

Findings and insights

- Artists engage in preparatory, and sometimes diversionary, activities that directly inform the creative processes of art-making. These comprise a broad range of types, which can be found in multiple individuals and, therefore, categorised. In spite of their universality and pervasiveness, such peripheral activities, behaviours and habits within cultural production have been largely ignored by scholarly research as the subject of systematic investigation.
- The boundaries of creative process have been drawn too narrowly and the institutional methods that have evolved for appreciating, evaluating and enabling creativity need to be reconsidered to accommodate a broader spectrum of activities. Despite the fact that psychology and neuroscience endorse the value of cultural diversity as integral to creativity, dominant modes of thinking and policy contribute to social conditioning and constraining of behaviour.
- Artists' behaviours and habits are informed by, and, in turn, betray, aspects of individual personality and context, including cultural, sociological, economic, political influences and constraints. A better acquaintance with the conditions that precipitate, encircle, or influence art-making may bring into focus and legitimise what is otherwise seen to be non-productive activity.
- Within the context of current educational preoccupations with evidencing and measuring production, the visual art and art education sectors currently account for artistic production by a set of standards which are too outcome-orientated. Teaching and learning creative practices can be enriched and made more accessible by better understanding of what types of activities constitute creativity.
- There are unique sites of knowledge production in art-making that might only be shared through art practice. Participatory performance enables knowledge to be shared and experienced publicly by diverse audiences beyond academia. More specifically, participatory performance may be employed as a mechanism to amplify the power relations of participants and expose cultural, economic and historical hierarchies. Thus, it can enable academics, teachers, students, alumni and onlookers to work together on an investigation into the contemporary conditions of creativity and institutionalised learning, with an awareness of the ways in which one another's specific contexts shape our perspectives.
- The complexity of sharing artists' behaviours with one another and with the public may be eased through an iterative combination of embodiment (participation), dialogue (seminars) and text (chapters and talks), enhancing knowledge in individual creativity and about creativity in general.