

Pine, Fred. "Creativity and primary process: sample variations"  
1962, 134, 506-511. 506-511.

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The present study follows a parallel structure to an earlier investigation by the same author, of the "relationships between the excellence of an individual's imaginative productions and his potential for 'adaptive regressions' as measured by the Rorschach test." (506) Based upon the conclusion of the previous study, i.e., that Kris' concept of 'regression in the service of the ego' must be viewed as a tentative approximation, subject to differences in samples and the nature of the creative task, the present design utilizes a very different sample of Ss, in approximately the same experimental design as the previous study. It is hypothesized that sampling differences will effect the nature of the correlation between measures of creativity and adaptive regression.

The Ss were 50 unemployed actors in New York City. They were judged to be "less well integrated as a group" than the Ss of Pine's former study, the college undergraduates. (507) Four measures of creativity were derived, which constituted the total quality score: TAT yielded a measure of literary quality; a Drawing Test yielded a score of drawing ability; Brick Uses Test indicated a measure of spontaneous flexibility; and the Barron-Welch art Scale measured art preference.

Results indicate that 1) actors use significantly more primary process modes of thinking, and significantly more variance of response than did either the male or female undergraduate sample from the previous study. 2) Actors gave significantly less well-controlled responses, with significantly less variance than did either of the student groups. 3) There is a positive, but insignificant trend among the actors toward poorly controlled responses as compared with the other two groups. 4) None of the scores for the actors -- i.e., control, amount, or adaptive regression, correlates significantly with ~~expressivity~~ the quality measure for the actor group.

The hypothesis is thus supported. Differences do exist in sampling which tend to give differing relationships between the quality of creative production and adaptive regression, depending upon the type of sample used. What factors do apply to the actor group then? The authors suggest that 1) "The variance of well-controlled responses is too small to provide a meaningful ranking;" (570) and that 2) "in a group that as a whole can so readily express primary process content, minor variations in this are not significant predictors of variations in the quality of imaginative productions....In such a group (as the actors) the differential capacity to 'open up', expressively (with adequate control) appears to be a significant predictor of quality of created productions." (510) A third possibility is that the actors, by their profession, must maintain "loosely controlled primary process expressiveness" (511) in order to fit into a wide variety of theatrical settings.

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