep a record.

He was constantly encouraged by his parents to pursue art when growing up. School was never a significant influence and he left before completing college to go on a student exchange in Argentina. While in Argentina he also undertook a printmaking course. Upon returning to New Zealand, Jono decided to take business studies. Nevertheless, before completing the course, Jono realised he needed establish what he wanted to accomplish from life. Eventually deciding to pursue photography, he undertook a course at Wellington Polytechnic. Jono's decision to follow photography as a career was because he realised that photography was something that he was good at and passionate about. Since making this decision he has "vowed" to continue pursuing photography.

His future goals include developing and refining his photographic skills and establishing a work orientation that gives him more time to focus on his personal work.



Figure 20. Jono Rotman, Bedroom at Sunnyside. c.2001.

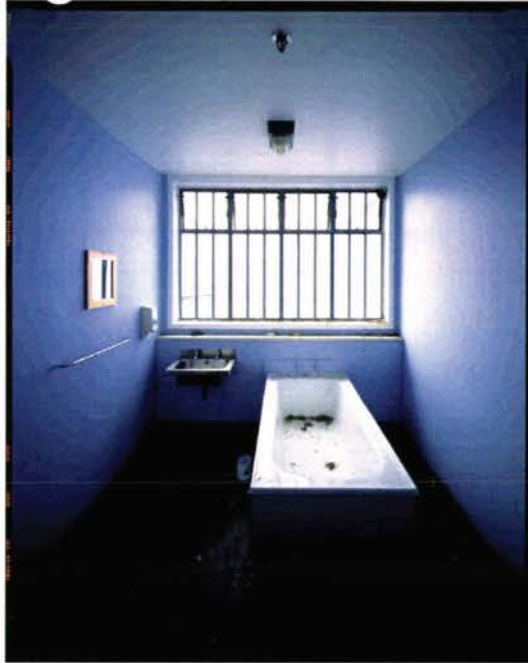


Figure 21. Jono Rotman. Lake Alice Forensic Unit. c.2001.

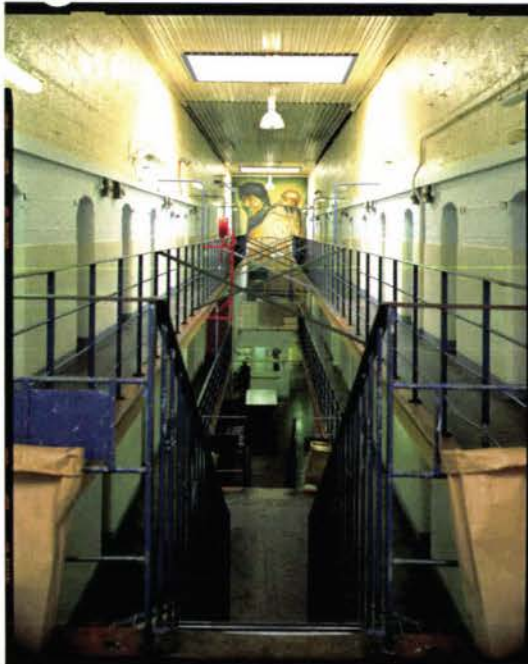


Figure 22. Jono Rotman. Mt Eden, south wing. 2001.

Chapter Two – Working Environments

Introduction

This ethnographic research shows that participants develop a “personal space” to serve their particular needs. They organise their spaces to encourage inspiration and enhance creativity.

In addition to a “main” working environment, alternative and additional creative environments may also be used, including darkrooms and other locations.

The research reveals that the purpose of any working environment is to establish a personally appropriate work orientation. These working environments are also personal spaces that should be developed and organised to best suit the needs of the individual or individuals that occupy them. Developing and organising working environments, including all necessary tools and equipment, can aid the creative process. In addition, the objects contained in a working environment can act as stimuli to encourage inspiration and creativity.

Generally, the photographers involved in this study consider their environments uninteresting and unworthy of investigation. However, a lot can be learned about an individual from the objects that are contained in their working environment and how these are organised and used. Csikszentmihalyi states, “the belongings that surround us in the home constitute a symbolic ecology structuring our attention and reflecting our intentions and thus serve to cultivate the individuality of the owner” (Csikszentmihalyi & Rochberg-Halton, 1981, p. 94). Similarly, the choice by the individual of the contents of their working environment can “cultivate” the individuality of the participating photographers.

It can be seen from the ethnographic research that the photographers’ working environments are organised (or disorganised) to suit each individual, and therefore the working environments are as diverse and as unique as the individuals themselves. The participating photographers’ working environments can be considered expressions of themselves. As Csikszentmihalyi suggests “Past memories, present experiences, and future dreams of each person are inextricably linked to the objects that comprise his or her environment” (Csikszentmihalyi & Rochberg-Halton, 1981, p. ix).

The participating photographers' working environments

Wayne Barrar

Wayne Barrar has a number of different working environments. These include offices at work and at home (the home office being the primary of the two). However Wayne expressed unwillingness in relation to the researcher visiting his home working environment. He describes how he is rather private in that regard. He did however offer a description of this environment.

I've also got a work space...at home that is not a studio, because I don't do studio work...It's more of a storage area or preparation area for when I'm laying out material, editing, matting and framing...it has lots and lots of big draws full of prints and negatives. A dehumidifier to keep everything dry. It's got negatives dating back nearly twenty years...there might be fifty or eighty drawers down there. Got a lot of work crammed in it. I have a bit of a storage problem...

His office at work is mainly used for undertaking university work. However, occasionally Wayne also uses this space for pre-production work for personal projects. He says, "It's pretty much for university work, but I do, from time to time, do things in my office that relate to a [personal] project. I certainly do project planning here and that type of thing".



Figure 23. Wayne Barrar's office at Massey University.

Esther Bunning

Esther Bunning's working environment is rather unique, as it is a church located in Greytown approximately one hour's drive north of Wellington. Esther and her husband Terry have transformed the church into a home and office/working environment. They each work from a separate space above the main living areas. Esther finds that most of her work time is spent working from this space as it contains her computer – a significant element in the production of her work.

...it's a really nice place to work in, I mean, I've worked in all sorts of environments and I must admit I really enjoy working here, and if anything, it's a sort of struggle to go to Wellington...

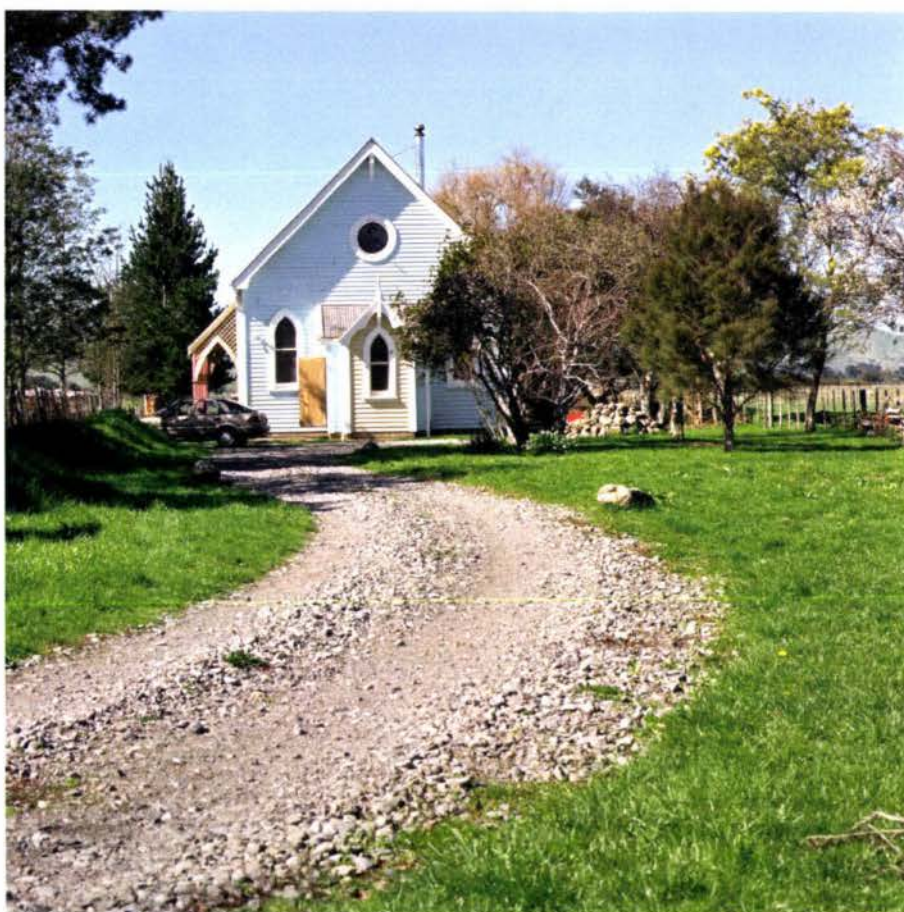




Figure 24. "The Little Church" is Esther's home and working space. The separate working space is located above the dinning, kitchen and living areas.

When Esther needs to set up a photoshoot, she transforms her dining area into a mini-studio and selects the necessary equipment that she requires which she stores in cupboards. However, she regards this as a critical aspect of her working environment because she is often moving belongings and equipment around. "Things can look very chaotic and very messy". Esther sometimes leaves a shoot set up but says, "Terry has his children here in weekends...there's only so much you can leave around.... I guess essentially: sure it is a studio, but it is a home as well".



Figure 25. Esther and Terry develop Esther's web-site while Terry's son Zac (aged 14) plays a computer game.

Rachael Hale

Rachael Hale previously had an office at home but she has recently moved and now occupies an office space at the Rachael Hale Photography premises. This shift was due to work demands and the need for her to be readily available. As a result she has needed to transform this new space.

I'm just starting to get my ideas up on the walls, whereas at home my office just was covered, my whole walls had Polaroids everywhere, notes written here there and everywhere.... Now I spend more time at the office. I now have started throwing things on the walls for inspiration.



Figure 26. Rachael Hale's office and working environment.

Rachael's office at the Rachael Hale Photography premises is mainly used for administration-type activities. Several other individuals who also work with her also share this space. Rachael generally does photographic shoots on location and very rarely shoots at the office. However, this environment does have space for Rachael to do photographic shoots at the office if required.

Ian Robertson

Ian Robertson is the only photographer in this study who works from a permanent studio space, although he does not do all his work there. His photographic studio consists of several areas including a cyclorama and black studio for setting up photo shoots, a waiting area for clients, an office space (Figure 49), a kitchen and bathroom, a print finishing room and a darkroom (Figure 42).

He describes this space as “cold. It’s a big empty studio and it echoes”. However, “there’s lots of space to move around and there’s daylight coming in the windows, which I like”. He believes he does not organise his space well and that it is rather cluttered.

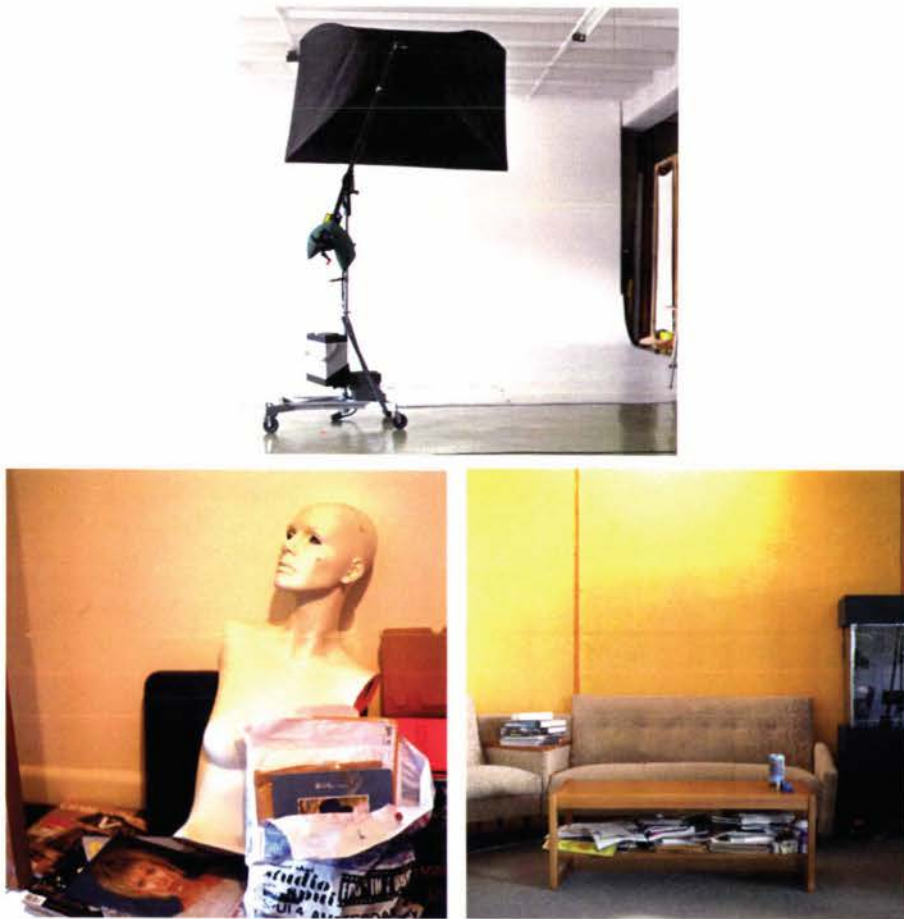


Figure 27. Ian Robertson’s studio and working environment. (Above) Cyclorama. (Bottom left) Collection of reference material. (Bottom right) Waiting area for clients and models.

In addition to doing the majority of his work in his studio, Ian uses the space to make clients and models feel comfortable, often offering them tea and coffee. Fish provide a nice calming influence and also help to occupy any children that visit the studio. All of these factors allow Ian to successfully undertake his process.

I think the space that I have is quite a friendly space and I try and make it interesting and comfortable for people, because I think it is quite an unsettling experience to have your photo taken, or to be involved in that sort of process, and I think the more at ease I can make people, the better, no matter what I'm photographing really.



Figure 28. Ian Robertson establishes an inviting environment for clients and models.

Jono Rotman

As with Esther, Jono Rotman lives and works in the same environment. "I like to live and work out of the same area and I've developed the discipline to be able to do that". Whenever required, he will shoot on location or hire a studio depending on the job. This works best for him, as the amount of shooting time required is minimal in relation to the amount of correspondence that is undertaken as part of a job. He says:

...this is my workspace. So where I shoot is a random workplace in that it can be in a studio, on location or whatever. Therefore, this is the one constant workplace I have and I make sure it is dedicated to me being as effective as possible. It reminds me of me what I'm on about.

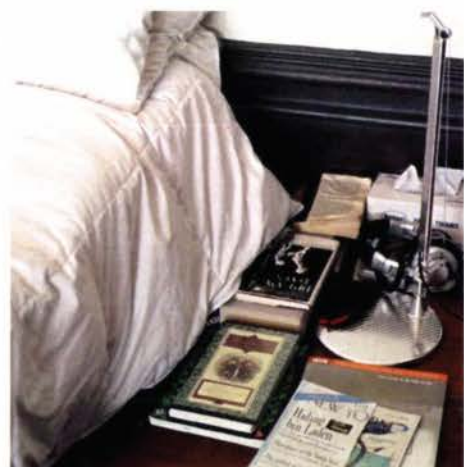
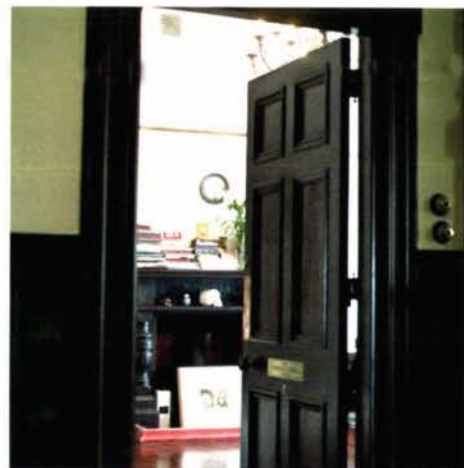




Figure 29. Jono Rotman's working and living environment contains both personal belongings and the necessary tools and equipment required to successfully undertake his process.

Working environments as creative environments

Surroundings can influence creativity in many ways. The most successful environments enable the creative individual to concentrate on a task without distractions (Csikszentmihalyi 1996, 143).

Herrmann discusses in depth the creative space and its ability to enhance creativity. He says, "Creative space is a concept embracing the mental, physical, and emotional environments within which creativity operates." "It is the sum total of what nurtures, supports, inspires, and reinforces our creativity" (Herrmann, 1989, p. 281–283).

Herrmann defines the creative space in terms of the "individual" and the "environment", and proposes that the interface between the individual and the environment must have several characteristics in order to stimulate creativity (Herrmann, 1989, p. 283–285). Firstly, a good "impedance match"¹ is needed which allows the flow of energy and therefore allows change and movement to take place. Secondly, the creative environment must be adaptable and variable to match the phase of the creative process. Thirdly, some form of "personal renewal" is needed (most easily and powerfully supplied by nature, such as the sounds of water and birds). Fourthly, the environment should stimulate and nurture, and finally, the creative space must be portable, that is, elements of your creative space should follow you in your head. Herrmann believes this space is the most significant.

Herrmann also lists several minimum requirements that a fixed physical environment should have to serve the creative process. Firstly, a capture system for collecting ideas as they appear. Secondly, an incubation space for displaying materials accumulated in the preparation process. Thirdly, a space to create that contains any tools that are needed and can also be left in mid-process in order to return to later, and fourthly, affirmative messages for the individual, allowing the mind to travel into its own creative realm (Herrmann, 1989, p. 296–297).

The research revealed how the participating photographers are proud of the work that they have produced. All display examples of their work within their working environments. Wayne also uses examples of his work as a tool for teaching and Esther displays her photographic awards. These can all act as affirmative messages.

¹ "Impedance match" is a technical term that refers to the balance of characteristics between different items that are interconnected and through which there is a flow of energy from one to another. A good impedance match between an individual and their creative environment allows a flow of energy to take place between the two, which allows change and movement to take place in both (Herrmann, 1989, p. 283–284).



Figure 30. Ian Robertson displays previous work on the walls in his environment revealing his personal satisfaction in his work.



Figure 31. An example of Jono Rotman's work in his living and working environment.



Figure 32. Wayne Barrar uses examples of his work as a teaching tool.



Figure 33. Esther Bunning displays her collection of photographic awards in her living and working environment.



Figure 34. Rachael Hale's products are on display at Rachael Hale Photography.

A significant overall development in Esther's work is the transformation from analogue photography to digital. She feels that as technology has evolved, so too has her approach and process:

...when I first started photography, it was quite separate from my design background...obviously there is crossover with colour composition and all those sorts of things, but there wasn't any real way of integrating them...but then technology changed, and it changed so rapidly just over the time since I've been doing photography...when I think back to what was possible then and what's possible now, it's just unbelievable...as technology's changed I've been able to grow with it, and then I guess the big changing point was when I did the digital imaging paper at Massey...it finally enabled me to see how to integrate my design and my photography, which...has pushed me down the illustrative path...I don't know whether I would have stayed in photography if it was just straight photographic...

Nevertheless Herrmann's minimum requirements are only suggestions and there are no rigid rules as to where or how an environment should be organised. Despite the suggestion by Herrmann that working environments should be separate working spaces that can be left mid-way though a process (Herrmann, 1989, p. 297), Esther and Jono do not have separate living and working spaces. This suggests that in their cases this is not essential. However, Esther does describe several disadvantages of working and living in the single environment:

...one of the critical things with our space is that we do move things around a lot.... Things can look very chaotic and very messy and when you're working on a big job, everything sort of just tends to build up around me and I just sort of work within this pile of junk, really – probably not a good thing.

There is also an interesting relationship between the boundaries of life and work. Jono does not work in his living environment, he lives in his working environment, suggesting that photography is a significant element of Jono's life and not simply an aspect of it.

Types of photographic work, such as studio or documentary-based work, can dictate the photographers' working environments. For example, Jono describes how studio-based work is a minimal part of his process and he, therefore, does not require a studio space. Ian describes how he often prints his own work and therefore requires a separate studio space and darkroom. Esther's work is predominantly digitally manipulated and she only requires a computer, enabling her to work in a secluded location. Wayne and Rachael often photograph on location and only require an office environment to do administration, research and pre- and post-production work.

Living in your working environment, or working in your living environment as the case may be, requires discipline. Esther finds it difficult to restrain herself from going upstairs and starting work before commencing the usual daily rituals. Esther says:

I've had to be quite strict on myself...to have a set routine: get up, have a shower, have breakfast, have a coffee and then go upstairs and turn on my computer.

Esther further describes how joint environments can also mean she is never really separated from her work and that it can often be difficult to escape both physically and psychologically. Esther states:

I guess even though it's upstairs, you are still never completely separated from it...even in the evenings, and if we don't go back up there, you still tend to be thinking about it, possibly more than what you would if you're off the premises.

Despite these disadvantages, Esther knows from previous experience of having worked in a variety of environments that this is the type of space she prefers for her way of working.

The geographical locations where people work are also "creative" environments. Csikszentmihalyi describes three main reasons why this is significant. Firstly, he believes that an individual must be able to access the domain² in which they plan to work as information tends to be "clumped in different geographical nodes." Secondly, certain environments provide for interaction, excitement and dynamic ideas. Therefore "creative" environments can encourage novelty that would have been suppressed in a conservative setting. Thirdly, access to a domain is not evenly distributed and often an increased availability of money and resulting increased facilities at a certain place attracts individuals. That place then becomes one of the centres of the field. Csikszentmihalyi refers to these environments as "hot spots" (Csikszentmihalyi, 1996, p. 128–130).

Wayne describes how moving from Wanganui to Wellington has meant he now has better access to resources, which has led to a change in his working methods: "my operating methods are different in Wellington than they were when I was living in Wanganui. You're surrounded [in Wellington, by]...more resources". In Wellington he has the potential for researching in libraries, collections and archives.

In contrast, Esther's rural environment is located away from a 'hot spot' area. Nevertheless, she is fortunate in being able to work wherever she likes due to the type of work that she does. The introduction of the Internet, electronic messaging and digital imaging means she is able to communicate with clients anywhere in the world and that her actual location is irrelevant. She explains that it was not a deliberate decision to move to this location but instead it "...sort of unfolded and eventuated" that way. Esther does not believe her seclusion is detrimental to her process or to the development of her work. Instead, Esther has developed additional skills and altered her methods and approaches to enable her to work successfully in this environment.

It was never a deliberate decision to come to the Wairarapa.... Originally it [the church] was just going to be a weekend retreat, but of course when you start sinking money into a building, it sort of makes sense to live there, and then we realised that, well in actual fact, it wouldn't make any difference at all where we're situated, so we don't need to be in the middle of a city. All we need is a really fast Internet connection, which we've got.

² Csikszentmihalyi uses the term "domain" to mean a creative system that the individual requires in order to access in order to enhance their creativity.

Esther frequently travels to Wellington to get supplies and meet clients. She suggests that being organised and applying forward thinking are essential skills when living away from the city. However these days in Wellington can be 'chaotic' as she often has many tasks to complete in order to reduce the number of trips that she needs to make.

...it does tend to make the days in town pretty hectic and it really is from one thing to another, and it's exhausting. Absolutely exhausting. And again, the day after that when I'm back here, and I can just relax and just think through everything again.

Herrmann believes that "personal renewal", similar to that described by Esther, is a result of being surrounded by nature, which can enhance creativity (Herrmann, 1995, p. 285). In contrast to this, Csikszentmihalyi suggests that despite the belief that picturesque landscapes can provide inspiring environments there is no evidence that these settings induce creativity (Csikszentmihalyi, 1996, p. 135). Csikszentmihalyi believes that when individuals with established ideas find themselves in beautiful settings they are simply more likely to find new perspectives and connections among ideas (Csikszentmihalyi, 1996, p. 136).

While Esther does not specifically mention her picturesque environment (the location where she works and lives) as providing inspiration or enhancing her creativity, she does suggest "it possibly makes me a little more focused because there are less distractions."



Figure 35. The remote location of Esther's working environment provides picturesque views from Esther's window.

Other environments

As well as their established working environments, all the participating photographers use additional environments for aspects of their processes. "Locations" for photography are additional environments mentioned by all the participating photographers. By bringing the necessary tools and equipment, the participating photographers are able to establish a temporary stimulating and productive working environment on location.

Ian often travels to a location in order to take photographs for clients. When this situation occurs, and if required, he takes portable lighting and constructs a temporary mini-studio within the environment, bringing any additional equipment required to complete that job.



Figure 36. Ian Robertson uses portable lighting when working on location.



Figure 37. Ian Robertson often photographs on location, frequently working with a client and models. He takes with him any necessary tools and equipment required to complete his process.

Similarly, Rachael conducts most of her work on location in the environment of the animal that she is photographing. Despite this environment not being designed for her and her creative process, she finds that it allows for greater creativity, as the animal feels more comfortable.

Rachael also takes with her on location the tools and equipment she requires to successfully undertake her process.



Figure 38. Rachael Hale takes with her equipment that she needs to undertake her process.



Figure 39. Rachael Hale and her assistant Charlotte Anderson set up and conduct a photoshoot on location.



Figure 40. Rachael Hale, *Milo*. 2003.

A significant environment for Wayne and Ian is the darkroom. Wayne says, “that’s actually quite an important area for me. A lot of thinking goes on in the darkroom in terms of what the final print will look like. Processing work for me is quite important.” He likes the control that comes with printing his own work. “I think the sort of tactile hands-on thing is still quite an exciting aspect and you do get a lot more control and you complete the thing right through.” Furthermore, he really likes undertaking this stage of his process: “the bottom line is, the work you make personally is often better. Simple as that.” Wayne describes the difficulties of getting large-format prints done by a commercial lab and says he finds it more convenient to do it himself because “it’s hard getting good work done.” When asked why he produces large-scale works he replies that:

It’s got to work for exhibition, installations. And it’s exciting when you get opportunities to use large work in these situations. But for me, my core work is something that is personal in scale: anything from an 8x10 inch print up to a 20x24 inch print – something you could stand in front of as an individual and look at. It doesn’t have to be in a foyer or a large art gallery where you step back from it. That’s where most of my work is centred, really.



Figure 41. Wayne Barrar developing an image in the darkroom.

The darkroom is also a significant creative environment for Ian. He says:

...what I like about the darkroom is that you've got such a range with one negative between doing an adequate print and doing something with impact that's quite stunning...there's something quite satisfying to sort of bringing out all the subtle tones and the emotion of a print.

Due to the introduction of digital imaging and to the time consuming and expensive nature of printing photographs, Ian is using the darkroom less often and the printing aspect of his process is now diminishing: "I feel a bit sad that that's been taken away from me...part of the darkroom is that spending time, watching, looking at something and having a think about it and watching the paper dry, having another look at it and thinking 'oh well what if I do this?'".

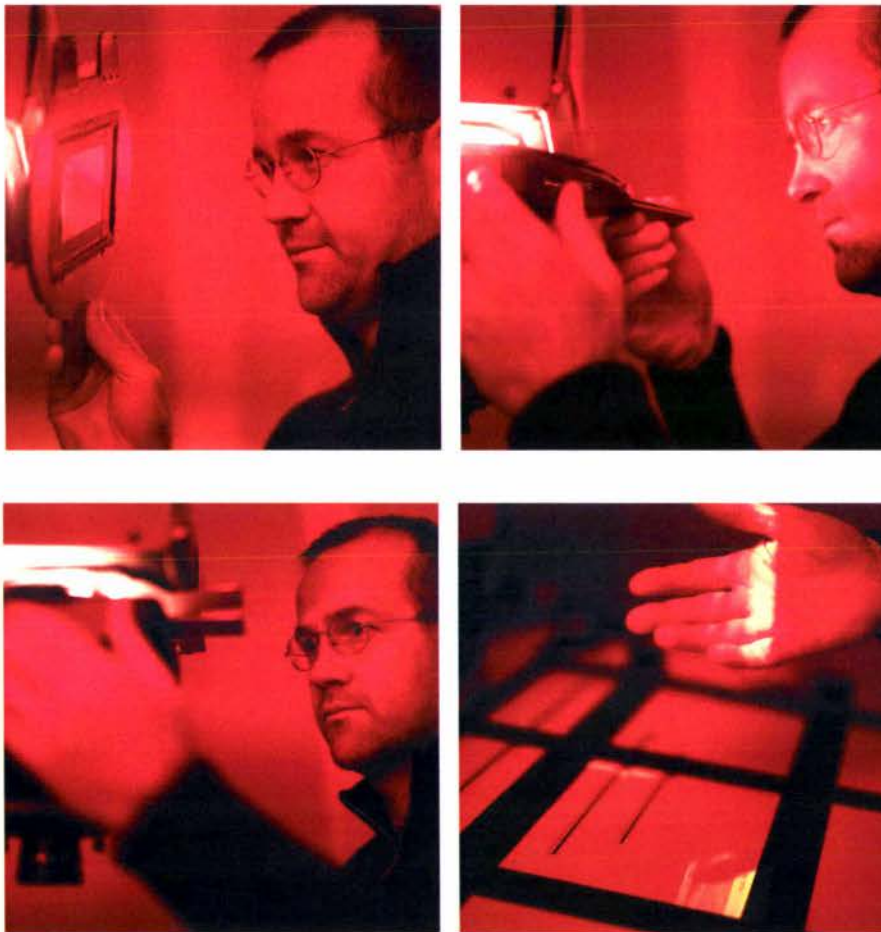




Figure 42. Ian Robertson using his darkroom and print finishing room.

Rachael also describes her car as a working environment as it enables her to take everything that she needs on location and she spends a lot of time driving between shoots, work and home. This means that often a lot of thinking and planning in relation to her day and her photo shoots is undertaken while driving her car.



Figure 43. Rachael Hale and her assistant Charlotte Anderson load the car with camera equipment after completing a shoot on location.

Esther also spends a lot of time in her car as she travels to Wellington several times a week. However, in contrast with Rachael, Esther does not describe this time as creative. Instead, she considers it an inconvenient interruption and finds these trips “exhausting”.

However, the car is often described as a “thinking machine”, and it can be a place where people go to relax, reflect on their problems and place them in perspective (Csikszentmihalyi, 1996, p. 143). A car can also be considered a creative environment, because when an individual is involved in a subconscious activity, such as driving, it requires a certain amount of attention, while also enabling connections among ideas subconsciously (Csikszentmihalyi, 1996, p. 138).

Personal space encourages incubation which in turn could lead to the ‘sudden insight’ of new ideas. This is partly due to the sense of well being felt whilst in these environments “...it is easy to forget the outside world and concentrate completely on the task at hand” (Csikszentmihalyi, 1996, p. 143).

Organising the working environment

All the participating photographers describe some form of research or information gathering as part of their process. Once gathered, this information is generally stored in workbooks or filing drawers, put on walls in the working environments, or stored in memory.

Wayne describes how, when organising his working environment, both at home and at work, he likes to "keep it pretty simple." Over the years he has developed additional systems of organisation within his environment to make him more efficient:

...it's reasonably methodical.... I'm starting now to get a little more organised with files and keeping records and things...filing information is important because you do build up a lot of material...



Figure 44. Wayne Barrar uses a variety of filing systems for information and images. The illustration shows systems in his working environment at Massey University.

The ethnographic research reveals that all the participating photographers undertake some form of organisational approach to their working environment.

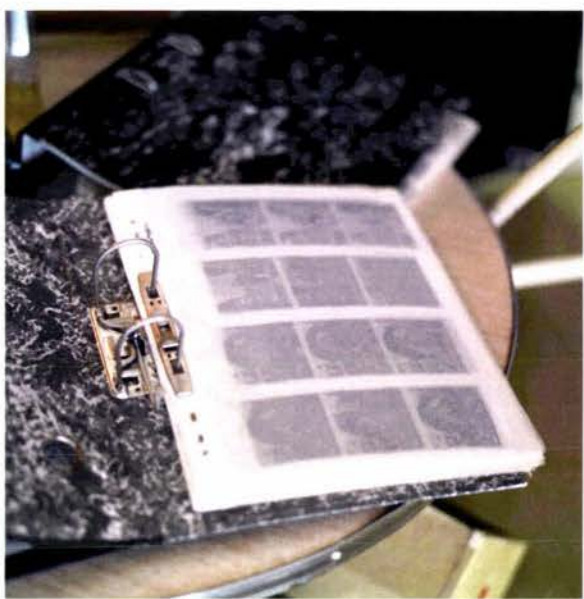


Figure 45. One approach Ian Robertson employs for storing and archiving negatives.



Figure 46. Esther Bunning's storage facilities and lighting equipment.



Figure 47. Rachael Hale organises and stores her extensive equipment when it's not in use.



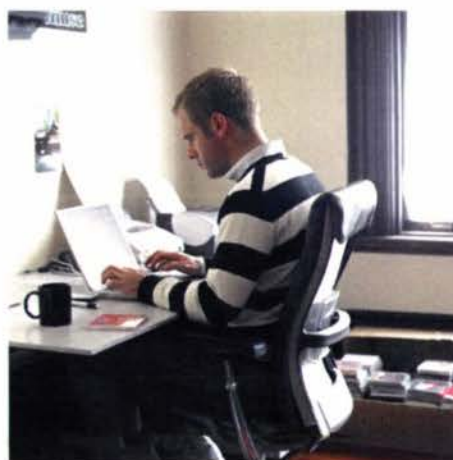
Figure 48. Jono Rotman's system for organising equipment, previous work and materials.

All the participants have some form of methodical approach, generally using offices with filing cabinets and other systems. The computer is a significant tool that is in all their spaces. It is often used during their processes for purposes that include communication with clients, research, information gathering and storage. Esther also uses her computer for part of the construction of her work, as a significant aspect of her process.



Figure 49. All of the participating photographers have an office which is a significant working environment and enables them to organise and plan aspects of their process.

(Top) Esther Bunning. (Below) Rachael Hale.



(Top) Wayne Barrar. (Bottom left) Ian Robertson. (Bottom right) Jono Rotman.

Conversely, the participating photographers' environments also appear disorganised at times, particularly when they are doing a photoshoot. Jono likes to keep everything in his space ordered, but comments, "when I'm shooting often I just let shit go into disarray; everything is focused on getting the job done." Rachael and Ian take a similar approach.



Figure 50. Ian Robertson's environment contains several areas that have become disorganised while he has worked on various photographic shoots.



Figure 51. (Left) Rachael Hale's working environment, even when she's working on location, becomes disorganised during a photoshoot. (Right) Props from previous photoshoots are gathered together on the floor in Rachael's office.

Herrmann (1989) describes the minimum requirement for a fixed physical creative environment as being a 'capture system'. This is a method employed by Ian, who has developed an "inspiration" file for storing inspiring material. He reveals how it was actually his wife, Pauline, who started this file after she consistently found bits of paper, often ripped from magazines, lying around and in his pockets. Ian remembers, "I needed one space for it.... I may not have a use for it at the moment but I will just put it to one side and one day I might see a way of incorporating it".

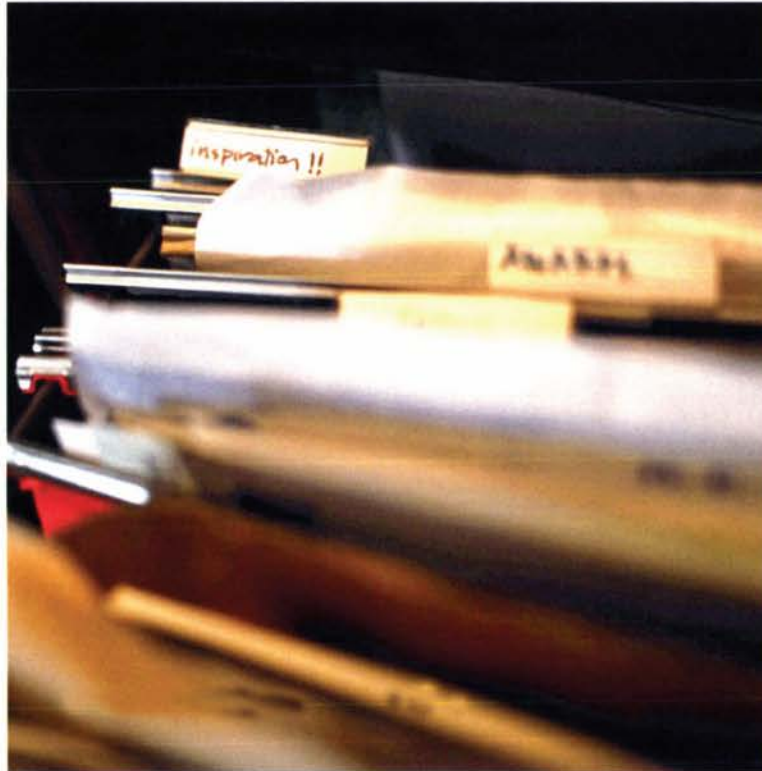


Figure 52. Ian Robertson's "inspiration" drawer is used for storing gathered material or stimuli.

Herrmann also describes how the creative environment can contain stimuli, often in the form of objects and images (Herrmann, 1989, pp. 281–283). For example, Rachael often takes Polaroids of animals that could become subjects to photograph; she pins these on the walls in her office. She describes this as an effective method of organisation as she is regularly dealing with several images or photographic works at the same time. However, she observes, “Workbooks are probably my main creative process. Most nights I take time to look through them and it stimulates more ideas. I make notes about certain things, even just writing down what film you’d like to shoot on which actually helps; think of the type of image you’re going to create”.



Figure 53. Rachael Hale developed workbooks while working on her dog book *101 Salivations* (Figure 14).



Figure 54. (Left) Rachael Hale pins up Polaroids of cats for her upcoming cat book. (Right) Props and images are often placed on Rachael’s walls for inspiration.

Esther has also placed pictures on the walls around her environment. These are mostly momentos and images collected for inspiration and may not be specific to any particular pieces of work.



Figure 55. Esther Bunning places gathered material on her wall for visual stimulation.

Jono has few visible organisational systems for storing information in his working environment, except for a small filing cabinet under his desk, a laptop, and storage shelves for photography equipment, negatives and photographs. Instead he stores the majority of his information in his memory. While this method may seem unmethodical and there is a risk that information may be forgotten, the mind (as Herrmann points out) is a creative space itself and can be the most significant for stimulating creativity (Herrmann, 1989, pp. 283–285).

Additionally, Csikszentmihalyi discusses how storing ideas in memory allows for connections between ideas to be formed. This in turn can lead to the generation of new ideas. Jono describes a similar method of storing information and states " [I] Absorb it and see what comes out the other end".



Figure 56. In addition to storing information in his memory, Jono Rotman uses a computer and a small filing cabinet for storing information.

Esther also describes memory as being her main method of information organisation: "it's just there in my mind really; it just helps me build a better picture before I actually commence the work."

Summary

Working environments develop to suit the needs of the individual or individuals who work in them. For the participating photographers to successfully undertake their working processes, they create working environments that contain the necessary tools and the information they require.

In addition to contributing to the establishment of ideas and development of work, these personal spaces also support the well being of the photographers. Wayne describes how privacy is an important aspect of his space and, in referring to the researcher photographing his home working environment, says he is "not so keen on photography at home as Kerry [his partner] and [he tends] to be somewhat private in that regard".

As has been shown, creative environments are not restricted to one fixed space. The participating photographers demonstrate how they frequently work in several different environments while working on different aspects of their processes. These can include the darkroom and working on location. When working in these environments, the photographers take with them essential equipment and tools in order to complete their process.

As discussed, the car is also often considered an effective creative environment. However, unlike the darkroom or "on-location" environments, the car is not an "active" working environment. That is, it is not a space where the participating photographers actively undertake aspects of their process. Instead, a period of "incubation" can occur while driving where the mind subconsciously makes connections to form new ideas. Incubation and its relationship to the working methods of the participating photographers are discussed further in the next chapter.

All of the participating photographers use some sort of methodical approach when organising their working environments. Nevertheless these methods are unique to the individuals who have established their own methods for organising and storing information and ideas to best suit themselves.

Chapter Three – Concept Development

Introduction

This chapter is concerned with the establishment of ideas. It examines how experience and intuition relate to the development of ideas and explores additional related areas of creativity including motivation, intelligence and luck. Theories relating to the use of divergent and convergent thinking methods to generate new ideas are also explored and discussed in relation to the working methods and approaches used by the photographers involved in this study.

The establishment of initial ideas

Csikszentmihalyi suggests that the establishment of ideas involve being immersed in a set of problematic issues. He identifies three main sources from which these problems typically arise: personal experiences, requirements of the domain and social pressures. Firstly, he discusses life as a source of ideas, saying that "Without a burning curiosity, a lively interest, we are unlikely to persevere long to make a significant new contribution [to a domain]" (Csikszentmihalyi, 1996, pp. 79–87).

Secondly, he considers the influence of past knowledge within a domain. A domain is defined as a creative symbolic system that contains pre-existing knowledge and ideas (Csikszentmihalyi, 1996, p. 47). He states that "An intellectual problem is not restricted to a particular domain...most creative breakthroughs occur when an idea that works well in one domain gets grafted to another and revitalizes it" (Csikszentmihalyi, 1996, p. 88).

An example of this in Esther's approach to photography involves a combination of photography, graphic design and textiles to create the unique and distinct style of her illustrative work. She states, "I've got a very strong photographic style, in particular with my commercial illustrative work. It's a combination of photography and other media.... It's not necessarily photographic-looking in its finality, but the starting point is always photographic".

Ian also refers to non-photographic material as a source for ideas: "I think you get more original ideas and stronger ideas in a sense if that inspiration comes from other things rather than looking at a photograph". Furthermore, he describes how he often finds ideas emerge while talking to people: "I think people draw things out of you". Exploring sources unrelated to the present task enables the participating photographers to change their mode of thinking and therefore produce new ideas.

The third source of ideas identified by Csikszentmihalyi is when a creative person is exposed to the influence of teachers, mentors, fellow students, co-workers and their own students: "the institutions one works for and the events of the wider society in which one lives provide powerful influences that can redirect one's career and channel a person's thinking in new directions" (Csikszentmihalyi, 1996, p. 90). Csikszentmihalyi believes the field (or domain) is paramount for individuals who work primarily in an organised context and emphasises the importance of research institutions (Csikszentmihalyi, 1996, pp. 91–92). For instance, Wayne describes the advantages of being a lecturer at Massey University: "research is very much...a third of your job description.... The other thing about the structure of the university is that you have semesters and breaks – you have inter-semester periods which are quite large where you can do [personal] work". The university encourages the production of personal projects. This contrasts with the other participating photographers, who are more restricted because they work in the commercial photographic industry.

Csikszentmihalyi believes that most domains are so complex that an individual cannot exhaust all the possibilities and that creative attempts to expand the boundaries of a domain may provide "a lifetime of enjoyment" (Csikszentmihalyi, 1996, p. 351).

The participating photographers describe periods of idleness as a significant part of idea generation. Rachael often experiences idea generation when walking her dog Henry: "I would say that my idleness, periods of thinking, would come when I am walking Henry, which is my down time really, it's the time where I switch off and relax." Because this is an "idle" activity, it gives her time to think, leading to the generation of ideas. She returns to this activity when she is unable to generate new ideas.



Figure 57. Rachael Hale walks Henry, her pet dog, to relax and stimulate her ideas.

Csikszentmihalyi defines this time as the 'incubation' period. He believes that while idleness and incubation are not equivalent, it may be during a period of idleness that incubation occurs. This period can vary in length of time and recur throughout the creative process. Csikszentmihalyi describes the mysterious nature of this period and comments that it has come to be considered the most significant part of the creative process. He argues that other aspects of the creative process can be analysed by the rules of logic and rationality.³ However, the subconscious, where incubation occurs, "evokes the original mystery shrouding the work of genius: One feels almost the need to turn to mysticism, to invoke the voice of the Muse as an explanation" (Csikszentmihalyi, 1996, p. 98). There are many theories relating to incubation.

Csikszentmihalyi states that "Cognitive theorists believe that ideas, when deprived of conscious direction, follow simple laws of association. They combine more or less randomly, although seemingly irrelevant associations between ideas may occur as a result of prior connection..." (Csikszentmihalyi, 1996, p. 101). While he agrees with these theorists Csikszentmihalyi adds that "...incubation cannot work for a person who has not mastered a domain or been involved in a field'. Furthermore, despite subconscious thinking being non-rational "...it still follows patterns that were established during conscious learning." (Csikszentmihalyi, 1996, p. 102).

Following the incubation period, a period of sudden insight (the "Aha!" period) may follow. This period occurs as a result of the subconscious connections made during the incubation period, where an idea "fits so well that it is forced to pop out into awareness" (Csikszentmihalyi, 1996, p. 104).

Among the participating photographers, there are different opinions regarding where initial ideas come from and whether they come from bursts of insight. Three of the participating photographers felt that they do experience moments where ideas suddenly appear, but it seems that in order for these ideas to emerge some trigger is needed to provoke them. Jono says:

Often the inspiration or solution doesn't surface until the very last minute, no matter how early I started work. I no longer stress because I have faith that if I put in the work that it can turn into something; the final diamond insight will always percolate through. Often I can't really get rolling until this insight comes through; it is the ignition of my process.

³ Other aspects will be discussed further in Chapter Four – Production and Evaluation.

Ian Robertson also describes experiences of sudden insight and provides an example of when this has occurred:

...the Cancer Society shot...of Stefan...that image came from me meeting him and talking with him and he took his leg off and I looked at him then and...I was really struck about that idea of body image and what people think of is ideal and perfect and...I think that Vitruvian man, that de Vinci sketch, kind of was what came to mind and...references to a crucifix and mortality...that all came together but for me that felt like quite an instantaneous thing.

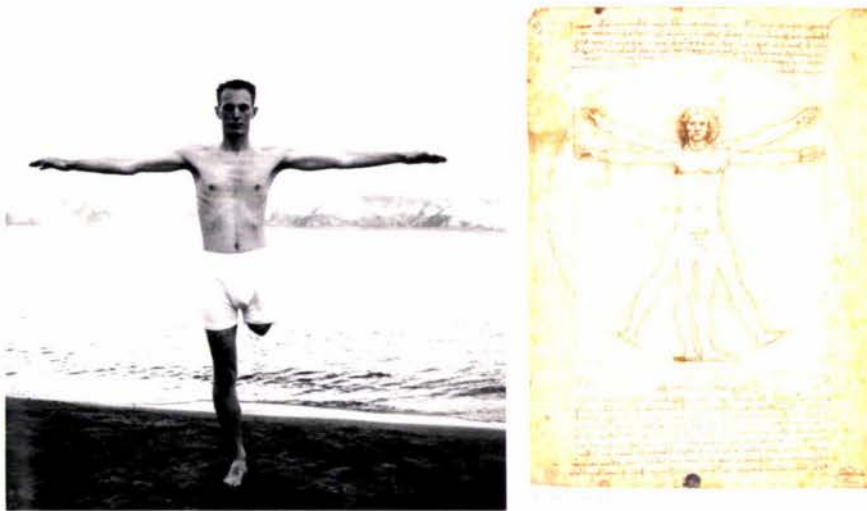


Figure 58. (Left) Ian Robertson. *Stefan Wahrlich*. 1997.
(Right) Leonardo de Vinci. *Vitruvian Man*. c.1492.

Once this insight has occurred and connections have been made, the ideas are analysed consciously. (Ideas may be rejected at this stage.) Once the ideas are analysed and accepted, a period of “elaboration” follows (Csikszentmihalyi, 1996, p. 104).

In contrast to Csikszentmihalyi, Weiten (1995) questions whether creativity depends on unconscious thought processes. He does refer to Mozart, Dostoyevsky and Coleridge, who “reported that dazzling insights came to them while sleeping or daydreaming.” But he notes that these insights have been referred to as “fabricated stories” by some theorists, who believe they were often used throughout history to add status to artists’ work (Weiten, 1995, p. 368–369).

Fletcher also discusses "Inspiration" and "moments of insight" and states, "The only certainty is that inspiration cannot be summoned up by an act of will. To labour towards it, is, in effect, to move in the opposite direction." (Fletcher, 1994, p. 74).

However, it appears that these moments of "sudden insight" experienced by the participating photographers tend to occur more frequently during personal projects than for commercial projects. She states, "you're sort of fed an idea or concept and it's just developing it from that particular point in a particular style". Similarly Ian states, "increasingly...I'm shown a mock-up of a page with a stock photo slapped in there and I think once you've seen the stock image it's quite difficult to...take a fresh look at what you're photographing. I think you've always got that image that they're after and you keep that in mind". Interestingly Wayne Barrar's work can be considered primarily personally driven, however, he clearly states that moments of insight are not a part of his process.

Experience and intuition

Rachael believes experience is a significant part of her process. "I'm definitely a lot more confident the more I shoot.... I know in another ten years' time if I'm still doing this I'm going to be much more confident and have much more faith in the images which I'm creating."

This is similar to Jono who states, "The more experiences that one has and the more you put yourself out of your comfort zones and rely on your instincts...can only give more resonance and depth to the work that they do...I think the more developed you are...which can really only come from experience, the more you are going to express in your work".

Edward De Bono considers experience to be a traditional source of creativity (De Bono, 1992, p. 43). Through experience we know what will work and what will not. Osborn says, "The richest fuel for ideation is experience." He identifies two forms of experience: firsthand experience, which he believes is the richest fuel because it allows for better absorption of the experience, making recollection easier; and secondhand experience, such as reading and listening. Osborn believes this form of experience provides "thinner" fuel (Osborn, 1957, p. 68). Similarly, De Bono identifies three modes of operation in regards to experience. Firstly, bells and whistles, where alterations have been made to an existing idea so that it appears to be new. Secondly, son of Lassie, where if an idea has worked before it is presumed capable of working again. Thirdly, disassembly followed by reassembly, where "the original package is taken apart and the ingredients repacked in a different way" (De Bono, 1992, p. 46).

In a similar line to De Bono's bells and whistles, Weiten refers to Weisberg's suggestion that "major creative achievements generally are logical extensions of existing ideas, involving long, hard work and many small, faltering steps forward." Weiten agrees with Weisberg that creativity is based on previous experiences and knowledge, stating that "Creative ideas come from a deep well of experience and training in a specific area" (Weiten, 1995, p. 368).

The photographers involved in this research also describe how their work, or their approaches to work, have changed over time. These changes have occurred for a variety of reasons, such as developments in technology, demands of commercial work, new experiences and new interests. For example, the presentation of Wayne's work has changed throughout the years and the amount of time spent on projects (and the size of the projects) has increased. Furthermore, he has become more internationally focused. Rachael has become more commercially focused and is expanding her brand both nationally and internationally, and Esther comments on how "as you gain experience it's something that continually evolves".

A combination of experience and intuition⁴ is also an important aspect of creativity. While Fletcher concurs with Weisberg and Weiten about the significance of experience, he also believes that creativity is a combination of experience and intuition (Fletcher 1994, 31). He refers to Neumeier, who illustrates this in a formula (Figure 59) and states, "when a problem is mixed with a new perspective and exposed to intuition...we arrive at a new concept." (Fletcher, 1994, p. 76).


$$\text{Problem} + \text{fresh perspective} \times \text{intuition} = \text{concept}$$

Figure 59. Marty Neumeier, Neumeier Formula. Undated.

The participating photographers' opinions about experience and intuition were similar, with most agreeing that the creative process involved a combination of the two. Wayne explains, "I think intuition and certainly life experience are essential parts of determining what sort of creative work you output". This is concurred by Rachael, who describes how "the hardest thing with animals is you can never force them to do something. ...you have to be intuitive and think on the spot." Similarly, Esther notes that her work is 'hugely' effected by her intuition and describes how the more experience that she gains the easier it is for her intuition to surface. Intuition can be described as a non-reflective approach which utilises instant and spontaneous thinking. These photographers are able to trust their non-reflected responses where previous experience shows this has led to successful results.

⁴ For the purpose of this study "intuition" is defined as "the power of knowing without reasoning or being taught" (Hawkins, 1988, p. 266).

De Bono believes that "innocence" is the opposite of experience. He describes innocence as the "classic creativity of children" (De Bono, 1992, p. 43) in which lack of awareness of the usual approaches, solutions and concepts permits new approaches and ideas. Innocence relies on naiveté and the unknown. In general, individuals are unable to maintain innocence in their field (De Bono, 1992, pp. 43–44). Nevertheless, accessing innocence is an excellent strategy in creativity and idea generation. Looking beyond the obvious for ideas is one way of obtaining "innocence". Seeking ideas and advice from someone who has little knowledge of the subject and therefore does not fully understand the usual approaches, solutions and concepts is one method (De Bono, 1992, p. 44).

However, in certain situations it is necessary to release 'innocence' and conduct research into established existing concepts, ideas and perceptions. If this is not undertaken, re-invention can occur. For example, Wayne frequently looks at what other artists are doing on similar topics and he considers that this is important to avoid repeating existing works or ideas. In contrast, there is a fine balance between innocence and "knowing": "if you want competence you must read everything but if you want originality you must not" (De Bono, 1992, p. 44). While this may aid creativity and idea generation, it can be argued that experience is a necessity and therefore a more significant part of the creative process.

In addition to experience and intuition Csikszentmihalyi argues that the generation of ideas leading to success in a field requires an element of luck (Csikszentmihalyi, 1996, p. 186) where "being in the right place at the right time" is significant in succeeding in a domain (Csikszentmihalyi, 1996, pp. 46–47). This is because "The competition among new memes⁵ is fierce; few survive by being noticed, selected, and added to the culture. Luck has a huge hand in deciding whose *c* is capitalized" (Csikszentmihalyi, 1996, p. 372).

The participating photographers agree that luck has played a role in their success to a certain extent. However, rather than referring to the term "luck", these participating photographers talk about "opportunity", where the participating photographers' conscious choices and decisions have instigated these opportunities. Ian says, "it's up to the individual to reach out and grab [the opportunities provided by luck]". Similarly, Wayne suggests that "luck relates to everything that people do", but "you can't get by totally on that of course".

⁵ In the evolution of culture, "memes" (analagous to genes) are units of information that we must learn if culture is to continue. A creative person improves these memes, which then become parts of the culture (Csikszentmihalyi, 1996, p. 7).

Divergent and convergent thinking

Coon defines divergent thought as "Thinking that produces many ideas or alternatives; a major element in original or creative thought." Convergent thought is "Thinking directed toward discovery of a single established correct answer; conventional thinking." (Coon, 1992, p. 286). Once an idea is established, it appears that the participating photographers use both convergent and divergent thinking in the development of their ideas.

Csikszentmihalyi defines three dimensions of divergent thinking that are important in examining creativity. First, fluency, or the ability to come up with a number of responses; second, flexibility, or the ability to produce ideas different from each other; and third, originality, which refers to the rarity of the ideas produced (Csikszentmihalyi, 1996, p. 368).

Weiten recognises that divergent thinking is an essential element of the creative process but proposes that convergent thinking needs to be applied to seek a resolution. He believes that the establishing of a range of new possibilities depends on divergent thinking, but "eventually you will have to engage in convergent thinking to pick the best" (Weiten, 1995, p. 369).

Information gathering is one situation where the participating photographers demonstrate divergent thinking. They all undertake some form of research or information gathering as part of their process. This information gathering may include any material related to a project or their personal development. The gathering of information can create a divergent thought process by stimulating new ideas and directions for the development of work.

The methods and procedures used in information gathering varied from photographer to photographer. Information gathering is usually undertaken in the initial stages of the participating photographers' process, but further information may be gathered throughout the creative process. The type of information that is gathered varies but can include material related to (or unrelated to) their particular process at that time, including information that could be of value at a later stage.

Wayne conducts research into related areas and also looks at current issues. He refers to his current series, *The Home Range*, a research-based project that looks at the space that exists between cities and wilderness. This project built on previous work, through experience, planning and pre-investigation. "You know that these areas are fairly rich in visual potential, that there are stories to be told". For this project, he describes how he gathers information "to do with the subject that I'm photographing: the background on the places, the people I have to deal with, or be involved with."

Information is gathered from various sources, including the Internet, books, databases and email. He explains that information gathering is an ongoing process: "I collect and keep files of information, ordinary files [in filing drawers] and build it up". He takes "it all on board and it helps with decisions". Furthermore, he suggests that a lot of the research may be done after the photography. This might include information relating to the presentation and placement of the work in an exhibition or publication.



Figure 60. Wayne Barrar's collection of resource material to assist research.

Ian's office contains a wide range of information and material. He believes his collection of books provides a rich source of information (Figure 61). In addition, he says that asking questions and listening to client demands and needs is a valuable information-gathering process. He states:

...wherever possible I sit down with the creative that I'm working with and talk it through so that I know exactly what wavelength they're on. Sometimes it's somebody that I've done a lot of work with before and so I know pretty much what they're after, and other times they might...know what sort of work I take and they give me a free run in which case I've got a clear indication from them...

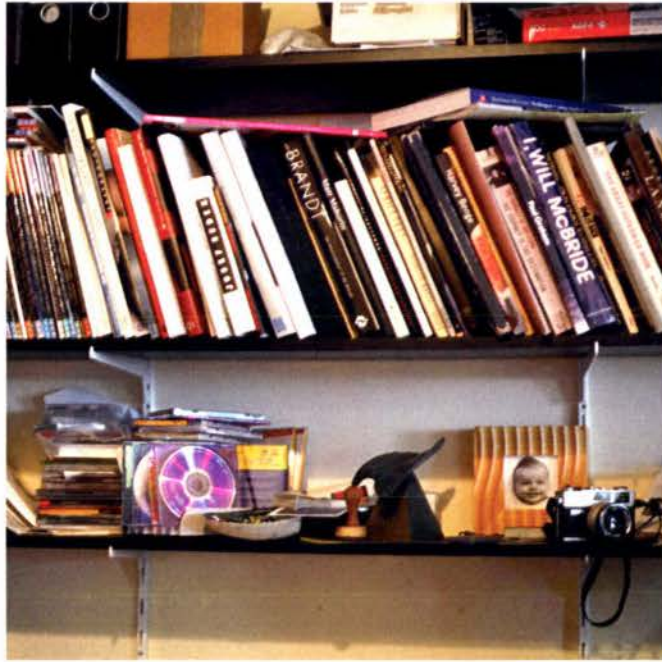


Figure 61. Resources in Ian Robertson's office include plenty of reference material.

Rachael looks through books and magazines on a diverse range of subjects and explains how "You [can] get influences from everywhere". She explains that research was highly significant in developing the ideas for *101 Salvations* (Figure 14). Rachael describes how the commercial market ultimately determined the idea for the book and emphasises the importance of market research, as a lot of money is invested into the project and costs need to be recuperated. This suggests that information gathering in a commercial context involves market research as well as reference to books and magazines

Rachael also undertakes a considerable amount of research into the breed of each animal she photographs. She describes a practical, hands-on type of research involving the establishment of relationships with animals and their owners. "[I] spend a lot time with them [the animals] to make sure they're going to be comfortable. If the animal's not comfortable within the environment or with what they have to wear or do, you're not going to get a good shot anyway". This indicates that the type of photography being undertaken defines the type of information gathering required.

Jono describes a similarly practical approach to information gathering and refers to his current project, *Chambers* (Figures 20, 21, 22 and 85), for which his process involved the following process:

I developed a methodology of visiting environments and documenting them on 35 millimetre – spaces and details, and making a choice as to which spaces were significant enough to commit to large format.... Shooting 35 millimetre is like grabbing moments of time, snapshots. The large format feels like the space is being absorbed into the film; four-hour exposures are not uncommon.



Figure 62. Jono Rotman's reference material is contained in his working environment.

In addition, Jono gathers information that relates to the subject or idea being photographed or information relating to the output such as exhibition, publication or in a commercial context – advertising, for example. He says, "when I have an idea or concept, I strive to look at how best this can be expressed in a finished product. When I have worked this out I can make the choice of medium that best act in service to this desired outcome. Sometimes I have to explore and test various media before settling on the best." For commercial work, Jono gathers information that specifically relates to the job and that will enable him to make choices and decisions about the job.

Esther echoes this approach but explains that information gathering at the initial stage enables her to avoid any problems or issues that may arise during the process. Esther often gathers non-photographic references such as textiles, surface-pattern designs and graphic design work. She emphasises the importance of gathering information, as she does not want "to make time-consuming, expensive mistakes." Esther states, "Not so much in terms of materials, but just time, everything is time...the more information I've got to start with, then the less likely I am to have to revisit it."

All the participating photographers agree that information gathering, which can continue throughout the creative process, aids their abilities to make decisions about pieces of work. After conducting a divergent information-gathering process they are then able to undertake a convergent process, which eventually leads to the final idea and output of their work. (This is discussed further in the following chapter.)

Summary

This chapter has identified various sources of idea generation. By using these sources as parts of their processes the participating photographers establish original directions and approaches for development of their work. These original approaches have helped lead to the success of these photographers.

Experience is important in determining the type of photography undertaken. Experience also leads to changes in the participating photographers' methods and approaches, which in turn help to determine the future ideas generated.

The participating photographers value experience over innocence and often conduct research in order to gather information relating to their processes. This enables them to avoid reinvention and to be more efficient at their work.

Broad gathering of information that is not necessarily restricted to any particular project was also common amongst the photographers. This information adds to a pool of reference material and can also lead to the generation of new ideas.

Despite experience and information gathering being described by the participating photographers as their most significant method or approach to the generation of original ideas, intuition also plays a significant role. All the participating photographers describe situations where intuition has led to the generation of an idea. However, it is through gathering information and using previous experience that the participating photographers are able to establish if new ideas are worth pursuing or should be discarded.

Chapter Four – Production and Evaluation

Introduction

This chapter begins by looking at the creative processes of the five participating photographers and explores these with relation to theories relating to structured processes of creativity. This chapter also investigates the similarities and differences between developing commercial work and personal work and considers how ideas are developed, evaluated and resolved into a finished piece of work. Timeframes, patterning activities, finances and the use of the specialist skills of others are also discussed.

Structuring time

The time taken from the establishment of an initial idea or concept to a final result varied greatly from photographer to photographer, from project to project, and between commercial and personal work. The amount of time spent on personal projects is often longer than time spent on commercial projects, and the participating photographers comment that this can lead to increased personal satisfaction.

Timeframes are often shorter for commercial work than for personal work and may range from a few hours to a couple of weeks. Jono describes these tight deadlines: "sometimes it's yesterday, and sometimes it's tomorrow and sometimes it's two weeks ahead." Jono finds that with commercial work he is often making split-second decisions that can affect the development of the work.

Similarly, Esther is often working on time-constrained commercial projects, often due to the commercial reality in which 'time is money'. She states "you can't justify spending hours or days on something that's just worth a very tiny amount of money". Conversely the client often controls the timeline and Esther finds she has to wait for responses from clients before she can develop the work further. "There was one job...that I was working on, and it literally did take three months, which is tedious, and it's just going backwards and forwards, and then it would stall for a while".

The longevity of personal projects is partly because of the need to prioritise commercial work in order to make a living.

Personal projects often range from six months, as in the case of Ian's *I Feel Lucky* series (Figures 58, 75, 76 and 77) to a year, for Rachael's book *101 Salvations* (Figure 14). However, these projects were also client based, so a defined timeframe was assigned. In contrast, Wayne's personal work and Jono's *Chambers* project (Figures 20, 21, 22 and 85) do not have defined end points. Instead deadlines exist along the way for exhibitions and publications.

Wayne explains that the timeframe for his work tends to be longer than that for commercial photographers. These timeframes are also self determined, unlike those for commercial work, which are set by the client. Although he has clients (in the form of galleries) he points out that "they are clients which fit in with the way I work as an artist rather than as a commercial operator". Wayne refers to a previous exhibition where the timeframes were set to suit the way the artists worked and allowed a lot of flexibility and freedom. Wayne's occupation as a lecturer at Massey University also allows for high flexibility when conducting personal projects. This is because the university encourages its staff to undertake research as part of their job and frequently provides the staff with time and money for research purposes.



Figure 63. Wayne Barrar teaches photography to students at Massey University.

It is evident that the ideas, concepts and approaches used in personal work can feed into commercial work. This can lead to a more satisfying result. Experience from personal work can assist photographers who undertake commercial work by increasing their creativity. Ian states, "I put that [personal] work in my portfolio and show commercial clients and they say 'oh we really like that, we want you to do this commercial job with a tight timeline in this style'". The experience gained from doing personal work allows Ian to become more efficient when exploring similar ideas in a commercial context: "I've done that sort of experimenting already, so it means that you can sort of apply that more personal approach to a commercial project."

Rachael describes how she does not necessarily alter her approach when photographing animals images or still-life images for *NZ House & Garden* magazine. Instead, the style of her photography is very similar.

With my training and working with animals I have learnt to work really fast...I can set up a shot and make the composition look really nice quite quickly and my stylist loves that...I use a similar style to how I photograph animals, using 4x5 and shallow depth of field, so it's [commercial work] not that different...

Applying experiences and ideas from personal projects to the development of commercial projects can help make the tight deadlines sometimes required for commercial work more achievable. Csikszentmihalyi suggests that creative individuals often work on several projects at one time. He argues that this is essential in order for creative individuals to achieve everything they want to. The combination of commercial and commissioned or personal work varied greatly among the participating photographers. Jono discusses the advantages and disadvantages of working on commercial and personal projects simultaneously:

I am trying to get away from feeling that I need to be at the beck and call of the commercial industry, because it has meant my personal work has taken longer. I feel that my personal work is important because it feeds my soul and therefore my commercial ability. I aim to give my personal work the degree of precedence it deserves over commercial work.

For commercial projects, there is often a constant flow of work, often involving one project after another. A photographer may be working on several projects at one time. It is also possible for the participating photographers to have periods where there are no projects being undertaken. Once Rachael completed her book *101 Salvations*, she began developing the sequel. Furthermore, as well as having these larger projects, Rachael also takes on many smaller sub-projects, which continue year round. She is constantly working on gift cards, calendars and other merchandise, all of which have their own mini-deadlines that she needs to meet.

Time constraints can constrain creative results. The participating photographers felt that often creativity and self-satisfaction were compromised in order to reach deadlines. Esther says, "With deadlines, you do what you can basically within that timeframe." Ian comments that "the tight timelines with commercial work means that you're a little bit inflexible in terms of trying something different or letting it lead you in a different way, and often the tendency is to play it safe...go in there with a set way of going it, and making sure you've got the shot."

Quality can also be affected by time constraints. Ian describes how his *I Feel Lucky* prints were all printed on fibre-based paper and comments, "I don't print on fibre-based for my commercial work; I don't have the time." Ian likes printing in the darkroom as it gives him greater control over the quality of the photographic image. However, this is a time-consuming and costly process and is therefore not viable in the commercial industry. Ian states "I think the current trend is...for me to hand over negatives and for them to be scanned." Instead Ian tries to keep in contact with designers so he can oversee the work as it gets developed into a final product. Ian believes that if he wants to continue maintaining his level of control over the final result of the image he will need to develop his skills in digital imaging.

Some of the participating photographers appear more organised than others. While deadlines may seem limiting to creativity in both commercial and personal work, they can also aid creativity by increasing motivation. Ian describes himself, as "the sort of person that needs deadlines...if I'm open ended it doesn't get done". This is similar to Jono, who says, "I am approaching my personal work like commercial work and I give myself deadlines [and] I allocate what I feel is the appropriate amount of time." All describe motivation as a positive aspect of having deadlines. Organisational skills and prioritising are essential in managing these timeframes.

Patterning activities

The way the participating photographers have structured their personal time is also significant to their processes and their development of ideas. All of the participating photographers have established some form of daily routine. This usually commences with general life activities like breakfast. However, they also mention other more specific personal rituals that they perform. Wayne regularly talks to his partner Kerry about their day, and Rachael walks her dog Henry before going to work. While these patterns may not assist the creative process directly, they provide stable and familiar patterns upon which to build creativity.

Jono describes two daily routines that he performs that directly relate to his process: planning and exercise. In the evenings, or sometimes first thing in the mornings, Jono spends time planning his day. This allows him to establish the goals that he needs to achieve that day and therefore makes him more organised and efficient. He says, "I spend a lot of time sitting at my computer planning. I plan before I go to bed or as soon as I get up and that writes my day for me." He also mentions the importance of exercise as part of his daily routine and believes that the combination of these two routines allows him to successfully undertake his work. He states, "The healthier I am the better I am at doing my work. The more organised and prepared and planned I am the better I am at doing my work. These two areas are very important to my work."

One significant ritual that Esther performs every morning before commencing work is having a meeting with husband Terry, who is also a photographer. She describes this time as valuable as they discuss "everything from what we need to get done that day, allocating tasks, whether he's going to do something or I'm going to do something...or just a plan of action or what's going to be happening later in the week that we need to work towards." This enables her to be more productive and therefore increases her creativity.



Figure 64. Esther Bunning and Terry Hann often have meetings to discuss work, including idea generation, methods and approach to the work.

Generally, work time is rather unstructured and can depend on what projects the participating photographers are currently undertaking. This is particularly true for Ian, Jono, Esther and Rachael, whose work time varies each day depending on whether they have a photoshoots to do, need to meet with clients, or plan to conduct pre- or post-production work. Wayne's work time is more structured as he has specific time allocated to university work. However, when he is not teaching, as with the other participating photographers, he structures his day depending on what needs to be achieved that day.

There was a contrast between those who separate their days into work time and non-work time (Esther, Rachael and Ian) and those who do not (Wayne and Jono). Ian describes his decision to separate his day into home time and work time as being because of a change in his personal life. He refers to his home as "a little haven" that allows his mind to relax and thus encourages subconscious thought.

...at the moment with a young child...I try and keep weekends free so I can spend some nice time with her and my wife...I've tried to treat it more like a business in that I shoot during the week and I try and be home in the evenings to cook dinner and put my daughter to bed, so I don't work late nights as often as I did.

He believes that his photography has not suffered because of his approach, instead it has become more disciplined. It appears that those who separate their home time from their work time treat photography more as a business and are more commercially focused.

This is in contrast with Jono and Wayne, who do not separate their day into work and non-work time. Jono tends to continue working on projects until he goes to sleep each night and Wayne says, "photography runs right through my [whole] day regardless of where I am...I don't have regular routines; it depends totally on what's happening."

Creative control

One difference between 'commercial' and 'personal' work is the amount of creative control that the photographers have over the work. Rachael states, "It [*101 Salvations*] is a personal project in the way that I'm able to create animal images in a more simplistic style, and not so orientated towards the commercial market." Ian considers both his *I Feel Lucky* and *Te Papa Birds* as 'personal' as he had more freedom to experiment and had control over the look and feel of the images. Jono states "The actual practical process may be the same, but with my own work I'm talking to myself and with commissioned and commercial work I'm performing a service for others."

Esther describes a similar situation in which she has been developing a piece of work that she is personally not happy with but which is what the client wants. Esther discusses two different projects: firstly, a commercial or illustrative piece and secondly a portraiture project for which she has more flexibility of personal expression. She compares and contrasts her approaches to the projects. The commercial illustrative project was for a global organisation. The client and art director provided the ideas and concepts and there was very little input and development on her behalf. She described the situation as being "like I was a technician". She acknowledges that to a certain extent there was some input by her into the construction of the final result, such as her interpretation of how to photograph the subject. However, she felt that "in terms of the overall concept and direction it's very much from them." She compares this project with a portrait image project, describing this job as being more like a personal project because she had the flexibility she needed to experiment more and develop alternative solutions. The client loved all the solutions and decided on the image recommended by Esther.

Rachael explains that when taking images for *NZ House & Garden* magazine, she does not have creative control over certain aspects of the content of the image, although she does maintain creative control over the composition and construction of the image. However, this does not concern her and she appreciates not having complete control all the time so she does not need to organise everything: "all I need to do is turn up on the day and take photographs". Furthermore, she says, "I've got such a good working relationship with the stylist now that they leave me to it".

Generally, the participating photographers do not give up creative control of their work, rather they work collaboratively when others employ their services. Rachael explains that all work that is used by clients comes back to her for approval. This includes work that has been used internationally. In some cases, especially with commercial work, a certain amount of creative control gets passed on to designers who alter the work for their own purposes. Because designers are professionals in their own field, more often than not the participating photographers are satisfied with the results. As Jono says, sometimes it is "for the betterment of the work" that a designer alters it. He describes how he is fortunate to work with people that he trusts and respects. Therefore he does not mind, to a certain extent, giving up some creative control. A similar situation was described by Ian who states, "I usually have quite favorable results with handing my work over and then seeing the end result and usually I'm quite pleasantly surprised with what they have done."

Esther raised several important points in relation to giving up creative control. Firstly, "it's just part and parcel of doing commercial work". If she had a problem with this she would not do commercial work. Secondly, finances can influence the amount of control that the participating photographers give up. She states, "it comes down to the budget. I didn't think I'd ever say that to be honest...but if I'm getting paid enough money for it, then at the end of the day I'll relinquish that control."

The specialist skills of others

All the participating photographers utilise the specialist skills of others as part of their process. Wayne frequently works with exhibition curators, designers, writers, publishers and fellow staff members at the university. Jono states, "With my commercial work I now work with a producer who takes care of all the organisational and logistic aspects of a shoot; leaving me to concentrate wholly on photography. This allows me clear space to focus on creative issues and not be so bogged down with practicalities".



Figure 65. Ian Robertson uses the specialist skills of an assistant and model while setting up and undertaking a commercial photoshoot.



Figure 66. Ian Robertson's client (a graphic designer) views a test Polaroid of the photograph he is taking to establish whether he has successfully achieved the result that the client wants.

Ian frequently uses an assistant to help set up shoots for commercial work and often substitutes in his assistant as the "model" to ensure he has achieved his desired camera angle and lighting. He takes a Polaroid to check the result. Ian establishes what approach he is going to take before the arrival of the model or subject and the art director. Once the model arrives, he instructs them on what to do then starts his process of photographing. To test the image, several Polaroid shots are taken. They are discussed with the client or art director and any alterations that need to be done are made before shooting the final images on film. The skill of these individuals enables Ian to be efficient and productive while also ensuring he has achieved his desired result.

While taking the photographs for *I Feel Lucky*, Ian worked with Helena Ogonowska-Coates, an oral historian and cancer survivor. Her preliminary work on the project provided him with information and a context to work within. He says:

...she kind of set the ground work by interviewing the people already and had made them comfortable with her...it made it a lot easier for me to approach them. ...for Coral and Ngaire [cancer subjects] I'd met them maybe an hour, and all of a sudden they're standing there with no tops on...to try and do that from scratch would have been quite a difficult, impossible task [Figure 76].

Because Helena had already developed relationships and built up trust with the subjects, the process for Ian to gain their trust had partly been established. Therefore Ian had additional creative freedom over the final result of the photographic work.

Esther is an independent worker. This is evident in her choice of work location and her preferred method of correspondence – email (which a majority of her clients use to communicate with her). However, she does work closely with husband Terry to critique and develop ideas. This is a very valuable part of her process, as often Esther and Terry work on projects together and exchange ideas. This can lead to the establishment of new ideas and new directions or help resolve existing ideas.



Figure 67. (Left) Esther Bunning and Terry Hann work closely together. (Right) Terry develops Esther's website while she overlooks.

Rachael also utilises various people as part of her process. Unlike the other participating photographers, she has a group of people that assist at different stages of her process. This group includes a pre- and post-production and re-touching assistant, a business partner who deals with finance and licensing, a photography assistant, an animal trainer and administration staff. She describes the advantages of being a part of this team:

Everyone's really supportive and they know the pressures I'm under, so everyone helps. We have weekly meetings where we throw ideas around and discuss what is happening in the market worldwide. It's great to have ideas bouncing off lots of other people. We all work as a great team.



Figure 68. Rachael Hale works with a team of people at Rachael Hale Photography, all assisting with undertaking different aspects of her process. (Left) Rachael Hale and David Todd (CEO) (Right) Tanya Todd (CFO) and Rachael Hale.



Figure 69. Rachael Hale and Robine Harris (Designer).



Figure 70. Rachael Hale and Charlotte Anderson (Assistant).

Rachael's situation is slightly different from those of the other photographers involved in this study in that she is the only photographer who works as part of a group or a team. In this team each individual undertakes different aspects of the overall process. The situation has advantages and disadvantages in relation to Rachael's creative process. Sometimes Rachael does not have control over financial decisions, including the budgets for photographic equipment and props for a photographic shoot. She does, however, have the freedom to focus her attention solely on her photography.

As part of their approaches to developing work, the participating photographers draw on the skills of others to achieve their goals. This approach enables each photographer to focus on their specialist skill, which in turn enhances their creativity. This is particularly significant in commercial work where timeframes may be limiting.

Finances

The participating photographers state that they are not motivated by fame and fortune, but money (especially in commercial situations), affects the methods and approaches applied to their work. Esther describes how money affects her approach to work. She states "In terms of the quality of work that I do, I could say that it [money] doesn't impact on it [the work]...I do the same standard regardless of whether it's a small budget or a big budget. But in terms of how much time I might put into it...then it might come down to...budget".

All the participating photographers describe certain sacrifices that they have made in order to succeed as a photographer. Ian describes how when he started as a photographer he had to make sacrifices. He recalls, "once I started to really commit myself to being a commercial photographer and being set up in a studio...from that point on...any spare money went into photography equipment." He explains that having little money when becoming established as a photographer did not help his creativity: "I found the stress levels are up a lot higher and the pressure is on you. I think now I'm rewarded for the work that I do, I feel that I am paid well for what I do and it does free me up to experiment and try other things".

Rachael often makes her own props in order to keep costs down. Wayne describes how more money would enable him to undertake new and exciting projects. However, all the participating photographers agreed that having limited finances did not reduce the quality of their work.

They often use personal finances to purchase equipment or to develop personal projects and spend additional time on projects, both commercial and personal, even if they are not getting paid. If Jono believes a job is important then he will contribute whatever is necessary until he is personally satisfied. He states, "I find the more money that I put towards important stuff the more money I earn because it makes me better at what I do and that is what is vital".

Jono describes how the image for the Woman's Refuge (Figure 19) was one situation where he has invested personal money into a work. However, he explains his reason for this was not for personal gain but because he felt that this was an important issue. He states, "I appreciate the significance of domestic violence and therefore it was a very compelling thing to be associated with.... I ended up spending quite a bit of my own money on it. I thought the concept for the whole campaign was really good".

Even though finances are at times a limiting factor the participating photographers believe that this does not detrimentally affect their work.

Evaluation and elaboration – Making decisions during a process.

The participating photographers are constantly making decisions that change the development and direction of their work. Each photographer describes different techniques or methods that they have developed when undertaking projects. These methods and techniques relate specifically to the type of work they do. After shooting the work, Wayne goes through a process of initial editing, often resulting in a period of re-photographing, which he describes as essential elements of his process. He also says, "I try to always revisit major areas. I don't think you can do it in just one visit, and you learn a lot by coming away, thinking and doing a bit more research, and then returning."

Ian also conducts a review process "involving looking at the work and laying it out, you maybe see gaps that need filling". He also often shows his work to other people to gain feedback and with commercial work the client is often present on a shoot to offer suggestions and direction (Figures 37 and 66).

Esther mentions a similar process, describing how an individual piece of work can evolve. She saves each version of her illustrations as they develop. She then returns to these earlier versions later to evaluate what is working and what is not. Often she emails her clients these versions to gain further information and feedback to ensure she is meeting their requirements.

She also finds that taking a break and then revisiting a work can also alter the way the work is developed. However, despite the problems and issues that arise, all the participating photographers felt that the overall idea remains relatively unchanged.

Rachael describes a spontaneous situation which altered the way a work developed, leading to a more satisfying result. The success of this situation set a standard for future works.

I was photographing a lion cub [and] I was trying to be too complicated with what I was trying to photograph and I took this chair and I had this cushion made and everything and I was going to get this really cute shot of the lion cub sitting on this chair, and quite frankly, when I think about it, it would have been a hideous shot and I'm glad it didn't work. The lion cub was terrified of the chair...so I'm thinking 'oh my god, what am I going to do?' I then just spent time, sat with the lion cub, tickling his tummy, and it just feel asleep.... The image which I ended up creating of the lion cub sleeping upside down has been one of my best-selling images...It's a classic example of what I'm still trying to produce today.



Figure 71. Rachael Hale. *Rio*. Undated.

Concluding a project

There are many methods of evaluating and elaborating ideas. The research reveals that each photographer has developed methods and approaches to best suit their requirements. All the participating photographers explain how they "just know" when a project is finished.

For example, Wayne describes how his work goes through an editing, selecting, contextualising and presentation process. He says, "I don't think the project's finished until it's been first exhibited." At this stage he feels confident that the concept is finished although he may choose to pick it up again at a later stage.

Ian finds that his work is finished when "it feels like I've got as close as I can to that initial idea. I think as soon as you start trying to add things...it often takes away from the subject...you're trying to photograph". He refers to his *I Feel Lucky* series: "I've had a lot of people ask me 'oh, you know, I hope you're going on with this cancer project.' ...I think it is the sort of thing you could keep going with, but I sort of felt like I got closure with it. I felt like I achieved a good result with it in terms of an exhibition that touched a lot of people's lives".

The research also suggests that more often than not, projects, particularly commercial projects, are concluded due to time constraints. This is another reason why personal projects tend to develop over a longer period of time, or in the case of Jono's *Chambers* project and Wayne's broader topic of land and land use, they do not have a definite ending point.

There are many factors that may lead to an idea or concept being discarded. Jono describes his process of discarding ideas as follows:

There are some things I'll start and realise that I'm on a high road to nothing; I might have a 'great idea' before I go to sleep and then wake up the next day and feel it's a pile of rot. Other work I will pursue until near finishing and it just doesn't seem to gel; then when I look again at the idea, I'll feel that it's not really appropriate to where I am.

Wayne however believes ideas do not get "discarded" but may instead be "subsumed". "I don't think I ever close any projects down; they just go on the backburner and they never get finished. Or...they get subsumed into something else."

The purpose of this chapter is not to confine the participating photographers to a structured creative process. Instead the ideas underpinning these structures are used to highlight similarities and differences present between their processes and the theoretical texts and to further understand the participating photographers, their working methods and their work.

The photographers involved in this study do not detail structured stages as a part of undertaking their processes. Instead they describe their processes as natural progressions rather as involving any conscious choices to undertake specific stages. However, there are similarities and differences between their processes and the stages outlined by the theorists (these are illustrated in the summary).

Structured stages of the creative process

Structured stages within the creative process were not categorised until the late nineteenth century. German physiologist and physicist Herman Helmholtz describes creativity as a structured process in three stages: saturation, incubation and illumination. These three stages were developed further in 1908 by Henri Poincaré, who added a fourth stage called verification. In the 1960s, Jacob Getzel added a stage before Helmholtz's saturation, which he called first insight (Edwards, 1987, p. 3). Since then, many other theorists have developed their own structures incorporating, adapting and establishing additional stages to those defined by Helmholtz, Poincaré and Galzel. Examples of these structures come from Coon, Fletcher, Csikszentmihalyi and Osborn.

Coon outlines five stages of creative thought: orientation defines and identifies the problem; preparation involves research for information relevant to the problem; incubation is a stage during which little attention is being paid to the problem, but thinking about the problem still occurs on a subconscious level; illumination occurs when Incubation has led to the generation of multiple ideas; and finally, verification occurs when the idea is tested and critically evaluated (Coon, 1992, p. 287).

Similarly, Fletcher defines five stages of the creative process. These include identification, collection of information, analysis, the idea, and realization (Fletcher, 1994, p. 425).

Csikszentmihalyi also defines five stages: a period of preparation, which involves becoming immersed, consciously or not, in a set of problematic issues that is interesting and arouses curiosity; the incubation of ideas in the subconscious; insight (or the "Aha!" moment); evaluation to decide whether to pursue insight; and finally, elaboration (Csikszentmihalyi, 1996, pp. 79–83). Csikszentmihalyi lists four significant conditions that are important during the elaboration process and suggests that attention must be paid to the development of the work, goals and feelings in order to establish if process is occurring, domain knowledge and listening to other colleagues in the field (Csikszentmihalyi, 1996, pp. 104–105).

Osborn developed a structured process of creativity which includes seven stages. The process starts with orientation, or pointing out the problem, and proceeds to preparation, or gathering data. This progresses to analysis, which involves breaking down the relevant material. Hypothesis follows, and this involves establishing alternatives in the form of ideas, then incubation, which leads up to illumination. Sixth, synthesis involves putting the pieces together. Seventh, verification involves judging the final idea (Osborn, 1957, p. 125).

The following diagram highlights the similarities and differences between the theorists. For example Fletcher's structure may be a similar process to the other theorists, but he has substituted the incubation period for analysis, which does not consider the subconscious as a viable way of producing new ideas (Fletcher, 1994, p. 425). From this diagram, we can conclude that all the theorist believe the creative process follows a relatively similar sequence. The ethnographic research also revealed similar stages (this is illustrated in white below). While this diagram is a simplified example of the participating photographers' creative processes, it does provide a general overview of the stages involved, and enables comparisons, discussions and conclusions to be made.

Helmholtz		1 Saturation			2 Incubation	3 Illumination			
Poincare		1 Saturation			2 Incubation	3 Illumination	4 Verification		
Gatzel	1 First Insight	2 Saturation			3 Incubation	4 The Ah-Ha!	5 Verification		
Coon	1 Orientation	2 Preparation			3 Incubation	4 Illumination	5 Verification		
Fletcher	1 Identification	2 Collection of information	3 Analysis			4 The Idea	5 Realization		
Osborn	1 Orientation	2 Preparation	3 Analysis	4 Hypothesis	5 Incubation	6 Synthesis	7 Verification		
Csikszentmihalyi		1 Preparation			2 Incubation	3 Insight	4 Evaluation	5 Elaboration	
The Participating Photographers	1 Establishment of initial idea ✱	2 Information gathering ✱	3 Analysis of material ✱		4 Incubation period or idleness	5 Sudden insight	6 Evaluation ✱	7 Elaboration	8 Conclusion of the project

✱ Specialists' skills may be used at this stage of the process.

Osborn believes that despite listing these stages, "In actual practice, we can follow no such one-two-three sequence." This is because of the complexity of creativity and the numerous "intangibles and variables" (Osborn, 1957, p. 124–125). Similarly, Csikszentmihalyi describes how these stages are not "exclusive" and may overlap and recur. Conversely, he states that despite these stages of the creative process being oversimplified, they do "offer a relatively valid and simple way to organize the complexities involved" (Csikszentmihalyi, 1996, p. 83). Coon also acknowledges that creative thought does not always follow such a structured process, but he suggests that the stages are "a good summary of the most typical sequence of events" (Coon, 1992, p. 287).

Referring to the numbers in the previous diagram, where each number refers to a particular stage in the creative process, Betty Edwards illustrates how these stages may vary in length of time. For example, the time spent on preparation may be longer than that for analysis. Furthermore, time spent on preparation may also vary from one process to another (Edwards, 1987, p. 4).

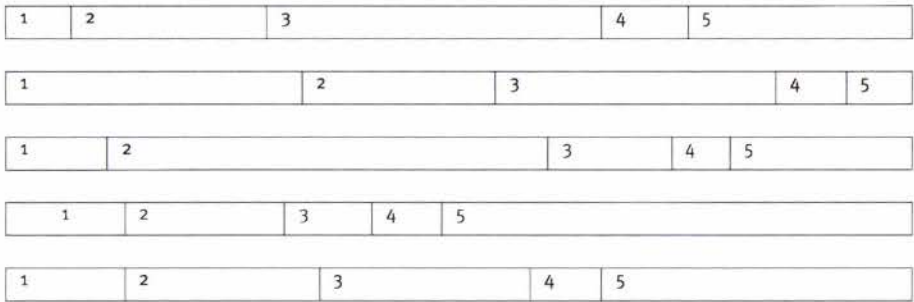
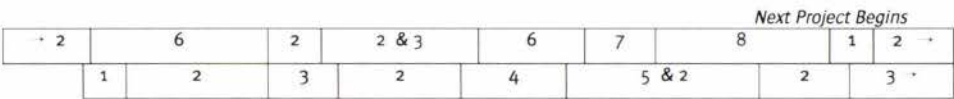


Figure 72. Betty Edwards, *Variations of the creative process*. Undated.

As with Edwards' diagram, the photographer's actual creative process is not this linear and, similarly to that described by Csikszentmihalyi, the stages overlap and recur. Furthermore the photographers involved in this research reported that they are often working on several different projects at one time. This means they could be undertaking a period of incubation on one project while information gathering on another. The stages of the participating photographers' creative processes can change in length of time depending on what stage and project they are undertaking.



Summary

These diagrams illustrate how the various stages of the participating photographers process can vary in length of time, can recur and overlap while also undertaking several processes at one time which in turn lead to further overlapping of stages. Furthermore once a process is completed, the participating photographers may begin the next process, while also continuing to undertake another. This suggests that the processes involved are complex and managing time is essential.

Timeframes may impact on the process and development of work. Working on several different ideas or areas of work such as teaching, commercial work and personal projects is a common practice for the participating photographers. By developing skills and adapting their methods and approaches their process becomes manageable – prioritising and calling on the specialist skills of others to use time effectively.

From this research it appears that the participating photographers have to give up a certain amount of creative control to other individuals at some stage during their process. The amount of creative control that the participating photographers delegate depends on the amount of trust they have built with these individuals. This also allows the participating photographers to concentrate on their own specialist skills and enhance their creativity and can lead to a better output result

Restricted finances and timeframes can effect the participating photographers' processes. As a result, they have made several sacrifices both personally and professionally in order to complete projects. This demonstrates their dedication to photography and their desire to be personally satisfied with the final work. For example, Esther and Jono live and work in the same environment to reduce costs. Rachael is restricted to producing photographic works that have high commercial value and often she has to sacrifice producing other photographic projects that interest her. Ian's family time is often limited due to the commercial reality of making a living and providing for his family, and Jono and Wayne often fund personal projects themselves with personal finances.

Chapter Five – Communication

Introduction

This chapter explores the participating photographers' work in relation to visual discourse, cultural understanding and their relationship to working methods.

It can be argued that "communication implies a sender, a channel, a message, a receiver, a relationship between sender and receiver, an effect, a context in which communication occurs and a range of things to which 'messages' refer." McQuail suggests that communication includes a process of "encoding", where the message is translated into a language for transmission, and "decoding", or re-translation of the message to extract the meaning. He also says that "communication is in some degree dynamic and involves some elements of process or change" (McQuail, 1981, pp. 2–4).

Griffin, a communication theorist, identifies several traditions of communication theory. These included the Cybernetic, Semiotic, Phenomenological, Socio-psychological, Rhetorical, Socio-cultural and Critical traditions. Griffin strategically "maps" these seven traditions of communication theory, placing them between objective and interpretive territory. Figure 73 shows there exist some commonalties and differences between the traditions. "This framework of seven traditions can help make sense out of the great diversity in the field of communication theory" (Griffin, 2000, p. 47).

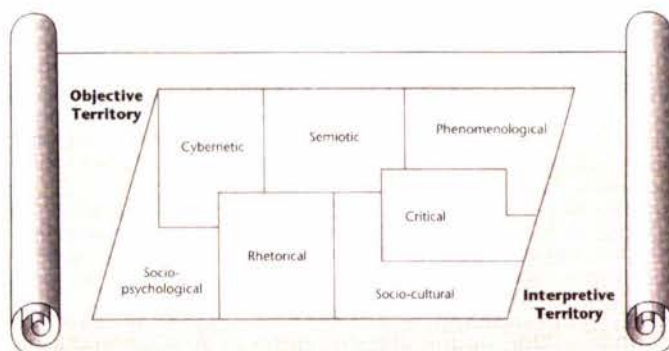


Figure 73. E. Griffin. *A Survey Map of the Field of Communication Theory*. c. 2000.

All of the participating photographers agree that communication is an important part of their work. Wayne describes how he aims to provide a "visual viewing experience" where "People are going to look at the final product and are informed or engaged, or challenged". Ian discusses the relationship between creativity and communication and says, "creativity is really vital in communication...people are bombarded with messages...so for you to break through...you have to...come up with something fresh...a little bit clever and...original for people to take notice". He states that this is why he does photography and that "that's why I do the work I do is because we're trying to get messages across and...trying to get it through in a way that people pick up and understand easily". He prefers to produce work that is not necessarily simple but communicates clearly, quickly, and "hopefully on a number of levels".

The visual discourse

Some of the participating photographers undertake personal projects, often confronting social and political issues. They believe their research topics and images are important to society and can increase awareness and question beliefs. Examples are Ian's *I Feel Lucky* exhibition and the associated publication, Jono's *Chambers* project, involving the interior of prisons and closed psychiatric institutions, and Wayne's ongoing project about land and land use.

Ian's *I Feel Lucky* exhibition was developed after he was approached to take photographs of cancer survivors. He states:

The main ideas in *I Feel Lucky* were that people like you and I are not superhuman but real people going through an extraordinary experience and how it affected them and how it had affected their self image and the way they dealt with it, and the fact that they had survived it.

Ian wanted to communicate these ideas photographically but states, "I wanted to avoid taking a shot that told us what their face looked like but nothing else, so I was determined to...take photos that told us a little bit more about what they'd been through".

Similarly, Jono's *Chambers* project expresses his experience and perceptions of various New Zealand institutions and their importance within society. Jono states:

I am endeavouring to express an experience with my work. Sometimes it is an experience that I have had and sometimes I aim for the viewer to have an experience from seeing my work; with *Chambers* I feel I am achieving both in the one work. It's hand in hand because in order to express experience, there needs to be an idea of how that can be done.

Jono describes his reasons for doing this project as being "Because I feel I have a unique perspective and the ability to express that in order to enrich and add dimension to other's lives."

Likewise, Wayne's current series *The Home Range* explores the space between cities and wilderness and investigates where humanity obtains their resources and what changes have occurred to the land, including how it is inhabited and housed.

A number of the participating photographers undertake personal projects because they believe the issues they are communicating are important. The participating photographers consider all of these projects personal projects. This is because personal projects tend to be directed by the participating photographers themselves. Therefore these projects express their ideas and opinions whereas others often provide the ideas communicated through commercial projects.

Griffin defines this form of communication as being within the phenomenological tradition. This tradition is concerned with personal experience and "refers to the intentional analysis of everyday life from the standpoint of the person who is living it" (Griffin, 2000, p. 45). Similarly, the personal projects undertaken by the participating photographers express personal thoughts, views and intentions concerning things they are passionate about.

In order to communicate these ideas to an audience, they seek to engage the viewer by provoking an emotional response, an intellectual response or a combination of both. They consider the communication of emotions and/or intellectual ideas to be an important aspect of their work. While Wayne and Jono consider both aspects as important elements in the communication of their ideas, Ian, Esther and Rachael felt that emotion was the most significant.

The difference between those whose primary intent is the communication of emotion as opposed to those who try to communicate intellectual ideas depends on the purpose for which the photographic works are intended. Wayne considers his work to be "intellectual", because he seeks to communicate awareness about certain cultural issues while encouraging the viewer to consider these issues. Research of this nature is a requirement of his employer, Massey University. However, Wayne's work has emotive aspects. He states, "You get an emotional response from the viewer. I think that's pretty important and you do that by all sorts of interventions that photographic artists use: the context you place it in, the editing, the construction of the image, the composition.... All these things are tools that you work with to communicate what you want to about the project".

Similarly, Jono describes a balance between emotion and intellect where the photographer can intellectually construct an image to provoke an emotional response.

They are both very important; although I would say that emotion is the core and intellect the tool in service of emotion. Intellect is like driving a car and I use it practically to direct or achieve something that will have an emotive content to it. The spark that that intellectual process cradles is emotive.

Rachael's work is emotively driven, which she believes is an essential commercial factor. Her work appeals to the mass market and is intended to encourage consumers to purchase her products. She states, "I really want to draw the viewer in, that's why they're going to pick up a card and buy it, because they actually see something which they've been drawn to. There's humour there, character there, something which is definitely throwing emotion at them".

Whether emphasising intellect or emotion in their communication, the participating photographers have developed processes by which to communicate their ideas to an audience as effectively as possible. Griffin identifies this form of communication as belonging to the rhetorical tradition. The word "rhetoric" derives from the Greco-Roman tradition of oratory. It is used in a contemporary context to refer to speeches where the speaker aims to present their point as effectively as possible through persuasive language (Griffin, 2000, p. 39). This can be seen to relate to photography because, just as in verbal communication, photographs can communicate, make a statement and persuade.

Photographs have the ability to express an idea to a large audience (the viewers) from a single "speaker" (the photographer). All photographers communicate their ideas through imagery. This "single speaker" has the ability to influence an audience and to develop a strong argument visually. Photography's ability to create strong arguments and emotional responses is the reason photographs are used as a powerful communication tool.

Cultural understanding

Even though any reading of a photograph is subjective and related to a particular viewer, it is important to perceive photography in terms of selection and interpretation. "Selection" here refers to the point of view of the photographer, who selects the scene in the process of encoding an image. "Interpretation" refers to the interpretation of the viewer as the image is decoded (Webster, 1980, p. 20).

Sontag agrees and states, "To photograph is to appropriate the thing photographed...there is always a presumption that something exists, or did exist, which is like what's in the picture." She describes how a photograph "...passes for incontrovertible proof" but believes that a photograph's meaning may "distort" (Sontag, 1979, pp. 4-5).

Sontag continues, describing the photograph as a construction rather than a natural fact. She states that "Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience." She refers to the work of Dorothea Lange and other photographers associated with the FSA. They would take many frontal photographs of their subjects until they were satisfied that they had the "right look" on film, that is, the "the precise expression on the subject's face that supported their own notions of poverty". This process of selection means that the photographer is always "imposing standards on their subjects" (Sontag, 1979, p. 6).

Similarly, Berger in *Another Way of Telling* discusses several aspects of photography and meaning, comparing a photograph's ability to provide irrefutable evidence of its content to the ambiguity arising from a lack of context. Berger suggests that photographs are ambiguous because the viewer needs to construct the meaning of the photograph as a result of the photographer removing the moment photographed from its context. The irrefutable quality of photography exists because to produce a photograph the contents in the photograph had to exist. However, the photograph is ambiguous in relation to its contents' existence (Berger, 1982, p. 86).

Furthermore, Berger discusses the multiple uses for the photographic image: science, where photographs are used as evidence and to draw conclusions; social and political control, such as photographs taken for proving identity; and public communication, such as that involved in the media. Although these applications of photographs are different, they are all assumed to be truthful. However, he states that "as soon as a photograph is used as a means of communication, the nature of lived experience is involved, and then the truth becomes more complex" (Berger, 1982, p. 98).

Berger suggests that because of selection and interpretation, all photographs are discontinuous and therefore ambiguous. He states that this is because "All photographs are of the past, yet in them an instant of the past is arrested so that, unlike a lived past, it can never lead to the present" (Berger, 1982, p. 86). Through this discontinuity, ambiguity forces the viewer to invent his or her own meaning for the photograph (Berger, 1982, p. 87).

Berger states that "The ambiguity of a photograph does not reside within the instant of the event photographed: there the photographic evidence is less ambiguous than any eyewitness account" (Berger, 1982, p. 88). The content of the photograph itself is not ambiguous, it is fact, but due to the discontinuity of the photograph its meaning becomes ambiguous. Without the context in which the photograph was taken, the photograph has no meaning (Berger, 1982, p. 87).

However, utilising photography to communicate can also be considered in other ways. As Berger's significant work *Another Way of Telling* suggests, despite the photographic image being 'fact', it is still open to subjective interpretation. This is due to the viewer bringing personal experiences to their reading of the image (Burger 1982, p. 42). Furthermore, ambiguity can be used as a deliberate communicative tool. By recognising a viewer will draw on personal experiences when establishing meaning, the photographer is then able to establish an emotional response to that image. An example of this is Rachael Hale's images where often the viewer will purchase her products based on a personal connection and/or associations with the subject depicted in the image, for example the viewer may own the same breed of dog.

The participating photographers use particular techniques to enhance the communication of their ideas. As previously discussed the participating photographers are able to communicate visually through a specific cultural understanding of signs. Current thinking argues that a culture is defined as a particular sign system. Photographers learn these signs and are able to use them to communicate visually within a particular audience.

Barthes states that the reading of an image is historical and that it relies on the reader's knowledge – on their having learnt to read the signs (Barthes, 1988, p. 28). The code of connotation is neither natural nor artificial but historical or cultural (Barthes, 1988, p. 27). This is because "When we recognize culture as wedded to communication we realize that decoding is a process of interpretation in which viewers select and read symbols by way of their cultural knowledge" (Webster, 1980, p. 134). Griffin identifies this form of communications as part of the semiotic tradition. The study of semiotics is significant to visual culture as it enables differing signs to be distinguished and named and therefore allows systematic analysis of images and communication processes.

Semiology (European) or Semiotics (American) is the study of signs and meaning. The word "semiotic" derives from the Greek word "semeion", meaning "sign". The semiotic tradition looks at communication as the process of sharing meaning through signs.

Generally, signs are arbitrary. For example, different languages have developed different words that define the same object. In relation to photography, a photograph of an object functions as a signifier, while the definition of that same object functions as the signified. Together, they make up the sign, where the referent is the actual object (Walker, 1997, p. 138).

$$\text{Signifier} + \text{Signified} = \text{Sign}$$

There are many key figures involved in the development of semiotics and its relationship to spoken and visual language. Two significant theorists in the field of linguistics are Ferdinand de Saussure and Charles Sanders Peirce.

Ferdinand de Saussure, a linguist, developed a dualistic model. He defines "sign" as two sides of linguistics, the signifier and the signified. The arbitrary nature of signs explains why language as a system arises culturally because it takes a collective (culture) to originate the relationship between a signifier and the signified (Cobley, 1997, p. 13). The following diagram illustrates this relationship.

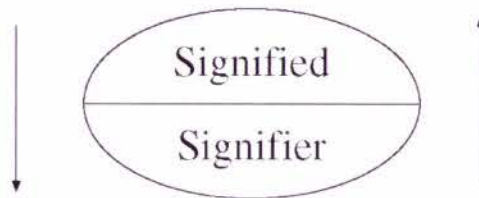


Figure 74. Ferdinand de Saussure. *Dualistic Model*. c.1915.

Charles Sanders Peirce, an American philosopher and linguist, developed a triadic or three-sided "sign" (in contrast with Saussure's two-sided theory of the sign): representation, object, and interpretant; where "Representamen (the sign itself) which has a relation to an Object, which relation entails an Interpretant" (Cobley, 1997, p. 21). However, more significantly in relation to photography, Peirce classified and defined several different types of sign. Of these, the most significant are the index, the Icon and the symbol (Walker, 1997, p. 138). Indexical signs are those with a direct relationship between a mark, such as writing, and what made the mark, such as a pen. Photographs are considered indexical because, during exposure, light falls onto the film within the camera, causing chemical changes that produce the photographic image (Walker, 1997, pp. 138–139). Iconic signs are signs that look similar to what they depict. Symbolic signs are arbitrary or "conventional in respect of their referents" and are therefore agreed upon by a culture to mean something else. Each of these three types of sign is not segregated or isolated from the others and they can occur in combination (Walker, 1997, p. 139).

Unlike Saussure, who believed that the relationship between the signifier and the signified was arbitrary, Roland Barthes, a French literary critic, did not necessarily agree. While he did agree that words contained in language have no inherent meaning, Barthes believed that nonverbal signifiers, such as those contained in visual language do have some natural relationship with their signifieds. Barthes defined this relationship as "quasi-arbitrary" (Griffin, 2000, p. 114).

Barthes examined the semiology of the language of mass culture and was fascinated by the meanings of the things that surround us in our daily lives. In his essay *The Rhetoric of the Image*, Barthes analyses the different ways in which meaning can be derived from a sign (Mirzoeff, 1998, p. 55).

During his lifetime, Barthes also produced many other writings on semiology, the most influential being his book *Mythologies*. Here Barthes reworks Saussure's theory of sign and signification, considering its application to non-verbal signs. He deconstructs these non-verbal signs to establish that the cultural meanings that they carry have often been carefully constructed. He aimed to decipher the cultural meaning of various nonverbal signs and concluded that "each of these signs perpetuates the dominant values of society." (Griffin, 2000, p. 110). Barthes wanted to challenge the "innocence" and "naturalness" of these cultural texts and practices.

Barthes defines "denotative signs" as literally showing their signified objects and "connotative signs" as suggesting their objects. He further describes "connote" as meaning "to change structures, to signify something different to what is shown." However, the denotative or objective status of photography can be mythical and connotation occurs during the reading of the message by the public, which "consumes it to a traditional stock of signs"; "the literal image is 'denoted' and the symbolic image 'connoted'" (Barthes, 1988, p. 37). The two relate, with the literal image supporting the symbolic image (Barthes, 1988, p. 18-19).

The use of signs can be seen in Ian's image of Stefan Wahrlich, a cancer survivor (Figure 58). When constructing this image, Ian referred to Leonardo de Vinci's sketch *Vitruvian Man*. In this way he connotes ideas about body image. Through this approach, Ian is provoking the viewer to consider the difference between the "perfect body" and that of Stefan Wahrlich. Furthermore, Ian uses the Christian symbol of the cross to connote mortality. Together, these two signs symbolise Stefan's change in body image as a result of a potentially fatal illness.

One method of directing the reading of an image is through the use of text or captions. The participating photographers describe how they often use text or captions to enhance their communication.

Ian discusses the importance of text in assisting the communication of his ideas. While exhibiting *I Feel Lucky* Ian often watched the audience as they viewed his photographs so he could see their responses. Referring to his image of Joan Taylor (Figure 77), Ian describes how this image, while being exhibited, was often viewed quickly without too much consideration and attention from the viewer. However, Ian found that after the viewer had read the caption they often took a second glance. Joan had had her tongue removed, but instead of photographing this Ian decided to photograph her face. Joan's ordeal with cancer was not obvious to the viewer. He states:

...when the show first opened, it was at the Wellington library and I would go and sit there watching, and people would walk past that image and...they'd read the words and their head would just snap back at this photograph and look at her, because what I focused in on was her eyes – it meant that they made eye contact with this person...

Berger also discusses how words can often supply the meaning for a photograph. However, he adds that the photograph also emphasises the authenticity of the words. He believes that both have weaknesses, but together they can give meaning and create a powerful communication method. However, in a situation where the photograph provides evidence for the words, the viewer needs to be critical, as text can create a certain reading of an image (Berger, 1982, p. 92). If the caption is changed the reading may also change.

Different cultures, ethnicities, ages, interests, personal histories, knowledge and previous experiences may lead to viewers reading images in particular ways. It is therefore important to consider the viewers' abilities to read an image during development.

As discussed earlier, Berger suggests that individuals need to understand visual language in order to interpret a photograph. Photographs do not give the same message to every viewer. This is the result of the decontextualisation of the photograph caused by the photographer's selection, which then requires the viewers to construct for themselves each photograph's meaning (Berger, 1982, p. 93).

To a certain extent, all the participating photographers consider their audience when creating work, but they do not let this dominate. Wayne believes that in most cases he is successful in the communication of his idea, but states, "it depends on how much time they [the audience] put into it". Wayne describes a method of ensuring effective communication as "scoping out who is going to actually work with final product, like an exhibition gallery or a museum." He questions how his work fits into this context, and if his work needs to be adapted. He states, "making completely independent projects is great, but if you're going to communicate you've got to find a venue for it...so that will affect some of the decisions you make".

Ian also describes how he considers the viewer when developing his work. He refers to the photographs for *I Feel Lucky*, where he was "mindful" that he did not want to scare people. He recalls:

I wanted to communicate clearly what the [cancer survivors] had been through. ...the image of Ngaire [*cancer subject*] holding up her nipple, or Ngaire and Coral [*another cancer subject*] together with showing their mastectomy scars...I really wanted to take a photo of them to show that they had major operations...I wanted to show the seriousness of what they'd been through but in a non-aggressive way really.



Figure 75. Ian Robertson. *Ngaire Wassilieff*. 1997.



Figure 76. Ian Robertson. *Ngaire and Coral*. 1997.

He refers again to his image of Joan Taylor (Figure 77) and her description of how when the doctor first told her that she was going to have her tongue removed she had images in her head of red-hot pokers in a medieval chamber. Ian was unsure how to communicate this. He states:

I realised that the whole point was to kind of contrast these quite horrific words and images and what she'd been through with the person that she is. And so I did a close up of her face and her smile and she looked like anybody's Gran...



Figure 77. Ian Robertson. *Joan Taylor*. 1997.

Ian's description shows how he has made a conscious decision to consider the audience and what he wanted to communicate. These considerations formed the way he developed his work in order to get his message across effectively.

Rachael also considers the audience as she constructs her work and knows that she is creating an emotional response in the viewer. Considering the audience is essential because the products on which the images are placed sell and are marketed solely on their emotive quality, as emotion draws the consumer to her products. Rachael is able to determine which images are communicating most effectively based on the sales of the images. This form of consumerism is also a form of feedback.

Jono describes how the communication process of ideas for commercial work is often different to that for personal work. Often commercial work aims to express a specific idea or message to an audience, whereas with personal work the ideas and messages being expressed are frequently aimed to provoke thought and to leave the viewer to establish their own opinion. He comments:

It [personal work] is completely subjective because each viewer brings their own set of experiences and character to viewing the work. With *Chambers* for example this makes the experience very personal for the viewer. With commercial work it is often less subjective because the idea is often very simple; i.e., "buy this".

It is important to establish whether ideas and messages are being communicated effectively and what information loss, if any, occurs. Shannon and Weaver, Bell Telecom Company research scientists operating in the late 1940s, aimed to establish "Which kind of communication channel can bring through the maximum amount of signals?" (McQuail, 1981, p. 12). They developed a theory of signal transmission and defined the cause of communication loss as "noise" (Griffin, 2000, p. 36). Griffin refers to Shannon and Weaver's model of communication (Figure 78) as an illustrated example of this loss of communication through "noise". Shannon and Weaver recognise that receivers of communication "selectively perceive, interpret and retain messages" (McQuail, 1981, p. 5). "Noise is the enemy of information because it cuts into the information-carrying capacity of the channel between the transmitter and receiver" (Griffin, 2000, p. 37). Shannon and Weaver's equation illustrates this.

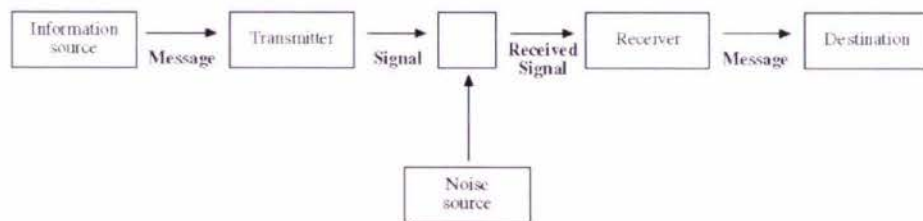


Figure 78. E. Griffin, *Shannon and Weaver's Mathematical Model of Communication*. c.1949.
(Adapted from Shannon and Weaver's *The Mathematical Theory of Communication*.)

In this model the information source produces a message to communicate. The transmitter forms the message into signals. These are then adapted to the channel leading to the receiver (the function of the receiver is the opposite to that of the transmitter). The received message then reaches the destination. The signal is vulnerable to being disturbed by "noise", which "may mean that the message produced by the source and that reconstructed by the receiver and having reached the destination do not have the same meaning." (McQuail, 1981, p. 13).

This model was not established to illustrate the process of communication. This model specifically relates to the field of telecommunications and represents a physical model where "noise" specifically refers to physical interference. However Shannon and Weaver's concept of "noise" is significant insofar it can be broadened and understood metaphorically, with "noise" referring to a breakdown in communication.

It is interesting to consider the theory of "noise" and its relationship to the photographic communication practices of the participants. There are many forms of "noise" that can be anticipated when constructing an image. In this discussion 'noise' is defined as those elements that can alter, add to or detract from the photographic message and are beyond the control of the photographer. For instance gallery size/layout and/or lighting may dictate changes to the initial concept. Similarly quality of print reproduction, design constraints and so forth introduce what should be considered "noise" external to the planned communication.

However McQuail believes that a good communication model allows for feedback and requires the communicator to obtain information about whether the intended receiver has received the message. In the situation of mass communication this can be achieved through research, but also through direct response from superiors, colleague, friends and other personal contacts (McQuail, 1981, p. 4). It is necessary to test the extent of "noise" through feedback.

As a result, this use of Shannon and Weaver's model has been criticised for its linearity and lack of feedback (McQuail, 1981, p. 14). Melvin DeFleur developed Shannon and Weaver's model further by allowing for this feedback. Meaning is transformed into a message and the transmitter transforms the message into information, which then passes through a channel. The receiver decodes the information as a message, which in turn is transformed at the destination into meaning. Communication results if there is a correspondence between the two meanings (McQuail, 1981 p. 14).

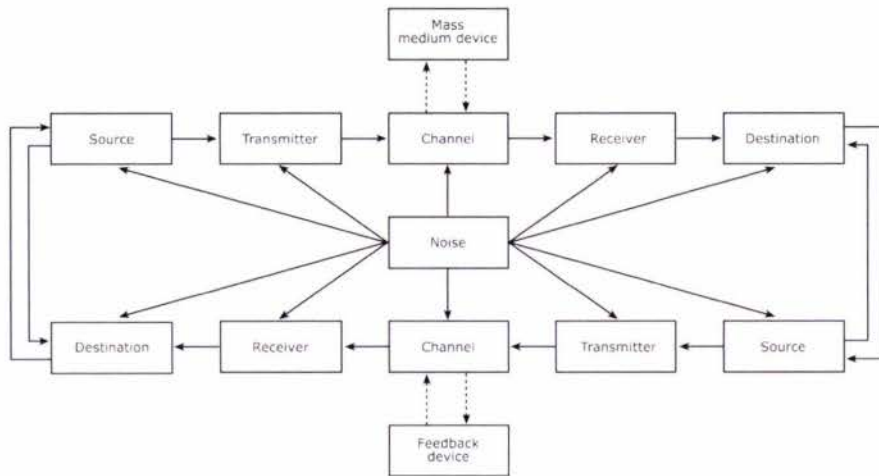


Figure 79. D. McQuail. *DeFleur's Model*. c.1966.

Similarly, Griffin believes loss of information can occur at every stage of the communication process. He discusses information loss in relation to the cybernetic tradition. The word "cybernetic" derives from the Greek word "kybernetes" or "steering". The cybernetic tradition is concerned with feedback. Feedback involves information being passed on to another source and then returning to the original source, which in turn causes the original source to change or alter. Feedback is an essential element in establishing the effectiveness of communication.

Establishing the level of "noise" through feedback is a method described by several of the photographers. Ian conducts a review process by showing others what work he has completed in order to gain their feedback. He states that this is an effective process because "sometimes you get quite caught up in the actual process of doing it [the work]...but maybe that's not carried off in the work".

Wayne describes how he knows the communication of his ideas are successful due to feedback. He states "I've had enough feedback from people to know that that's happening."

Esther describes a technique she uses to gain feedback from clients in a commercial situation. Often she will construct several pieces of illustrative work, all responses to the client's brief. This enables her to test the effectiveness of her work. However, Esther is often in disagreement with clients as to which approach is most effective and often compromise is necessary.

Another significant model of communication for interpreting the participating photographers' practice is the Osgood and Schramm circular model. Opposite in nature to the Shannon and Weaver model, the Osgood and Schramm model can "describe the acting parties as equals, performing identical functions, namely *encoding*, *decoding* and *interpreting*." (McQuail, 1981, p. 15). This model interprets "interpersonal communication" and "...conveys a feeling of equality in communication." However, it is not suitable in situations with little or no feedback, such as in the case of mass communication, which is unbalanced in this respect (McQuail, 1981, p. 15).

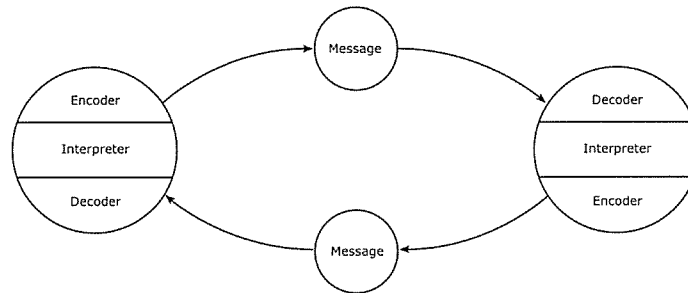


Figure 80. D. McQuail. *The Osgood and Schramm Circular Model*. c.1954.

A development of the Osgood and Schramm circular model is Dance's helical model, which "underlines the *dynamic* nature of communication". It illustrates how the communication process moves forward and influences the structure and content of the communication that follows (McQuail, 1981, p. 15).

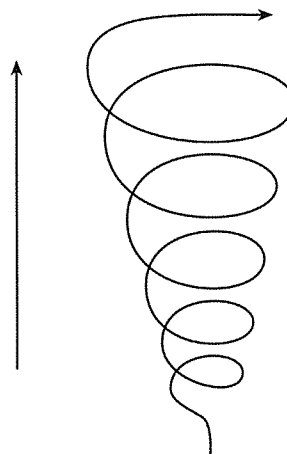


Figure 81. D. McQuail. *Dance's Helical Model*. c. 1967.

This helix shows how different aspects of the communication process change over time and in the case of a conversation, the "cognitive field" is constantly widening for those involved. It also shows how communication "is active, creative and able to store information" (McQuail, 1981, p. 16).

However, McQuail believes that the field of communication tends to represent communication as a one-directional process in which a sender deliberately tries to influence a receiver, and denies the circularity, negotiability and openness of much communication. Models such as these are "inevitably incomplete, oversimplified and involve some concealed assumptions" (McQuail, 1981, p. 2).

However, as with the DeFleur and the Osgood and Schramm models, the review processes described by the participating photographers allow for feedback on the effectiveness of the communication of their idea, which can lead to enhanced communication. Furthermore, feedback then creates a similar situation to that illustrated by Dance, where ideas and photographic works may evolve over time due to a continuous process of evaluation.

This is often the case in a commercial situation. As discussed earlier, I often work with designers and art directors when producing photographic works, to exchange thoughts and gather feedback. By showing the client test shots during the process the photographers are able to obtain feedback, which in turn evolves the piece of work being produced (Figures 37 and 66).

Photographic methods

All the participating photographers have particular recurring styles and themes in their work, both conceptually and technically. Each also employs diverse photographic techniques to aid in the communication of their ideas visually. The relationship between the idea or concept and the medium or methods used has a significant relationship to the final piece of work and its effectiveness in communication. This will be discussed further with reference to specific examples throughout this chapter.

Esther describes how she is able to communicate ideas visually through various creative techniques and the media that she uses. She has a distinct photographic style, particularly in her illustrative work, and her work is "not necessarily photographic-looking in its finality, but the starting point is always photographic".



Figure 82. Examples of Esther Bunning's illustrative work. Undated.

Esther's approach to the development and techniques of her work differs immensely from the other participating photographers. Clients come to her because her style and approach are what they want. She also shoots digitally, which is effective because all her work is manipulated on the computer.

Esther's technique has an illustrative look when completed, which she believes creates a narrative effect in her work through the various layers. The audience is able to view the parts to create the overall meaning of the work. While the images may seem complex in their construction, the overall themes or ideas remain relatively simple.

Esther describes how particular client requirements can dictate the working methods and approaches used: "I'm doing a piece at the moment, it has to be legible...it's type driven but it's photographic and it has to be able to communicate, very succinctly, as soon as the viewer reads it.... I have to...take that on board."

Rachael describes her style as simple, often using a large format camera, shallow depth of field and natural or ambient lighting. (If this is not a possibility, she uses a soft flash.) She often employs the use of costumes and props. Rachael ascribes her decision to use large format to her desire to create a shallow depth of field. She states, "I use the large format to create a shallow depth of field, to draw people into the eyes of the animal, which takes them into their character, expression, the emotion which they get out of the image." She refers to her image *Rio* (Figure 71) as a good example of communication working effectively.



Figure 83. Rachael Hale uses large format 4x5 colour Polaroid and negative film and 4x5 black and white Pos./Neg. film as part of her process. This enables her to achieve her desired results.

Wayne describes how his process involves “going through work prints, doing initial editing cuts, looking for structure in the work, and usually quite often re-photography.” He describes how all of the methods he uses are part of clarifying how he wants the viewer to interpret the work. For example, Wayne often uses large formats to capture the detail of his subject matter. The scale of these works reinforces the importance of the ideas and issues that Wayne is communicating.

The cold blue tones of Wayne’s cyanotypes, also connote ideas about isolation and desertion. Wayne states, “I choose what sort of materials I’m going to use...according to the project. There’s always dimensions that contribute to that...I’m thinking about where it’s going to be shown – scale, for instance.... Then there’s opportunities that arise...like publications.... And then you rework work into a publication or book or a catalogue”. Wayne describes a variety of photographic techniques for communicating ideas, such as the context the work is placed in, the editing, the construction of the image and the composition, all of which add to the “mood” of the image. He states, “All these things are tools that you work with to communicate what you want to about a project” and is an important part of clarifying how he wants the viewer to interpret the work. He refers to exhibiting work in galleries and that throughout the production of the work, who the audience is and where the work is going to be exhibited is always a consideration. This is because “you want to make sure you’ve got at least a notional mark, a feedback mark that someone is going to be communicating with it and that’s quite important.”



Figure 84. Wayne Barrar. (Left) Cover of *Accumulating Histories*; *Detail from across Mobile Homes, Wendover (Nevada side of stateline)*, 2001.
(Right) *Limo at Wendover Airbase (winter)*, Utah, 2001.

Jono also employs techniques that act as signifiers, such as the use of colour and dark tones. Referring to his photograph for the *Woman's Refuge* (Figure 19), Jono has employed the use of a dark green, dark tones and shadows to create an oppressive and somber atmosphere that reinforce the horror of domestic violence. These techniques are also evident in his *Chambers* series (Figures 20, 21, 22 and 85) in order to visually enhance the issues surrounding that work.

Jono uses the ambient light in his images to communicate his emotion about being in the institutions and prisons. His emphasis of darkness also expresses the feeling of coldness and sadness. Like Wayne, Jono uses the monumental nature of large-format imagery to further emphasise his experience of being within those environments. The colours are minimal and melancholy in appearance. The vignette effect creates a feeling of darkness overwhelming the photograph, suggesting decay and desertion.

Jono describes "resonance" as something that he wants to achieve between the viewer and his work. He states, "What I aim to achieve in my work is the life in my lighting. I want my light to breathe; whether it is studio based or natural. Above all I aim to create resonance in my work", whether it is natural or artificial light. Jono also describes this method in relation to his *Chambers* project: "...when I have an idea or concept I strive to look at how best this can be expressed in a finished product. When I have worked this out I can make the choices of medium that best act in service to this desired outcome. Sometimes I have to explore and test various mediums before settling on the best." He discusses how he exhibited large eight-foot prints. He states that his reason for this decision was because he wanted the messages to be so powerful that "It's like being there". He believes that this approach was successful.



Figure 85. Jono Rotman. Dayroom at Sunnyside. c.2001.

Envisioning the final result was an aspect also mentioned by Ian. He describes particular photographic techniques that he uses to enhance the communication of ideas. He refers to his *Te Papa Birds* series and states:

...initially I thought I would shoot it in black and white but as soon as I started looking...the faded colours and the sheen [was] quite beautiful and I knew I wanted to capture that...the detail in the feathers...were really the thing that made them, so that led me on to using the largest format I could...

I'm often using flash [for commercial work]...I wanted to get away from that and do something different for myself. So I wanted to shoot it in available light and chose colour negative to give me more latitude and be able to take long exposures...it's quite a nice process in itself because you're sort of spending time just sitting there watching it and it feels a little bit more magical and the alchemy of the whole process kind of kicks in a bit more.



Figure 86. Ian Robertson. *Tui*. 1998.

Visual communication can be enhanced by such factors as the scale, size and relationship of images. Ian describes how he used different sized images when presenting his *Te Papa Birds* series and how this affected the communication of his ideas. Initially, this work was presented as small photographs, which made them seem "like small precious objects".

He later reproduced the work as large one-and-a-half-by-one-metre prints, which communicated slightly different ideas about the subject and focused more on the colour and detail of the birds. He states, "[It] makes them more like...big monolithic things, which...makes people take them out of context...they start looking at the detail...which is what I wanted."

Just as photographic methods can enhance or alter the meaning of a work, so too can the contexts in which the work is placed. The preferred context described by the participating photographers varied depending on their particular photographic style and audience.

Certain contexts, such as exhibitions and publications, can increase the status of the ideas being communicated, due to the prestige that these particular contexts carry. Furthermore, publishing a book suggests a high level of importance due to the financial commitment of the publisher. Other contexts, such as newspapers, magazines and websites often do not carry the same level of prestige.

Book publications were the participating photographers' preferred presentation context. Rachael mentioned book publications as her preferred context. She refers to her book *101 Salvations* (Figure 14) and states, "to have a collection of images put together for me is more of an impact and more exciting."

Wayne also describes book publications as his preferred context for presenting work. He describes the difficulties of getting a book published in New Zealand. He states "books are quite tough in New Zealand...[and therefore] Books are sometimes a little periodic, and you don't create work around books." However, "I'm starting to look more at that, actually making projects which have a book as an output, I think you can do that once you've got a bit of a publication track record, because you've got more chance of getting your next one done."

Ian also described exhibitions as his preferred communication process. He states "my preferred medium...has been photographic prints as an exhibition. I like the scale and I like the...variety of ways that presenting your work in that sort of exhibition space".

When works are viewed in an exhibition or publication context, they are often the primary focus within that context. The viewer may spend more time viewing the work, as it does not have to compete with other elements such as unrelated text or other photographs, which is often the case with magazines and websites. This can therefore further enhance the communication of ideas through the direct nature of the communication.

However the gallery environment and publications too have their complexities. Group exhibitions for example can enhance or recontextualise the reading of an image due to the proximity of other images and/or text. Solo exhibitions are difficult to obtain, especially at more significant galleries. Tracey Monastra, Programme Manager for the City Gallery in Wellington describes how generally the timeframe for the production of exhibitions is eighteen months to two years. Furthermore, exhibitions are only displayed for a short duration and to a limited audience due to their specific locality. Although publication opportunities are also difficult to obtain, and involve a lengthy process, the audience for publications is large and the viewing period long-lasting.

The participating photographers are using new contexts, such as websites, to enhance in their communication. This context is effective because, as Wayne states, "output devices do extend the type of audiences". These contexts include email, websites and digital manipulation and printing. All the participating photographers use websites to show work, but there are advantages and disadvantages to this context. Due to the large quantity of information including photographs available on the Internet, websites are generally only effective when the viewer intentionally seeks to find that work. An advantage of websites is that the participating photographers' work is always available to any audience, both nationally and internationally, whenever required.

Rachael uses her website to display and sell her images to overseas clients and it is therefore her main output of communication. She states, "the website's fantastic...because little old New Zealand is so isolated and distant from everywhere."

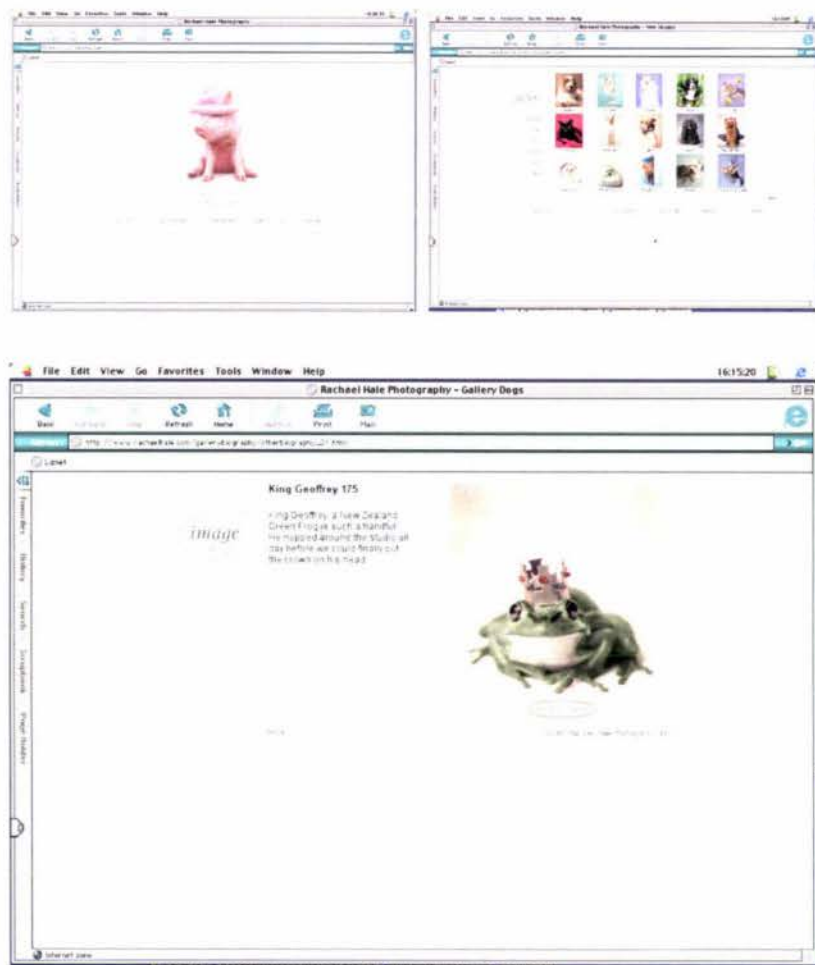


Figure 87. Pages from Rachael Hale's website. 2003.

Ian also mentions the ability of websites to assist communication. Ian states, "they [clients] can look at it [his work] in their own leisure...you can structure the way you can let people see your work...it's been a nice way of...showcasing my work." Ian also jokes about the irony that photography has now taken on a more digital role and the increased amount of computer work he now does, as he left the computer industry to become a photographer. He states "I was once a computer programmer and now it's come back to haunt me [*laugh*"]". While Ian does use digital cameras and conducts some photographic manipulation on the computer, he states, "I think some people tend to explore it a bit too much really. I think you've got to decide whether you're a computer operator or an image-maker at some point."

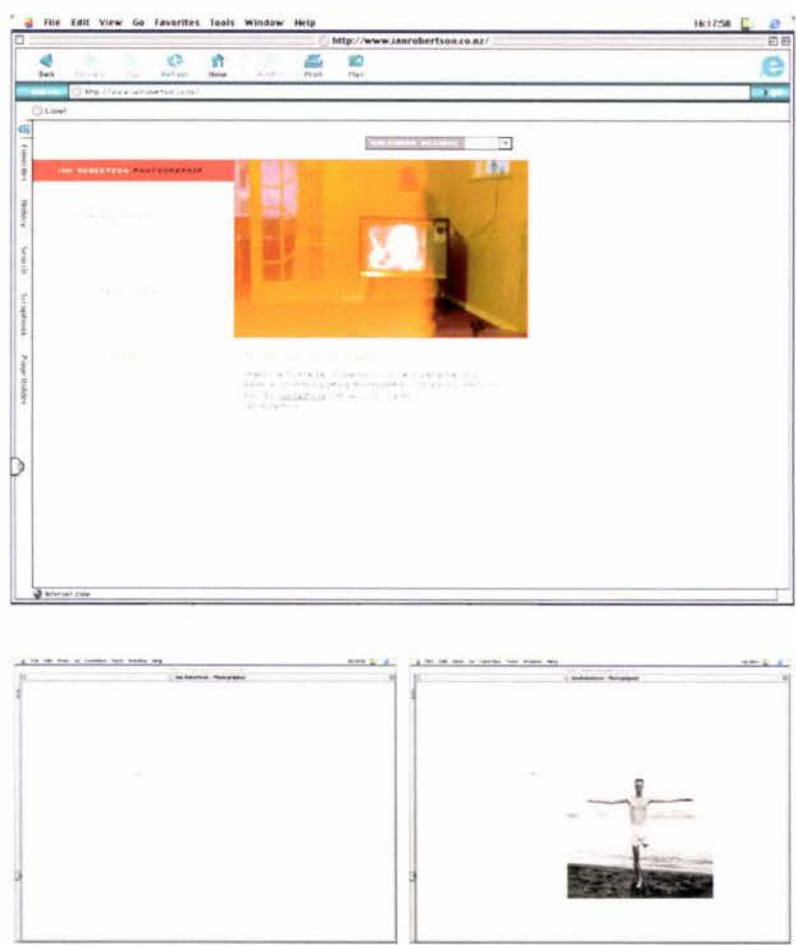


Figure 88. Pages from Ian Robertson's website, 2003.

For Esther, websites are also a good communication context. Working with both national and international clients, the digital process allows for a more efficient communication process.

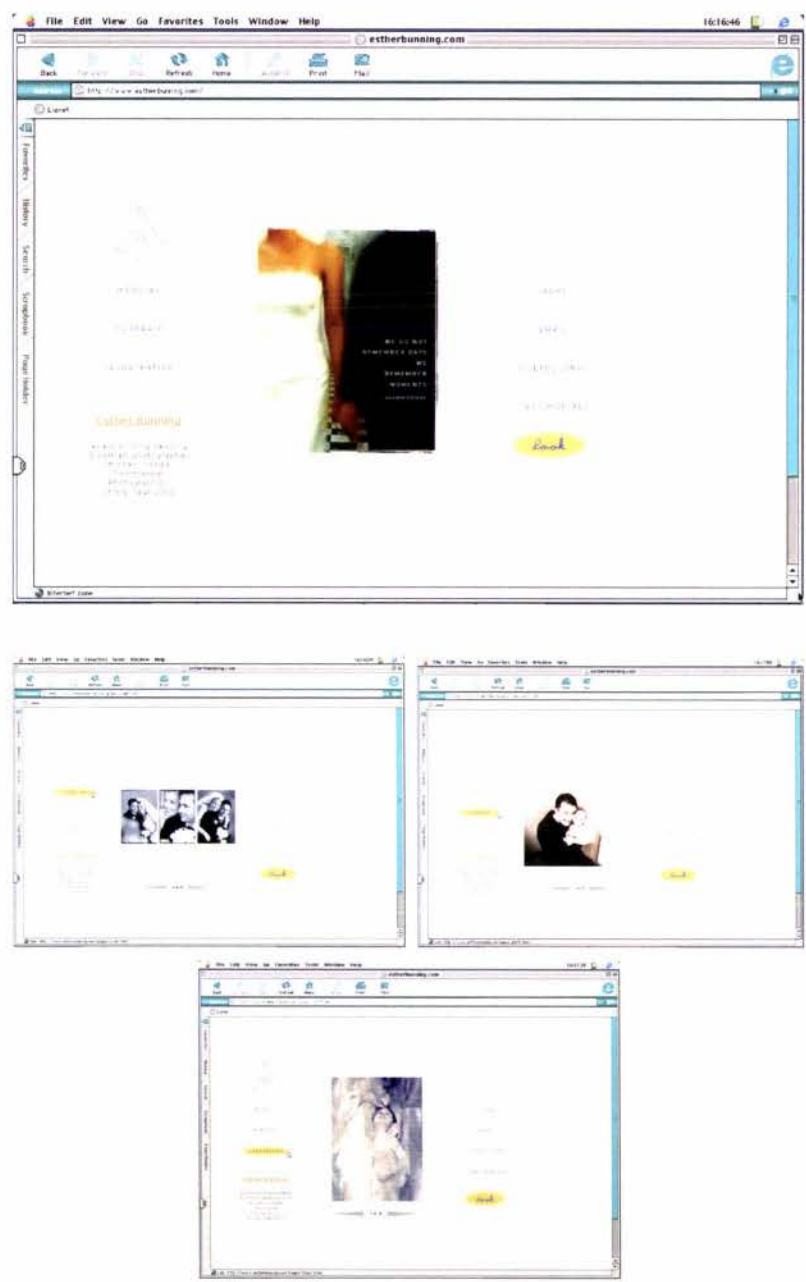


Figure 89. Pages from Esther Bunning's website, 2003.

Summary

This chapter has explored the variety of communication contexts and strategies employed by the participating photographers. Various theories have been discussed in considering the practical processes of the participating photographers.

Referring to Griffin's cybernetic tradition, discussed earlier, it is important for the photographer to establish their preferred communication context for presenting their work and to establish and then reduce any "noise" or interference that may prevent the success of the communication of their ideas. The participating photographers describe several methods for establishing acceptable levels of "noise", such as feedback from clients and peers, research and pre-investigation, and experience. The various advantages and disadvantages of these diverse contexts are the reasons that the participating photographers tend to use a combination of contexts when showing work.

The theoretical texts suggest that communication involves a process of encoding and decoding, where a photographer undertakes a process of encoding through the use of signs and symbols for a viewer or audience to decode. Understanding photographic images can be achieved through a common cultural understanding of signs. It is significant for a photographer to not only understand these common cultural signs, but also communicate these signs in a creative way to maximise communication through viewer interest. The communication of ideas and messages can be achieved visually through the use of creative techniques, approaches and processes of photographic practices.

The photographers involved in this research mentioned several contexts they used to further enhance the communication of their ideas. The context in which work is placed, such as publications, exhibitions and websites, and how the work is placed or displayed within these contexts can all add to, or alter, the intention and reception of these ideas.

Chapter Six – Final Discussion

Introduction

Throughout the preceding chapters the participating photographers' working methods have been explored in relation to creativity and communication. Two main areas of concern have been defined and analysed. Firstly, this study explored the photographer's working environments, particularly in relation to their ability to enhance creativity. In Chapter Two the ethnographic research examined the diverse approaches that the participating photographers have taken in developing their working environments. These include deciding where their environments are located, what is contained in their environments, and how their environments are organised and used.

Secondly, the photographers' practices, including concept origination, development, evaluation and final output were investigated. Chapter Three considered where initial ideas come from and how experience and intuition relate to the development of ideas. Chapter Four examined how these ideas are then developed, evaluated and resolved into a finished piece of work, and Chapter Five investigated the communication of these ideas in relation to the photographers' photographic practices. This included exploration of visual discourse and cultural understanding and their relationships with working methods.

In this chapter, the photographers' social backgrounds and reasons for becoming involved in photography as well as their motivations for producing photographic works will be examined. Various theoretical arguments relating to creative characteristics will be developed in relation to understanding the success of the participating photographers.

The following sections of this chapter look at the influence of the photographers' early environments, the importance of formal education and their personal motivations for being photographers.

Childhood and informal education

The relationship between the influences of others and the participating photographers' creativity may seem indirect. However, these influences have enabled these photographers to establish essential skills and knowledge that have in turn led to enhanced creativity.

The photographers' childhood experiences appear significant to this study. All of the participating photographers felt that there exists "some" relationship between childhood experiences and what they do today. Generally, parents are the main influence in directing childhood interests, shaping character and as a source of knowledge (Csikszentmihalyi, 1996, pp. 161–166). Parents also significantly influence the creative abilities of individuals. Jono describes this situation:

I think because of their age [Jono's parents were in their '40s and '50s when he was born]...I basically did whatever I wanted and didn't really have a lot of discipline. As I get older I realised that they had instilled worthwhile things in me. But certainly at a young age I just did whatever I wanted and was never...[brought up]...with the understanding that I had to get whatever degree...Ultimately I decided to do photography.

As discussed in chapter one Ian relates parental inspiration to his father who was an engineer and often created things. His parents also encouraged him to do art at school. Jono and Rachael also describe how their parents were supportive and encouraged their decision to pursue photography as a profession. In Rachael's situation, she grew up with animals and her grandparents were keen photographers, "so it was quite inevitable that I would end up doing something like this".

In general, the participating photographers felt that nobody had influenced them to pursue photography as a career. However, all believed that encouragement, support and, to a certain extent, freedom enabled them to make their own decisions that have led to their choice of career. Furthermore they believe that all of these influences have enabled them to develop the essential skills and knowledge that when applied to their working methods, have enhanced their creativity.

Formal training

All the participating photographers have extensive skills and knowledge in their field. This is partially because they have all completed some form of academic training in the field of photography.

Weiten investigates the relationship between creativity and intelligence and suggests that despite there being diverse characteristics, they are related since "creativity in most fields requires a minimum level of intelligence." While intelligence and creativity are not necessarily connected, a fundamental understanding of a chosen medium and the creative process is essential (Weiten, 1995, p. 371).

Weiten's three-ring conception of giftedness illustrates this relationship (Figure 90). He refers to Renzulli, who believes that high intelligence is only one of three requirements of true giftedness, for which a combination of exceptional ability, creativity and motivation is required. In this instance, individuals often make contributions in their fields (Weiten, 1995, p. 350).

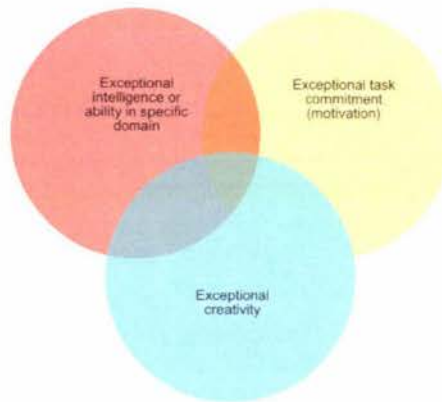


Figure 90. Wayne Weiten. *Figure 9.10: A three-ring conception of giftedness.* Unknown.

The participating photographers have acquired part of their knowledge base while undertaking academic training. Csikszentmihalyi suggests that it is necessary to study and understand the work of predecessors because "Only by immersing oneself in the domain can one find out whether there is room left for contributing creatively to it, and whether one is capable of doing so" (Csikszentmihalyi, 1996, p. 252).

Nevertheless, Csikszentmihalyi suggests that one must also have the ability to examine and reject pre-existing ideas and hierarchies in order to establish new ground and new ideas. Furthermore one must "incorporate its standards into a strict self-criticism. For this one must learn to achieve the dialectical tension between involvement and detachment that is so characteristic of every creative process" (Csikszentmihalyi, 1996, p. 248).

The discipline of photography is relatively new, particularly in relation to formal education and training. All the participating photographers studied at Massey University in Wellington, formerly Wellington Polytechnic, at some stage in their lives. Most studied in the early '90s. During this time, the institution was one of few teaching photography. The excellent reputation of the

institution was the basis of Rachael's decision to attend Wellington Polytechnic. Ian adds "convenience" as being one of his deciding factors.

It was not intended that this research select or include photographers based on their academic background, or traditional ties to the polytechnic/university. While the researcher acknowledges the contact with Massey University it is interesting to note the diverse range of photographic practices that has arisen. Working environments such as this institution have been important to the development of these photographer's creativity and creative processes, including their success as professionals. Csikszentmihalyi describes how a collective situation such as an institution like this can provide stimulation. "Certain environments have a greater density of interaction and provide more excitement and a greater effervescence of ideas" (Csikszentmihalyi, 1996, pp. 129–130).

Many theorists argue that creativity can not be taught. However De Bono believes creativity is not a mystical talent that some individuals possess and others do not, instead creativity can be learned or enhanced. He defines his lateral thinking technique as a type of creative thinking that can be learnt, practised and used by everyone (De Bono, 1992, p. 310).

Edwards agrees and states that "visual, perceptual skills are enhanced by training, just as the verbal, analytic skills benefit by education...learning to see and draw is a very effective way to train the visual system, just as learning to read and write can efficiently train the verbal system." (Edwards, 1987, p. 8).

Similarly, Albrecht believes that everyone can think and behave creatively and that creativity should be an everyday skill. He believes everyone has "idea power", but first you need to realise it exists. "You have to learn to see creativity in yourself, appreciate it, reward and reinforce yourself for it" (Albrecht, 1987, p. 65). Therefore it is possible to learn certain creative skills and characteristics in order to enhance creativity.

All of the participants agreed that their training in photography was valuable and relates significantly to what they do creatively today. The courses they attended were described as being among the many important steps in their personal development that have led to where they are today. Jono states, "My work is a constant process of evolution...those things were significant experiences in that they gave me practical skills from which...started the evolution of my craft."

Esther says, "all of those experiences impact on how I work these days." Esther describes how her training included her undertaking a digital imaging course, which relates specifically to her current photographic practice. Not only did this course dramatically change Esther's working process and style of her work, she reveals that this course also enabled her to integrate the skills and knowledge that she had learnt in her previous training: "it was very difficult to see at the

time just how I was going to ever use those skills. But it would be true to say that I do use it with my work; I do now. I'm drawing on all of the skills that I've learnt, and my work tends to be quite textural."

All the participating photographers have other formal educational qualifications in areas not related to photography and comment that transferring skills from other areas is also significant. They have transferred and combined skills and knowledge from diverse disciplines into their photographic practices. Wayne describes how all training, including his science degree, helps with the development of his process:

...the thing is, with any sort of degree you get skills out of it...I think skills, if they are any good, are quite transferable, so the researching skills, and thinking skills you get out of doing something outside of the discipline of photography is actually often – possibly more – useful than continually getting the same skills over and over again in the one area that you are already working in and working in quite well.

The participants' backgrounds and reasons for becoming involved in photography are diverse. Few of the participating photographers were interested in pursuing photography as a career when they were children, instead "career shifts" have occurred (Csikszentmihalyi, 1996, p. 159). It is interesting to see the variety of career paths followed by the participating photographers.

Wayne had an initial interest in science and completed a Bachelor of Science in zoology. He has also trained as a teacher. Originally a computer programmer, Ian's interest for photography developed much later in life. Unlike Wayne and Ian, who came from dissimilar backgrounds to photography, Esther advanced from a "creative" background and was formally a graphic designer. Esther describes her transfer to photography as a natural progression from what she was previously doing, while Wayne and Ian wanted to change the direction of their lives.

Jono and Rachael both took several years to decide if they wanted to pursue photography as a career and undertook training in other areas. Jono did a course in printmaking as well as a business course at Wellington Polytechnic, while Rachael undertook training in other areas of art.

The participating photographers have successfully incorporated their own interests, skills and previous knowledge from the various domains in which they have previously practiced and integrated them into their photographic practice. For example, Wayne's interests in science and his background in this area are evident in his work and in his decision to pursue issues relating to land and land use (Figures 1, 2, 3 and 4). Likewise, Esther's illustrative works correlate to her background in textiles and graphic design (Figures 7 and 82).

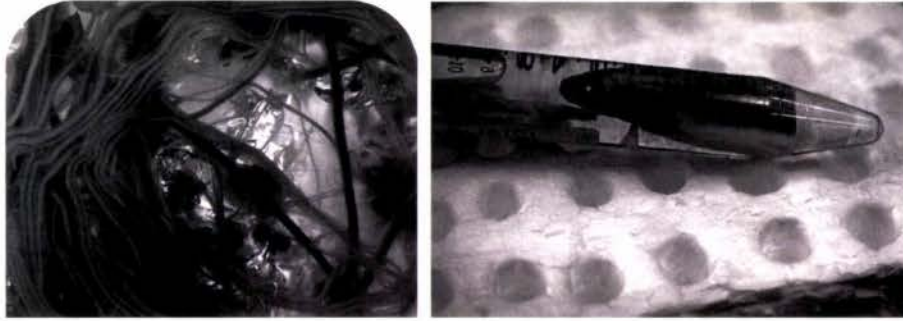


Figure 91. Wayne Barrar. *An Immortal Double*. c.1996. (Left) *Cloned plants*.
(Right) *Tubed fish section*.

Being a photographer

Motivation

The participating photographers' motivation comes from diverse sources and all agree that it is significant to their success. Interviews with the participants suggest that there exist three significant sources of motivation. Firstly, the enjoyment of photography as a process and as a communication medium. Wayne states:

There is...an individual desire - to communicate...one of the things that perhaps has affected me is when I first finished university, I went teaching. I always thought of education and communication as being something valid...I wouldn't say the work is didactic or educational but there's a certain informing and being an interpreter and informer about issues. So that always motivates me to complete certain series of works.

Wayne also describes how meeting people, using his camera to view the world and looking at less familiar environments and situations outside New Zealand all motivate him to produce photographic works.

Rachael describes how she is motivated by the love she has for photography and her chosen subject matter. She states, "it's a dream come true for me – to be able to work with animals and photography combined." Similarly, Esther states, "it's something that continually evolves...it doesn't necessarily stand still, and for that reason it's always interesting and it's always developing."

Ian explains how he is motivated to take "images that people would want to hang on their walls...images that people would want to spend time with". Ian is "motivated to succeed" and

states, "there's always things that you can improve [on and] that's what I like about photography".

Secondly, families, particularly partners, are a significant influence and a source of inspiration and motivation. Ian emphasises his strong relationship with his family as an important aspect of his photographic practice. He describes how his wife and daughter are the focus of most of his motivation. (His wife is also undertaking the design work for Ian's photographic studio at home.) While Ian's relationship with his wife and daughter may seem unrelated to his process, it does indirectly enhance his creativity by providing him with the motivation needed to pursue the commercial aspect of photography and to remain successful in this profession. Esther believes her partner contributes to her creativity and describes a direct creative relationship between herself and her husband, Terry Hann. He is also a photographer, and he not only provides her with personal support, but also often plays an active role in the development of her work.

The third significant source of motivation is the will to succeed financially. All the participating photographers described the commercial factor and having to make a living as a motivation. Even though Wayne's main source of income comes from teaching, he still needs to consider commercial implications in order to recover the expenses incurred while completing one project and to fund the next.

Ian is motivated to earn a good income and therefore provide for his family. Esther also regards finances as a motivation and describes how her motivations, in relation to finances, have changed over time to incorporate the commercial factor of having to run a business. She considers herself to be a perfectionist who works to a high standard and aims to do the very best she can. However, the commercial factor of having to make a living from photography has meant she is unable to spend the time and money on projects that she would have in the past. She describes this situation as "an interesting turning point for me, because when I first started out [in photography] it wasn't necessarily the case".

Csikszentmihalyi proposes that the curiosity and commitment that drive creative individuals also direct them to confront social and political issues. He states that "the curiosity and commitment that drive these people to break new ground in their respective fields also direct them to confront the social and political problems that the rest of us are all too content to leave alone" (Csikszentmihalyi, 1996, p. 203).

A commitment to social and political issues is a significant factor for some of the participating photographers who explore these ideas photographically. This includes Ian's desire to undertake his *I Feel Lucky* exhibition, Jono's to establish his *Chambers* project, and Wayne's to continue producing photographic works on land and land issues.

The significance of commitment is emphasised by Wayne, who describes a situation where students tend to succeed while in an institution, but without the structure outside of that institution they do not persevere. "I see lots of people go through courses in photography and think 'this is a talented sort of person', but they don't hang in there and you will never hear from them again once they leave."

The motivation, curiosity and commitment present in the participating photographers drives them in establishing extensive experience and knowledge of their fields and associated areas. These characteristics provide the driving force that has led to their success. Csikszentmihalyi believes that the success of the creative individuals involves a combination of curiosity, drive and commitment. "Curiosity and drive are in many ways the Yin and the Yang that need to be combined in order to achieve something new...both are required for creativity to become actualized" (Csikszentmihalyi, 1996, p. 185).

Change and the future

Each photographer describes changes that have occurred in their lives, during the time that they have been involved with photography that have altered their approach or methods. Ian mentions how getting married and having a child has altered his approach and working methods. He now tries to spend more time with his family instead of working many late nights and weekends. When discussing personal and business commitments and how Ian manages the two, he states, "I can't imagine one co-existing without the other really, and so the challenge is just that balance of making them all work."

All the participating photographers felt that their work has changed over time. For Wayne, opportunities arise or he may discover something new or establish a new idea that alters his work. Occasionally he will develop these ideas further in a different project. Jono states, "it gets better because I get better at what I'm doing, I become more focused and more aware of what I want to achieve and what my vision is."

Wayne also mentions how changing technology led to a change in his approach. However, unlike Esther, who uses new technology for digital imaging, Wayne uses it for communication and information gathering. The Internet, particularly email, is a significant aspect of Wayne's process, as it enables him to organise projects more effectively. In the past, prior to the Internet's existence, projects could stop progressing because he had not received a reply to a letter, while the Internet allows for instantaneous responses. The Internet also gives him greater access to research material that previously would not have been available.

Esther explains how a change in technology has in turn changed her approach to, and style of, her work: "I guess technology would be one of the key things and the fact that technology has enabled me to bring my design closer to my photography".

As discussed, a significant overall development in Esther's work is the transformation from analogue photography to digital. She feels that as technology has evolved so too has her style and approach to photography:

...when I first started photography, it was quite separate from my design background...obviously there is crossover with colour composition and all those sorts of things, but there wasn't any real way of integrating them...but then technology changed, and it changed so rapidly just over the time since I've been doing photography...when I think back to what was possible then and what's possible now, it's just unbelievable...as technology's changed I've been able to grow with it, and then I guess the big changing point was when I did the digital imaging paper at Massey...it finally enabled me to see how to integrate my design and my photography, which...has pushed me down the illustrative path...I don't know whether I would have stayed in photography if it was just straight photographic...

All the participating photographers describe future goals both personally and photographically that also act as motivations. Esther aims to expand her photography internationally. Rachael is currently releasing her book *101 Salvations* and the Rachael Hale Photography brand overseas.

The research suggests that the participating photographers are not static in their approaches and are willing to adapt their working methods to new circumstances and technology. Often the participating photographers adapt to these changes through necessity as opposed to their own personal desire to change, but they believe that these changes have enhanced their creativity.

Characteristics of a successful photographer

Throughout this study, connections have been established with regard to the photographers' working environments, photographic practices, communication and output of work, and particular individual characteristics. Each of these areas contribute to the photographers' unique creative identities.

The research reveals that all the participating photographers share commonalities in concept development and production, but the ways that these photographers undertake their process depend on their personal approaches, experiences and backgrounds.

Their various life experiences also define who they are as individuals and contribute to their distinct creative personalities. Certain creative characteristics, such as commitment, passion and motivation are significant in all the participants and have instigated their success in the field of photography.

This research suggests that an interaction of multiple influences exist. Two of the most significant influences for the participating photographers are other individuals and their working environments.

The participants often work with other individuals. This input is often in the form of suggestions and/or recommendations in relation to the development of the work, such as a client or curator, or for technical and logistical support, such as an assistant and/or producer. The amount of input that is given can depend on the relationship that the photographers have with these individuals. 'Trust' often plays a significant role in terms of how much input into the work is given and then employed. This interactive situation is significant because it reveals a more collaborative approach to the development of work with each individual influencing the other.

The participating photographers have also each developed appropriate working environments and methods to that best suit their creative processes. However, the type of work which the photographer seeks to undertake may also affect working methods, which in turn can define the working environment. The dialectic nature of these interactions plays a significant role in the photographers' processes and the development of their work.

The variety of working environments also reflects their unique creative identities, constraints and aspirations. The decision to work in a particular location may be due to various factors, for example, geographical or financial factors.

This study has emphasised the individuality of the participating photographers, their broad range of photographic interests and approaches to creativity and communication. The ethnographic information further emphasises that the individuality of the photographers arises from a total integration of the separate areas discussed in this thesis.

The photographers involved in this study list several overarching qualities that they believe are significant to their success as photographers. These qualities include perseverance, motivation, the ability to compromise, a love for what they do, experience, optimism and commitment. Going beyond the expected, especially with commercial work, is a common factor. They frequently spend personal time and money to achieve the results that suit their high personal standards. This demonstrates their dedication and passion for their work, which in turn has led to their success as photographers.

Various theorists have identified similar characteristics of the creative personality and also describe creative people as independent, self-confident, and able to think for themselves and note that complexity and ambiguity does not phase creative people. The creative individual is willing to grow, change, take risks and work to overcome obstacles (Weiten, 1995, p. 371). Coon also notes several characteristics or general traits of a creative person, including originality, verbal fluency, relatively high intelligence and a good imagination (Coon, 1992, p. 289).

Although each participant can be considered unique, the ethnographic research of this thesis reveals that the most significant characteristics, including motivation, commitment and passion for their field, are present in all. These characteristics are vital to the participants in establishing their visions and goals, their creativity and successful communication through photography.

6.0 Illustrations

Chapter One

Figure 1. Wayne Barrar. (Top right) *Snow-covered industrial park near Straumsvik, Iceland*. 2001. (Top left) *Perlan geothermal hot water tanks, Reykjavik, Iceland*. 2001. (Bottom) *Fish Drying racks on lava fields near Hafnarfjordur, Iceland*. 2000. From *Straumur* (unnumbered), Barrar, W. (2002), Wanganui: McNamara Gallery.

Figure 2. Wayne Barrar. (Above) *Riverbank Reclamation, Eastbank of Whanganui River, Upstream*. 1991. (Below) *Riverbank reclamation, Eastbank of Whanganui, Downstream*. 1991. From *Exit* (unnumbered), Barrar, W. [et al.] (1991). Auckland: Artspace with the support of the Queen Elizabeth II Art Council of New Zealand.

Figure 3. Wayne Barrar. *Main trunk line/concrete power pole*. 1989. From *New Zealand Photography from the 1840s to the present* (p. 82). Main, W. & Turner, J. B. (Eds.) (1993). Auckland: Photo-Forum Inc.

Figure 4. Wayne Barrar. (Above) *Old powerpoles as headrace barrier, Lake Kuratau*. 14 May 1994. (Bottom Left) *Truck crossing Arapuni Dam, early evening*. September 1994. (Bottom Right) *Rangipo Tunnel*. 16 December 1994. From *Waikato Te Awa: The people and the River; A photographic exhibition* (unnumbered). Waikato Museum of Art and History.

Figure 5. Esther Bunning. Example of Esther Bunning's wedding work. Undated. Image provided by the artist.

Figure 6. Esther Bunning. Example of Esther Bunning's portraiture work. Undated. Image provided by the artist.

Figure 7. Esther Bunning. Example of Esther Bunning's illustrative work. Undated. Image provided by the artist.

Figure 8. Esther Bunning. Example of Esther Bunning's portraiture work. Undated. Image provided by the artist.

Figure 9. Esther Bunning. Example of Esther Bunning's wedding work. Undated. Image provided by the artist.

Figure 10. Esther Bunning. Example of Esther Bunning's portraiture work. Undated. Image provided by the artist.

Figure 11. Rachael Hale. (Top left) *Penelope*. Undated. (Top Right) *Piglet*. Undated. (Bottom) *King Geoffrey*. Undated. Retrieved November 28, 2003 from <http://www.rachaelhale.com>.

Figure 12. Rachael Hale. NZ House & Garden Images. October 2003. From *Tea in the garden; Photographs: Rachael Hale, NZ House and Garden 101* (p. 214-218). Hale, R. (2003, October) Auckland [NZ]: Independent News.

Figure 13. Rachael Hale. *Pixie*. c. 1995. Retrieved January 7, 2004 from: http://www.rachaelhale.com/gallerybiography/pigsbiography_05.html.

Figure 14. Rachael Hale. *101 Salivations: For the Love of Dogs*; Cover. 2003. From *101 Salivations: For the Life of Dogs* (Cover), Hale, R. (2003), Auckland [NZ]: Hodder Moa Beckett Publishers.

Figure 15. Rachael Hale. *Jumbo and Nippa*. c.2003. Retrieved February 2, 2004 from: <http://www.rachaelhale.com>.

Figure 16. Ian Robertson. Image for AMP Office Trust. 1999. Image provided by the artist.

Figure 17. Ian Robertson. Image for Icebreaker. 2001. Image provided by the artist.

Figure 18. Ian Robertson. Royal New Zealand Ballet Image of Swan Lake. 1996. Image provided by the artist.

Figure 19. Jono Rotman. (Left) Telecom New Zealand. c.2002. (Right) Woman's Refuge. c.2002. From Epsom New Zealand Professional Photography Awards 2002 (unnumbered). Epsom New Zealand (2002), Auckland [NZ]: Barkfire Press.

Figure 20. Jono Rotman. Bedroom at Sunnyside. c.2001. Image provided by the artist.

Figure 21. Jono Rotman. Lake Alice Forensic Unit. c.2001. Image provided by the artist.

Figure 22. Jono Rotman. Mt Eden, South wing. 2001. Image provided by the artist.

Chapter Two

Figure 23. Frankie Rouse. *Wayne Barrar's office at Massey University*. 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 24. Frankie Rouse. *"The Little Church" is Esther's home and working space. The separate working space is located above the dining, kitchen and living areas.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 25. Frankie Rouse. *Esther and Terry develop Esther's web-site while Terry's son Zac, aged 14, plays a computer game.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 26. Frankie Rouse. *Rachael Hale's office and working environment.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 27. Frankie Rouse. *Ian Robertson's studio and working environment...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 28. Frankie Rouse. *Ian Robertson's establishes an inviting environment for clients and models.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 29. Frankie Rouse. *Jono Rotman's working and living environment...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 30. Frankie Rouse. *Ian Robertson displays previous work on the walls in his environment...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 31. Frankie Rouse. *An example of Jono Rotman's work in his living/working environment.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003). Wellington: Massey University.

Figure 32. Frankie Rouse. *Wayne Barrar uses examples of his work as a teaching tool.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 33. Frankie Rouse. *Esther Bunning displays her collection of photographic awards in her living/working environment.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 34. Frankie Rouse. *Rachael Hale's products are on display at Rachael Hale Photography.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 35. Frankie Rouse. *The remote location of Esther's working environment...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 36. Frankie Rouse. *Ian Robertson uses portable lighting when on location.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 37. Frankie Rouse. *Ian Robertson often photographs on location...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 38. Frankie Rouse. *Rachael Hale takes with her equipment that she needs to undertake her process.* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 39. Frankie Rouse. *Rachael Hale and her assistant...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 40. Rachael Hale. *Milo.* 2003. Image provided by the artist.

Figure 41. Frankie Rouse. *Wayne Barrar developing an image in the darkroom*. 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 42. Frankie Rouse. *Ian Robertson utilising his darkroom and print finishing room*. 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

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Figure 44. Frankie Rouse. *Wayne uses a variety of filing systems for information and images...* 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

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Figure 47. Frankie Rouse. *Rachael Hale organises and stores her equipment when not in use*. 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

Figure 48. Frankie Rouse. *Jono Rotman's method of organising equipment, previous work and materials*. 2003. Print from 6x6 inch colour negative film ins: Collection, Frankie Nicola Rouse. From *Photographic Practice: An exploration into the working methods of five New Zealand photographers* (Unnumbered), Rouse, F. (2003), Wellington: Massey University.

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Figure 79. D. McQuail. *DeFleur's Model*. c.1966. From *Communication Models: For the study of Mass Communication* (p. 13), McQuail, D. & Windahl, S. (1981), London: New York: Longman Group Limited.

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Appendices – Volume One

These appendices include examples of letters sent to research participants, information sheets which describe the research project, interview questions and consent forms.

Full transcripts of interviews with the research participants can be found in Appendices – Volume Two, which is provided on a CD located inside the back cover of this thesis.

Appendix A: Initial Letter to Participants

Frankie Rouse

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

20 May 2003

(Participant's Details)

Dear (Participant's Name)

I am a Massey University Design School Student currently undertaking research as part of the completion towards a Masters in Design. The research will explore the relationship between creativity and communication in the photographic practice of five New Zealand photographers.

My undergraduate research *Work in Progress: the Process of Creativity* explores and documents the different ways in which creative people work, in order to develop a better understanding of their process. You can see some examples of this work at:
www.originonline.co.nz/originart/frankie_rouse.

I want to expand on this idea, conducting a more specific, in-depth study in the practice of photography.

I would be grateful if you would allow me to interview you about the methods and approaches you use in your photography.

Throughout my research I have investigated many theories relating to photography and photographers approaches, the creative process and communication theory. However, there appears to be no existing written or visual research that considers these topics in combination.

This research is significant because an understanding of the approach of photographers has the potential to inform other photographers, including photography graduates, non-professional and professional photographers.

The research aims include:

- Identify the creative approach of photographers to their photographic practice, and the ability to communicate ideas
- Investigate the variety of approaches between photographers
- Compare and contrast these approaches by photographers
- Investigate the emphasis/orientation of the photographic practice of the photographer
- Discover how initial ideas are generated and by whom, and how these ideas are then developed visually
- Client demand and personal interpretation – how are ideas received by the viewer and, in a commercial/commissioned situation, how they are then received by the original idea generator
- External/internal integration and relation to idea transformation
- Development and alteration of ideas over time or through transmission from one person to another person.
- Methods of new output devices being used as an aid to the communication of ideas.

I would really appreciate your assistance in letting me conduct this interview. Please feel free to contact me at the above address or alternatively email me at [REDACTED]

Thank you.

Yours faithfully,

Frankie Rouse

Appendix B: Information Sheet (Stage One – Interviews)

(Stage One – Interviews)

Research Aims

I am a Massey University design school student currently undertaking a research project as part of the completion of a Masters in Design. The research topic, *Photographic Practice: An Exploration into the Working Methods of Five New Zealand photographers*, will examine the inter-relationship between working environments and working methods including output and communication in the practice of five New Zealand photographers. The research will examine how photographers use their creative processes in the communication of specific ideas.

Significance

This research is significant because it has the potential to further understanding of creativity and communication in relation to photographic practice.

People Responsible for the Research Project

Frankie Rouse – student and researcher

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Tony Whincup – programme leader and supervisor

Massey University

School of Design, Fine Arts and Music

63 Wallace Street

Mt Cook

Wellington

(04) 801 2794 ex 6928

A.N.Whincup@massey.ac.nz

Procedures Involved

- Interviews
- Discussions
- Ethnographic documentation
- Analysis of data collected by researcher

The Photographer

I obtained your name from others associated within the creative industry or those who are already participating in the project. I hope to work with a range of photographers in various areas of photographic practice such as Documentary, Commercial, Wedding and Portraiture, Fine Arts and so on.

What I would Like From You

To be interviewed by the researcher on issues relating to the research topic. (Interview questions will be given to the participants prior to the interview).

Photographers Involved

Wayne Barrar
Esther Bunning
Rachael Hale
Ian Robertson
Jono Rotman

Use of information

The information will be used for the completion of the research topic. This includes:

- Discussions with supervisor
- Peer feedback and analysis
- Final presentation of findings in the form of a thesis
- Possible use in a final research exhibition
- Personal promotion for the researcher

I am interested in the possibility of exhibiting and publication. If either of these were to arise, I will seek further consent from you.

Information Obtained

Once the information is obtained it will be held securely by myself for discussions with the supervisor until the completion and release of the Masters thesis.

Confidentiality and Anonymity

This will be maintained throughout the research process until the completion of the research and publication of the thesis. An agreement (see example of *Photographic Practice Agreement* attached) will be signed to this effect.

Completion of Project

I will hold all information unless the photographer expresses an alternative method; these methods are mentioned in *Handling of Data*.

Taking Part in the Study

If you take part in the study, you have the right to:

- Refuse to answer any particular question, and to withdraw from the study at any time.
- Ask any further questions about the study that occur during your participation.
- Provide information on the understanding that it will remain confidential to the researcher. The information regarding the participant, or their work, will not be released until the completion and publication of the thesis.
- Be given access to a summary of the findings from the study when it is concluded.

Handling of Data

Confidential information will be handled in a way that protects the confidentiality and anonymity of the participant and ensures the safe custody of the data. Where research involves the use of either video or audio recording, special attention will be taken to protect confidentiality and security of data. A confidentiality agreement will be signed between the researcher, supervisor and the participant. This will be maintained until the completion and final presentation of the research.

Clear indication will be given regarding procedures for reviewing audio or videotapes and/or transcripts, and the ownership of the data, including their disposal, if requested, at the completion of the study. These options include:

- The participants retaining the tape(s)
- Consent to their storage in a research archive. Storage will be accessible by the researcher only for the purpose of the original research
- Alternatively, storage for the purposes of prosperity and general research which might involve transfer to a public repository. (In this case a suitable release form negotiated with the participant that clarifies the condition of access will be obtained).

The researcher is aware that there is an ethical dimension to the formulation and publication of results and the researcher will remain sensitive to these issues. The findings will be conveyed in a comprehensible form to those who participated in the research.

Timeframe

I will be conducting the interviews from mid-June 2003 through to July 2003. I am happy to arrange a time and location during this period that suits you. If you are situated outside the Wellington area I will travel to interview you, but I would prefer the weekends, although this is not essential.

Appendix C: Research Agreement



Massey University
COLLEGE OF DESIGN, FINE ARTS AND MUSIC

Photographic Practice

An Exploration into the Working Methods of Five New Zealand

Photographers Agreement

I have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any particular questions.

I agree to provide information to the researcher on the understanding that my name will not be used without my permission. *(The information will be used only for this research and publications arising from this research project).*

I agree/do not agree to the interview being audio taped.

I agree/do not agree to the interview being video taped.

I also understand that I have the right to ask for the audiotape/videotape to be turned off at any time during the interview.

I agree to participate in this study under the conditions set out below:

- Confidentiality and anonymity is maintained and there is no disclosure of the research other than the minimum requirement until the completion of the research.
- A copy of the research project and all images taken of my studio, my work and myself are shown to me for approval before release.

Signed:

Name:(Research participant)

Date:

Signed:

Name:(Researcher)

Date:

Signed:

Name:(Supervisor)

Date:

Appendix D: Interview Questions – Stage One

Introduction

I am interested in the idea of creative communication and the process involved in establishing an idea, where ideas come from, how they are developed into a final piece of work and how they are communicated to a viewer. I would like to ask you specific questions about the things that you do when producing a piece of work.

1.1.0 General Overview

Before I ask any specific questions I want to gain an overview of the type of work that you do?

- 1.1.1 How would you define your area of photography? For example Documentary, Commercial, Wedding and Portraiture etc, or a combination of these?
- 1.1.2 How and why did you become involved in photography?
- 1.1.3 Why do you think you have stayed with photography?
- 1.1.4 Are there any particular recurring themes in your work, conceptually and technically?
- 1.1.5 Do you have a particular photographic style, and if so can you describe its main features?
- 1.1.6 How has it changed over the years?

1.2.0 Experience and Intuition

A combination of experience and intuition is considered an important aspect of creativity.

- 1.2.1 What do you think about this?
- 1.2.2 How much do you think your work is influenced by experience?
- 1.2.3 How much do you think your work is influenced by intuition?

1.3.0 Motivation

1.3.1 What motivates you to produce photographic works?

1.3.2 How do you think your own motivation relates to your success?

1.4.0 Stages of the Process – Initial Concept

Throughout history there exists references of creativity through “sudden insight”...

1.4.1 Do your ideas come through sudden insight?

1.4.2 Where do your initial ideas come from?

Using a particular piece of work as an example can you please describe the work and who it was for.

1.4.3 The work and who was it for?

1.4.4 What the main ideas/concepts involved in this piece of work?

1.4.5 How this idea/concept was developed?

1.4.6 How you know that the idea or concept may resolve into a final result?

1.4.7 What factors may lead to an idea or concept being discarded?

1.4.8 The relationship between the idea/concept and the medium and methods that you use, and its relationship to the final work?

1.4.9 How long did it take to develop this initial idea/concept into a final piece of work?

1.5.0 Stages of the Process – Information Gathering

1.5.1 Do you gather information when undertaking a new piece of work?

1.5.2 What kind of information do you gather?

- 1.5.3 What methods or procedures do you have for gathering information?
- 1.5.4 What do you do with this information?
- 1.5.5 Do you use the specialist skills of others as part of your process? If so who, and why?

1.6.0 Stages of the Process – Developing the Idea

- 1.6.1 What are some of the techniques or methods that you do to develop the work?
- 1.6.2 Do you know what needs to be done when you start, and are you aware of any problems/issues that you want to address?
- 1.6.3 Does the work change over time, and if so why and how?
- 1.6.4 How do you go about making decisions within the work, such as decisions that change the development direction?
- 1.6.5 Do you find that you are constantly defining and re-defining the idea/concept?
- 1.6.6 When the work is completed what happens next?
- 1.6.7 How does your visualisation of an idea/concept change over time?
- 1.6.8 How and why do you decide when a work is finished?
- 1.6.9 Is the idea/concept ever finished and/or are you content with the final result?
- 1.6.10 How important is emotion and/or intellect in your work?
- 1.6.11 Which of these is most important to you?
- 1.6.12 How do you go about this defining/re-defining process?
- 1.6.13 Do difficulties arise, and if so how are they resolved?
- 1.6.14 Do you do commercial or commissioned work, and if so does your process for this work differ from your personal work?

1.7.0 Stages of the Process – Timeframe

- 1.7.1 How long would you estimate it would take you to complete a piece of work?
- 1.7.2 Do you have set time limits for completing work, for example, work completed for clients?
- 1.7.3 Does this effect the way the work is developed?
- 1.7.4 How does the timeframe for commercial/commissioned work differ, and how does this effect the work?

1.8.0 Creativity and the Creative Process

- 1.8.1 Do you consider yourself as being creative?
- 1.8.2 Do you think that there is any talent necessary to do what you do?

1.9.0 Working Environment

- 1.9.1 Can you tell me about your working space?
- 1.9.2 Can you tell me how you organise your environment, studio, office or working space before, during and after you conduct a piece of work.
- 1.9.3 How might this working space, and the way you organise it, influence the development of the work?

1.10.0 Communication Through Your Work

- 1.10.1 Is creativity an important part of communication?
- 1.10.2 Do you consider yourself to be a communicator?
- 1.10.3 Are you always trying to communicate ideas through your work?
- 1.10.4 If so, what is it that motivates you to want to communicate ideas through your work?

- 1.10.5 What is your preferred communication processes - ie. Exhibitions, books, magazine publications, for your work?
- 1.10.6 How do you set about determining/interpreting client demands or ideas?
- 1.10.7 What "new" output devices do you use to aid in your communication for example digital imaging, via e-mail and web-sites?
- 1.10.8 Do you deal with any external influences when doing personal work such as a designer for a book or publication, or a curator for an exhibition?
- 1.10.9 Does this alter the communication of the work? If so how and why?
- 1.10.10 How do you feel about giving up control to designers and clients where the communication of your work may be changed and altered?
- 1.10.11 Do you have work in image libraries?
- 1.10.12 How do you feel about your work being used in situations out of your control?
- 1.10.13 How do you think you are communicating through your work?
- 1.10.14 Do you consider the audience/viewer as you are producing the work?
- 1.10.15 Do you think the viewer understands the ideas you are communicating?
- 1.11.0 Summary
 - 1.11.1 Is there anything else that you would like to mention?

Appendix E: Interview Questions – Stage Two

Introduction

I am interested in personal backgrounds and how this may influence and affect decisions made in life. This interview will look in-depth into the “life” of the photographer in order to make links to the creative approaches and working methods discussed in stage one. I am going to ask you specific questions about your life experiences and how you feel these affect your photographic practice.

2.1.0 Childhood

- 2.1.1 Is there any relationship between childhood experiences and what you do creatively today?
- 2.1.2 In life in general what accomplishments are you most proud of?
- 2.1.3 How did the environment that you grew up in aid in your creativity and decision to do photography?
- 2.1.4 To what extent have your parents played a role in your creative abilities?
- 2.1.5 Do you think they have influenced you to pursue photography?
- 2.1.6 Has anyone else significantly influenced you in anyway? If so who, how and why?

2.2.0 Education

- 2.2.1 What formal academic training have you completed? Where and when?
- 2.2.2 Why did you decide to undertake this training?
- 2.2.3 Was it valuable?
- 2.2.4 How does this relate to what you are doing now?

2.3.0 Photographic Practice

- 2.3.1 Can you describe your daily routine?
- 2.3.2 How does this affect your photographic practice?
- 2.3.3 Incubation is a period of "idleness" where thoughts simmer in the unconscious. Does this happen to you? If so, where and when?
- 2.3.4 If you are stuck for ideas do you re-visit these places?
- 2.3.5 What do you do once you gain these ideas?
- 2.3.6 Does being busy affect your process when undertaking work? If so how and why?
- 2.3.7 How does income/finances influence your approach to photographic works?
- 2.3.8 What do you consider are the most important factors that led to your success?
- 2.3.9 To what extent has luck played a role in your success?

2.4.0 Life

- 2.4.1 What has changed in your life during the years you have been doing photography that has altered your approach and/or methods?
- 2.4.2 What current goals do you have both creatively and personally?
- 2.4.3 What is the most important challenge that you are facing at this point in time, both creatively and personally?

2.5.0 Individual questions

Rachael Hale

- 2.5.1 You have photographed subjects other than animals [show pictures]. Do you still do this? Why?



- 2.5.2 How does, or did, your approach to these subjects differs from photographing animals?
- 2.5.3 Is the style, or themes of these works differ to those of the animals?
- 2.5.4 Do you enjoy photographing these subjects as well?

Ian Robertson

- 2.5.1 Describe in more detail the purpose of your "inspiration" file and how and why it came about?
- 2.5.2 You often produce your prints in the darkroom, how does this alter your process?

Esther Bunning

- 2.5.1 Why have you decided to work from such a secluded location?
- 2.5.2 Does your working environment, and your seclusion effect your process?
- 2.5.3 How often to do you travel into the city?
- 2.5.4 How does this alter your process?

Jono Rotman

- 2.5.1 You mentioned "darkness" as one often reoccurring themes present in your work. Do you think that a client approaches you to undertake photographic works because of this style, such as The Women's Refuge image [show image]?

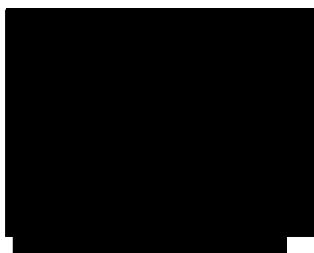


Wayne Barrar

- 2.5.1 You often produce your work in the darkroom, how does this alter you process?
- 2.5.2 When printing your work you often produce large photographic prints, why?
- 2.5.3 Does this affect your process?
- 2.5.4 How does working within a creative institution such as Massey University affect your process?
- 2.5.5 How does this aid in your success?
- 2.5.6 Where are some of the locations that your current work explores?
- 2.5.7 What tools and approaches do you take/have when going to these locations?
- 2.5.8 How does this affect you process?

Appendix F: Transcript Letter

Frankie Rouse



16 July 2003

(Participant's Details)

Dear (Participant's Name)

Interview transcript

Thank you so much for your time and support in participating in this research project.

Included is a typed transcript of your interview. Please read and return the transcript, along with your signed consent form, in the envelope provided.

Thank you.

Frankie Rouse

Appendix G: Thank-you Letter

Frankie Rouse

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

11 July 2003

(Participant's Details)

Dear (Participant's Name)

Thank you so much for your time and support in participating in this research project.

I am truly grateful for the time you set aside for me on (Date). I realise your time is valuable. The information that I received from you was extremely valuable and has aided in the development of my research direction and knowledge base.

Please except this small token of my appreciation.

Once again thank you so much and I hope that our paths may cross again soon.

Thank you.

Frankie Rouse

Appendix H: Stage Two Letter to Participants

Frankie Rouse

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

16 July 2003

(Participant's Details)

Dear (Participant's Name)

Photographic practice: An exploration into the photographic practice of five New Zealand photographers (Stage Two – Photography)

Thank you so much for your help in stage one of my research project.

I want to expand on these ideas by undertaking a visual research approach in the form of photography.

Included is an information sheet (stage two). Please read this information and if you have any questions please contact me at the above details, or alternatively my supervisor Tony Whincup at A.N.Whincup@massey.ac.nz.

Once again thank you very much.

Frankie Rouse

Appendix I: Information Sheet (Stage Two – Photography/Interview)

Photographic Practice:
An Exploration into the Photographic Practice of
Five New Zealand Photographers.

(Stage Two – Photography/Interview)

Research Aims

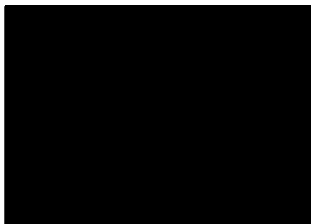
Creative Communication (Stage Two) will explore photographically the relationship between creativity and communication in the practice of five New Zealand photographers. The research will examine photographically how photographers use their creative processes, methods and environment in the communication of specific ideas.

Significance

This research is significant as it has the potential to further understanding, in an illustrative way, of creativity and communication in relation to photographic practice.

People Responsible for the Research Project

Frankie Rouse – student and researcher



Tony Whincup – programme leader and supervisor
Massey University
School of Design, Fine Arts and Music
63 Wallace Street
Mt Cook
Wellington
(04) 801 2794 ex 6928
A.N.Whincup@massey.ac.nz

The Photographer

I would be grateful if you would allow me to develop further this research project.

What I Would Like From You

To allow me to photograph you and the environments in which you work. An additional interview may also be a possibility.

Photographers involved

Wayne Barrar
Esther Bunning
Rachael Hale
Ian Robertson
Jono Rotman

Timeframe

I will be conducting the interviews from mid-July 2003 through to December 2003. I am happy to arrange times and locations during this period that suits you. If you are situated outside the Wellington area I will travel to interview and photograph you.

Additional Information

The Use of Information, Information Obtained, Confidentiality and Anonymity, Completion of project, Taking part in the study and Handling of data sections from the *Information Sheet-Stage One* remains the same.

Appendix J: Permission to Use Photographs Letter

Frankie Rouse

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

7 October 2003

(Participant's Details)

Dear (Participant's Name)

Permission to use photographs

Enclosed are colour laser copies of the photographs taken and selected for inclusion into my research thesis.

Also enclosed are consent forms. Please complete and return these forms in the stamped addressed envelope provided by the end of October.

Extra consent forms have also been included. These are to be signed by any other people that appear in the photographs.

If there are any photographs that you want removed please let me know as soon as possible.

If you have any questions please contact me at the above details, alternatively e-mail me at

[REDACTED]

Thank you.

Frankie Rouse

Appendix K: Permission to use Photographs Consent Form



Massey University
COLLEGE OF DESIGN, FINE ARTS AND MUSIC

Permission to use photographs

Name:

Address:

Telephone

Home:

Work:

Mobile:

E-mail:

I permit the photographer/researcher to use and publish the photographs mentioned below for the usage and timeframe outlined below.

USAGE

Research	✓
Editorial	✓
Portfolio / Self-promotion	✓
Web-site	✓
Publication	✓
Exhibition	✓

GEOGRAPHIC AREA

Regional	Specify:
New Zealand	
Country	Specify:
Worldwide	✓

PERIOD OF USE

1 year	
2 Years	
In Perpetuity	✓
Other	Specify:

Signature_____

Date_____

SHOOT DETAILS (FOR RESEARCHER)

Shoot Date:

Description of Shoot:

Appendix L: Permission to Reproduce Photographic Works Letter

Frankie Rouse



11 November 2003

(Participants Contacts)

Dear (Participant's Name)

Permission to reproduce photographic works

Through interviews with you and by conducting additional research, several photographic works were mentioned by yourself or will help with illustrating aspects of your photographic practice.

Copies of these photographic works are enclosed. Please check the image details, including the name and date, and make any changes if necessary.

Also enclosed is a consent form giving permission for these photographic works to be included in my final research thesis. Please sign this form and return, along with the copies of the images and any amendments, in the stamped addressed envelope provided.

Thank you.

Frankie Rouse

Appendix M: Permission to Reproduce Photographic Works Consent Form



Permission to reproduce photographic works

Name:

Address:

Telephone

Home:

Work:

Mobile:

E-mail:

I give permission to the researcher, Frankie Rouse, to reproduce and publish my photographic works for inclusion into the research project *Photographic Practice: An exploration into the photographic practice of five New Zealand photographers*.

Signature_____

Date_____