

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Tyreke Sapp

Major Project & Report submitted to the faculty of the Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

Online Master of Agriculture and Life Science

In

Leadership Studies

Dr. Curtis Friedel, Committee Chair

Dr. Eric Kaufman, Member

Kyle Bruce, Member

May 21, 2023

Keywords: Videographers, Creatives, Black, Cognition, Problem-Solving

Acknowledgment

I would like to express my sincere gratitude to my committee chairman, Dr. Curtis Friedel, for his invaluable guidance and support throughout this project. He and Dr. Eric Kaufman have displayed their leadership skills over the last few months, and I am grateful for their dedication to helping set me up for success. I would also like to thank Kyle Bruce for his support and willingness to be a part of my journey. This research project would not have been possible without the many amazing professors at Virginia Tech that helped me become the scholar that I am today. Thanks to the participant as well, who was so excited to be a part of this project, which made it even easier for me. Finally, I would like to thank my family and friends for their constant encouragement as they know how challenging it was for me to juggle so much at once. Their belief in me has been a source of inspiration, and I am grateful for their presence in my life.

Abstract

The COVID-19 pandemic led to an increase in the demand for creative media for businesses to keep marketing themselves and pushing forward, making problem-solving skills of videographers essential. Videographers must understand their cognition and problem-solving style, which can be understood through Kirton's Adaption-Innovation (A-I) Theory and Expectancy Theory. The purpose of this research was to understand the individual cognition of the problem-solving process of a Black videographer. The participant was selected based on his success and asked a series of questions, including completion of the KAI (Kirton's Adaption-Innovation Inventory). The results suggest that the problem-solving style and motivational beliefs of individuals are separate, and work together to influence how one approaches tasks, projects, and clients. The research questions centered around the participant's problem-solving style, motive of expectancy, instrumentality, and valence. The findings indicate that the participant's problem-solving style manifests as a Black videographer in the media industry by injecting originality through storytelling, and his business planning is influenced by personal expansion. His approach to choosing partners for his projects demonstrates the importance of considering both problem-solving style and valence to achieve success and satisfaction in creative endeavors. This study provides insight into the problem-solving process of a successful Black videographer, which can help other videographers understand themselves better and solve problems more effectively in the industry.

Table of Contents

Chapter 1: Introduction.....5
 Definition of Key Terms.....6
 Purpose Statement.....7
 Research Questions.....7
 Limitations.....8
Chapter 2: Literature Review.....9
 Theoretical Framework.....11
Chapter 3: Methodology.....14
 Instrumentation.....14
 Making Sense of the Data.....15
 Reflexivity.....16
Chapter 4: Findings & Conclusion.....18
 KAI Results.....18
 Theme 1.....19
 Theme 2.....21
 Theme 3.....23
 Theme 4.....24
 Conclusion.....26
Chapter 5: Recommendations.....31
References.....35
Appendices.....38
 Appendix A: IRB #23-326 Not Human Subjects Research Determination Letter.....38
 Appendix B: Written Script for Recruitment.....39
 Appendix C: Audio Recording Consent Form.....40
 Appendix D: Interview Protocol.....41
 Appendix E: A Priori Propositions Table.....43
 Appendix F: A- Inventory Example.....45

Chapter 1: Introduction

During the outbreak of the COVID-19 pandemic, small-to-medium businesses were trying to optimize creative media to keep business pushing forward as physical contact was limited (Syaifullah et. al, 2021). Social media platforms like Instagram, Twitter, and YouTube, as well as website and blog content, saw a significant increase in usage as the pandemic changed the way businesses had to operate (Miao et. al, 2022). During this digital boom, businesses began to focus heavily on building a digital presence, which consisted of high-quality social media, blog and website content. As a result, the problem-solving skills of videographers — as well as other creatives, like graphic designers, motion designers, and photographers — became important during the pandemic.

Videographers must understand the problem at-hand, gather information, strategize how to create a visually pleasing solution, and then actually create the solution. To create solutions in the form of high-quality content, it would be helpful for videographers to understand themselves better in the context of how they acquire information from a client, and then how they proceed to solve the problem. This will help them become better videographers and separate themselves from competition as separation starts from within. To be even more specific, it starts with their cognition and problem-solving style, which can be understood through Kirton's Adaption-Innovation (A-I) Theory and the associated inventory: Kirton's Adaption-Innovation Inventory (KAI). In addition, the Expectancy Theory, originated by Victor Vroom (1964), will challenge them to understand their motivation. One must first separate these things to take a deeper look at the variables, and then tie them together to help them be the best videographer that they can be.

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Their cognition, problem-solving style and motivation is what makes them produce beautiful videos, not just their artistic style or techniques.

Definitions of Key Terms:

Adaption - in the context of Kirton's Adaption-Innovation Theory, refers to a problem-solving style that prefers working within existing frameworks and methods, thorough with detail, and with a focus on implementing a solution that incrementally builds to improve the system.

Adaption is measured on a continuum using the KAI and contrasted with innovation.

Cognition - a process in which one acquires knowledge and then understands it through their respective experiences, logical thinking, and senses.

Coping Behavior – in the context of Kirton's Adaption-Innovation Theory, the use of learned skills to behave more adaptively or more innovatively than one's preferred problem-solving style. One can exhibit coping behavior for a duration of time, and a distance along the adaption-innovation continuum providing there is enough motivation to do so.

COVID-19 - the disease caused by SARS-CoV-2, the coronavirus that emerged in December 2019.

Creative - the ability to produce any form of artifact, or in the case of this study, any media in a way that resonates with people.

Creatives - We are all creative, each operating at a specific cognitive style, and at a particular cognitive level. For the purpose of this study, focusing on creativity as art, a creative is anyone who produces an artistic work, such as a graphic designer, motion designer, photographer, videographer or web designer.

Expectancy - in the context of the Expectancy Theory, refers to the belief that if an individual puts in the necessary effort, then he/she will achieve their desired outcome.

Innovation - in the context of Kirton's Adaption Innovation Theory, refers to a problem-solving style that prefers working to alter existing frameworks and methods differently, challenging the consensual views, and being willing to take risks to develop a solution that is revolutionary.

Innovation is measured on a continuum using the KAI and contrasted with adaption.

Instrumentality- in the context of the Expectancy Theory, refers to the belief that if an individual meets an performance expectation, then he/she will receive a greater reward.

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Mental Processes - an umbrella term to describe different functions that the human mind is capable of like memory, emotion, perception, imagination, thinking and reasoning.

Motivation - the desire giving reason to why one acts or behaves in a certain way. Motivation is the fuel for coping behavior.

Problem Solving - the ability to identify problems, brainstorm and analyze answers, and implement the best solutions.

Valence- in the context of the Expectancy Theory, refers to the value an individual places on a particular outcome or reward.

Videographer - one who films small to medium scale video productions, and can do so independently.

Purpose Statement

The purpose of this research was to seek an understanding of the individual cognition of the problem-solving process of a Black videographer in the media industry. The Black population was not chosen to make this a Black versus White issue, but simply because there is not much research for the Black community to reflect on and learn. This gap led to the opportunity to help this community see why it is important to separate cognition, problem-solving skills and style, as they place themselves in the shoes of the participant of this study. This participant was selected based on the success that he has encountered, which is reflected by his clientele, portfolio and social media following. He was asked a series of questions, along with completing the KAI. The results of both were mixed as part of the analysis process. This was done to allow Black videographers — the targeted population — to get a better cognitive picture of a proven-successful Black videographer. This in turn will challenge them to seek an understanding of their own mental processes and problem solving. With this information, they can begin to understand themselves more and how they can successfully solve problems in this industry.

Research Questions

1. How does problem-solving style manifest as a Black videographer in the media industry?
2. How does the motive of expectancy influence business planning in the media industry?
3. How does instrumentality connect with work patterns in the media industry?
4. What effect does valence have on selecting clients to work with?

Limitations of the Study

The researcher is aware that this study has shortcomings. The first is that due to the lack of previous literature and research, the researcher's bias may have pivoted this study to go a certain way. The researchers' results cannot be compared to, or challenged, by previous studies. The second limitation is that the study interprets data from a single individual within this large population. A sample of one is not generalizable to the full population of Black creatives. For example, a different results from the KAI Inventory would indicate a different approach to being creative.

Chapter 2: Literature Review

Literature Review

Everyone is creative in his or her own way. This is because each person has unique processes that channel their creativity and the way they solve problems. Although literature does not go into detail on the individual cognition of Black videographers, or creatives in general, Dygert and Jarosz (2020), Logie (2018), and Patterson and Zibarras (2009) share knowledge about the individual and creative processes of all people. It is becoming increasingly necessary to better understand the specific processes that contribute to different creative behaviors, such as creative problem solving and creative idea generation (Dygert & Jarosz, 2020). While many employers want to hire and retain creative individuals, few employers recognize that we each approach problem solving and creative idea generation in an innate and stable style (Kirton, 2003).

Understanding how to successfully bring ingenuity and creativity skills to fruition is important. Mattson (2021) summarized Graham Wallas's four-stage creative process of preparation, incubation, illumination and verification, which was created to shine light on the natural process of creativity.

Preparation is the first stage of the process in which individuals seek to understand what the problem is, what kind of design freedom is available and what constraints have been placed on the solution. The second stage is called incubation, where one stops consciously focusing on the problem and lets things sit for a little to enhance the brainstorming process. The third stage, illumination, is the happy stage where all the creative juices come together to develop a solution. Lastly, the verification stage is where the validity of the idea is tested and the idea itself is reduced to exact form.

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Wallas's process is a great way for everyone to see that creativity is within them. Each person goes through the preparation, incubation, illumination and verification stages, but in different ways. Therefore, it is important for each person to have an understanding of his or her mental processes. Logie (2018) and Patterson and Zibarras (2009) argue that many people may have the same cognitive functions and the ability to think creatively to solve problems, but it is all about how one takes advantage of their cognition. Individuals who separate themselves from competition in the industry, or other employees, tend to be more creative in their solutions.

Idea generation and affective solutions are influenced by one's cognition, which differs based on each person's experiences, knowledge, and the situation that they are in (Logie, 2018; Patterson & Zibarras, 2009). There is always more than one way to solve a problem or perform a task. So, it is important for each person to understand their cognitive structure (Logie, 2018). Kirton (2003) adds problem-solving style to this list of variables associated with one's cognition; with more adaptive creatives preferring more structure and more innovative creatives preferring less structure when solving problems. This structure provides organization and meaning to the way we retrieve, process and use information. While one's preferred problem-solving style is stable and innate (Kirton, 2003), humans are flexible in their ways of using a set of mental tools and strategies (Logie, 2018). This is what makes each person different in expressing their creativity.

As this research targets the Black population through the experience of a singular Black videographer, it is important to note that this population is unique in the way they think and solve problems due to the experiences that they went through as a whole, and challenges that they had to overcome. Baldwin (2001) discovered through reading *Growing up gifted: Developing the potential of children at home and at school* by Barbara Clark that Blacks are open to new ideas,

pragmatic problem solvers, high divergent thinkers, and they have a “special kind of perception” that influences them to solve problems differently than other populations. Baldwin reviewed more studies by Clark (1988), Clasen, and Torrance (1968) in which the results went together with those of Clark (2012). These problem-solving skills, along with other skills, are what allowed this population to survive in the face of many inequities and life experiences (Baldwin, 2001).

Unfortunately, literature does not go much further than this regarding this population’s creativity. Little attention has been paid to the relationship of problem-solving skills to creativity and, thus, to intelligence (Baldwin, 2001). That is why this respective research tied expectancy theory and A-I theory together to seek an understanding of the individual cognition of the problem-solving process of Blacks. It appears that this research is the first, or one of the first, to interrelate expectancy theory and A-I theory, and then use the two to understand how different cognitive processes and mental tools come together for Black videographers.

Theoretical Frameworks

To best study cognition and problem solving of a videographer, it is necessary to look at expectancy theory and adaption-innovation theory. Both explain the mental processes that are behind an individual’s choices when working. These allow us to understand the diversity of a videographer’s thoughts.

One’s preferred problem-solving style can be measured on a bipolar continuum which helps define each person’s preferred approach to problem solving (Hutchinson & Skinner, 2007). While one may identify as more adaptive or more innovative on the A-I continuum, there is also an aspect of relativity to each other on the continuum. Everyone is more adaptive or more innovative than the person beside them, assuming they do not have the same preferred problem-

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

solving style. Every individual is creative in their own way regarding solving problems and their unique style. Kirton (1976) identified those who do things better as more adaptive, versus those who would prefer to do things differently as more innovative. Those who are more adaptive prefer to work inside the existing framework as they prefer to build on things incrementally with less tolerance of failure. Those who are more innovative are more likely to work on the edges of existing frameworks and proceed in a different way, with more tolerance of failure. This theory allows us to understand individuals' creative potential, as everyone brings out their creativity in different ways.

The A-I Theory provides a valuable framework for understanding the problem-solving style of the Black videographer in this study. By categorizing the videographer as adaptive or innovative, the theory offers insight into how the participant approaches problem-solving in this industry. This provides value as the study can show how the participant's problem-solving style has contributed to his business strategy, goals-setting, process of selecting clients to work with, and projects to take on, as well as his overall success. Additionally, A-I theory allows for a deeper analysis of how the participant's problem-solving style aligns with industry trends and the creative process, which can provide insights into how other Black videographers can use their own problem-solving styles to grow in the industry.

Expectancy Theory proposes that the actions of an individual are based on his or her motivational drive to select a specific behavior that maximizes his or her desirable outcome (Isaac et al., 2001). The Expectancy Theory has three parts: expectancy, instrumentality and valence. Renko et. al (2012) summarize these three components perfectly:

Expectancy is the probability (belief) that one's effort will result in the attainment of desired goals. A person must believe that exerting a given amount of effort can result in

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

the achievement of a particular level of performance. Instrumentality, for its part, is the belief that, if one meets performance expectations, he or she will receive a greater reward. The reward or outcome should be attractive for people to be motivated to attain it (valence). (p. 699)

The Expectancy Theory provides valuable insights into the participant's motivation and approach to problem-solving in the media industry. By understanding the participant's beliefs about his ability to achieve his goals, the value he places on those goals, and the relationship between effort and outcome, the theory can shed light on how the participant stays motivated and achieves success. This is very valuable for creatives as motivation and persistence are critical for success in this industry. Overall, Expectancy Theory adds a valuable perspective to the study and provides a deeper understanding of the cognitive processes that underlie the participant's success.

These two theories have connections to each other. A videographer's approach to problem-solving and motivation may be influenced by their tendency towards adaptation or innovation, as well as their belief in the likelihood of achieving their desired outcome. By understanding these factors, individuals can better understand their own motivation and problem-solving style. With this, they can work to optimize their performance and achieve their goals. Additionally, both theories point to the fact that an individual's motivation and approach to problem-solving are influenced by various factors, including their personality, past experiences, and the environment in which they operate.

Chapter 3: Methodology

The research was designed to understand the relationship between mental processes and problem solving of a Black videographer, to get a deeper understanding of how he solves problems. A narrative approach to qualitative inquiry was chosen to reach this in-depth understanding of the participant. The researcher collected data through interviews and Kirton's Adaption-Innovation Inventory (KAI). Through the interview, the researcher was able to collect raw, open-ended data, to explore participant experiences, thoughts, feelings and beliefs to delve deeply into personal and sensitive information (DeJonckheere & Vaughn, 2019). This research method was beneficial as it allowed the researcher to take a deeper dive into the participant's A-I Inventory results. This study was designed to be easily replicated and adjusted to allow other researchers in the same field to build upon this research.

Instrumentation

The A-I Inventory was administered by Dr. Curtis Friedel, Associate Professor in the Department of Agricultural, Leadership, and Community Education, and Director and Co-Founder of the Center for Cooperative Problem Solving (CCPS) at Virginia Tech. The KAI uses 32 items to measure how people prefer to solve problems (Kirton, 2003). The responses are recorded on a five-point scale, which produces a score between 32 and 160. Based on the score, Kirton (2003) asserts an individual's problem-solving style falls on a continuum between adaptation and innovation. Ryall (2021) shared that the KAI was developed for use with literate and work experienced adults and has withstood rigorous study into its validity and reliability using numerous samples and languages.

A virtual semi-structured interview was conducted between the researcher and the participant. This was the best method to collect data as the open-ended questions had a

predetermined thematic framework that was connected to the four research questions, yet still gave the researcher the opportunity to be flexible and ask questions that were not planned based on the participant's answers. This allowed the participant to feel comfortable and give rich, detailed answers. The researcher interviewed the participant using the list of interview questions that are in Appendix D. These interview questions were approved by the Institutional Review Board. The interview was recorded through Zoom.

Making Sense of the Data

After administration of the KAI, the results were shared with the participant after administration, by Dr. Curtis Friedel, who is an accredited KAI practitioner and has the ability to interpret the results. Dr. Friedel and the participant discussed the results over a Zoom call. The participant then received an eight-page document titled "Kirton Adaption-Innovation Inventory Feedback." The feedback document included the following main sections: background to adaption-innovation, characteristics of adaptors and innovators, the participant's score, a breakdown of the score, exercises and points to remember.

The researcher then began the interview process with the participant on Zoom. Before the researcher began asking questions, the participant shared his results from the KAI Inventory. The two took time to discuss those results and their significance. Then, the researcher began to ask the participant the questions that were provided beforehand on an A Priori Propositions Table. The Zoom was recorded for transcription purposes.

The researcher coded the interview according to the "Coding with Google Docs" screencast by Dr. Tiffany Drape (2020). Google Docs was the only platform used throughout the coding process. First, the interview was transcribed using Zoom's Cloud automatic audio transcription. Next, the researcher began to analyze the data by reading through it and placing

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

quotes under respective questions that tied into the research questions/objectives. The four sections were the following: problem-solving style, expectancy, instrumentality and valence. Each one was color coded to make the document easier to read. Once the participant's responses were broken up into those sections, the researcher looked for emerging themes for each section.

The researcher read through the transcript five times so that the previously discovered themes could be broken down into smaller, more specific themes. The researcher left side comments and notes to himself to challenge his previous analyses. The researcher repeated the process one last time until a final list was developed. The coded and themed list was then shared with the participant and approved by the participant. This took place to make sure that the themes aligned with what the participant was trying to say, rather than just what the researcher interpreted.

Reflexivity

The researcher is a creative himself, with a big background in videography. At the age of 17, he became known as a young, Black entrepreneur when he co-founded a sports media production company called Billionairevsns in Houston, TX. This led him to getting an internship, which is where he met the participant. The company that the researcher interned for was a big group of Black videographers, filmmakers, editors and photographers who came together to film weddings, events, parties and more.

After this internship, the researcher decided that the media industry was his life-calling. He went to college to pursue a degree in Communications and a minor in Visual Arts at Virginia Polytechnic Institute and State University. It led to him getting more internships, in which he was the only, or one of the few, Black creatives on those respective teams. Now, he is the only Black creative on the marketing and communications team at his current company.

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

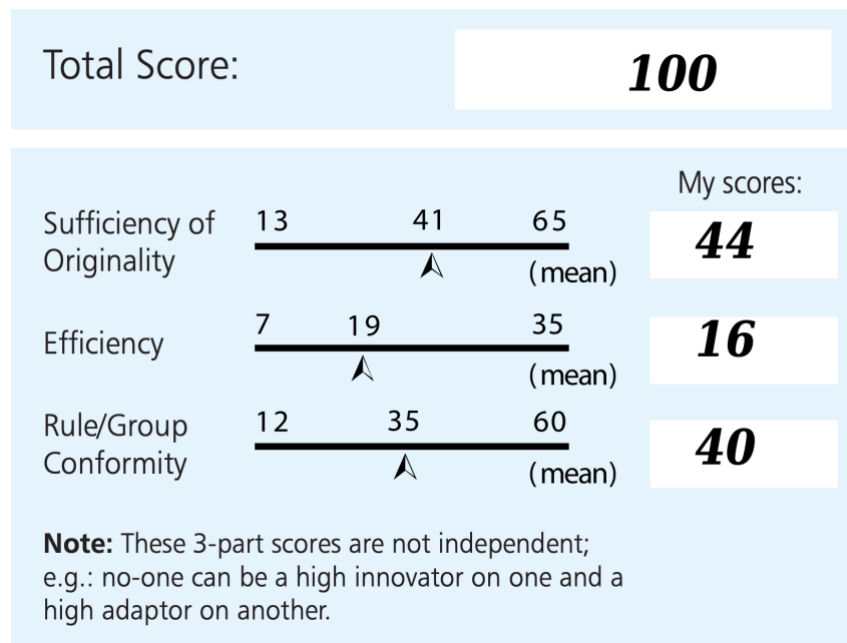
The researcher is aware that he is a minority in the industry. He has Black friends who are videographers that have not been able to get consistent work as freelancers or secure a corporate media job. So, he wants to see more Blacks in the industry. This was the initial reason he devised this study. He decided to choose this respective participant since he looked up to the participant since the age of 17 and has witnessed the abundance of success that the participant has had. The researcher knew that he cannot try to paint a picture of the participant through his own admiration and previous experience with the participant, but instead must set everything aside to really listen to the information that is received during the data collection process. During this phase, the researcher made sure to not let the way he solves problems in the industry himself create any form of bias and steer the data the way that he would like for it to go. This was done by having the participant review the results, to see if the data accurately reflects his experiences and views. The researcher was also aware that during the analysis/conclusion phase he needed to set aside his own experiences, insights of the industry, and frustration about Blacks being underrepresented in the industry.

Chapter 4: Findings & Conclusion

The purpose of this research was to seek an understanding of the individual cognition of the problem-solving process of the participant. In order to do so, the participant had to become aware of his KAI results, and share them with the researcher.

KAI Results

The participant had a score of 100, which is near the middle of the continuum. Although near the middle, it falls more on the innovative side of the continuum. However, his score is close to the male mean of 98 (Kirton, 2003). This means that the participant likes to work outside of the existing framework and do things differently. For an entrepreneur, this score is more adaptive than usual.



The participant summarized his score by saying:

“I was not surprised that I was near the middle because I know I am innovative, but I find myself being adaptive too, as I feel like you have to be in the media industry.

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

In this quote, the participant was identifying with his innovative style, but recognized needing to behave more adaptively through coping behavior, for completing certain tasks. With a mild innovative problem-solving style at 100, and the general population mean of 95 (and male mean of 98), the participant needed only a little coping behavior to move more adaptively along the A-I continuum.

Next, the questions that were asked all connected back to (A-I) theory and expectancy theory. A few days before the interview began, the participant received an A Priori Propositions Table with the definition of terms connected to theories, along with supporting literature, so that he would have an understanding of what the researcher was asking. His answers were placed in four categories: problem-solving style, expectancy, instrumentality and valence. In the problem-solving style section, the common theme was “injecting originality through storytelling.” In the expectancy section, the common theme was “personal expansion.” In the instrumentality section, the common theme was “effort based on experience.” Lastly, in the valence section, the common theme was “selectivity and capability.”

Theme 1: Injecting Originality Through Storytelling

The participant spoke on the importance of finding unique ways to approach problem-solving, particularly in the media industry where everything has been done before in one way or another:

“In terms of problem-solving style, when I get new ideas I try to apply them in a way that is different from other creatives who are my competitors. Ok, this is the reason that I think I fall basically in the middle of the continuum: in this industry nothing is truly brand new. Creatives have to study other people’s work.”

He stressed that videographers spend a lot of time studying others:

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

“It is almost mandatory as you have to study the industry trends and apply them to not only continue to get business, but to grow as a creative. We are constantly hopping on social media and on other people’s portfolios, to check what they created recently. So, we pick up editing tactics from others all throughout the day, consciously and unconsciously.”

He elaborated more on how nothing is truly brand new:

“We all use the same two platforms to edit on. So, we all are literally confined to the same editing tools. Someone can say that their stuff is original, but another person can definitely pull up another artist who did the same things in their work. We just add our own spices to the editing tactics.”

When asked to break down how he believes this brings out both his adaptability and innovation, he referenced his application of insights from a book:

“I read a book called *Steal Like an Artist* and that is what I try to do. For example, if a guy in Washington who does real estate does something really nice in his real estate videos, then I will try to incorporate that in my own way into my videos for my professional boxing clients. I know the one little trick learned from the guy in Washington, if incorporated into my videos, which are in a whole different industry, can enhance my work. So, you are stealing like an artist, but trying to find ways to add your own spice to it. That means the only way for you to be innovative is through storytelling. Like for me, I went to school for theater arts, so I do know how to tell stories differently than others. Like, I think of a beginning, middle and end to bring a video together, and then, I pick certain angles and shots to tell the story. For example, I might shoot a certain scene close up with a tight lens in order to see sweat falling down someone’s face in slow

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

motion. So, I seek opportunities to tell stories in creative ways from scratch, since I know that is how my work will be different from my competitions.”

He concluded his thoughts by saying:

“When it comes to the editing process, it’s all about who can ‘steal like an artist’ the best.

True original edits are hard to come by, unless it naturally happens, meaning someone stumbles upon it – like ‘oops, I did not mean to do that, but, dang that looks fire.’

Originality comes from the storyline you design and the shots and angles you shoot to bring that story to life.”

The participant highlights that he must study others' work and industry trends to stay relevant and grow. Since everyone uses the same editing tools and techniques, he believes that adding his own unique touch and storytelling approach brings out innovation. He recognizes that true originality is rare, but it emerges through the thoughtful design of storylines and the creative use of shots and angles to bring those stories to life. By "stealing like an artist," he integrates ideas and techniques from different industries into his own work, which is adaptive.

Theme 2: Personal Expansion

The participant spoke about how he prioritizes his own self-directed growth as a creative and entrepreneur:

“I know that if I do not put in the effort, then my vision is in vain. Putting it in more of the creative terminology – I want to grow as an artist, which will happen along the journey. Growth is a big part of my vision. In order to grow my business, I must grow more as a creative. I have to put in the work to do so. So, I am constantly finding ways to be more innovative to get into bigger rooms that will allow me to make even bigger connections – to push my talent to new heights, as well as work with the kind of clients

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

that I aspire to work with. So, I have always had a big vision for myself, since I know it is in an arm's reach. I just have to continue to grow on the journey and I know I will get into the right rooms with the right people.”

After engaging in back-and-forth conversation with the researcher, the participant spoke about “the journey,” which is really important to him:

“I focus on the journey. Through the journey, I know the results will come naturally. When I get to do things that I think are really cool, I know that since I embraced the journey of the project from start to finish, that at the end, the desired result will be there. So, what determines the belief that ‘I can do this’ is embracing and enjoying the journey itself.”

He then shared what he is currently doing that will help him with his journey and growth:

“Knowing that I can control my own destiny through my own effort is huge. As a self-employed creative, or entrepreneur, whatever you want to call it, I do not have a boss, right? So, my business strategy is not influenced by a boss, it is influenced by what I do — what I sow. So, like in 2024, I want to start making my own feature film. I have been saving up money and doing enough high-paying projects so that when the time comes to shoot that I will have enough money in my savings to where I can take a few months to lock into something that is not paying, but is aligned to my business strategy. This film is how I will position myself in the industry on the level that I aspire to be, and help me grow. So, since we can control our destiny, it is important to have big goals and put initiatives in place to achieve them. We can do anything in life, but you have to go through Point A, Point B, Point C, etc. to reach whatever your ‘anything’ may be.”

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

The participant believes that in order to achieve his vision and grow his business, he must focus on personal expansion. He actively seeks ways to connect with influential individuals and work with clients who align with his aspirations. He views his journey as crucial, recognizing that embracing and enjoying the process will naturally lead to desired results. He takes control of his own destiny, recognizing that as a self-employed individual, his business strategy is shaped by his own efforts. He firmly believes that with determination and a step-by-step approach, he, as well as anyone else, can achieve anything in life by progressing through various stages and milestones.

Theme 3: Effort Based on Experience

The participant believes that previous experiences are very important.

“It is all about keeping track of your previous successful projects. This is how I know how much time I need to set aside for ‘x’ project which is similar to the previous one. It is like being an athlete – you have to maximize your reps. I lean on my experience and continue to do things according to how it has been working for me before. I stick to the framework that has gotten me through small projects, whenever I am doing something similar for big clients. The effort that I give is experience based.”

He also emphasizes the importance of knowing the equipment well.

“Also, you have to take the time to get to know the equipment that you have. This backend work is the majority of your effort, and will save you time. You should know your camera like the back of your hand, you should know your lens, and literally every piece of your equipment. Spend time with your equipment.”

Later in the interview, the participant named off two very important work patterns that he learned from experience.

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

“The main thing is that I am always myself. I think that helps when you remain who you are, and not try to be someone you are not in front of clients. This is because they end up being more than clients. So, you do not want to just give them a product, but you want to make sure you are a good person to do business with. This opens up room for communication with the client, making it easier to lay out performance expectations and reach them. The second thing is to remain flexible and adaptable. Situations pop up at any time and it is important to be able to adjust, especially when working with professional athletes or music artists. At any time, they may want to adjust the story frame and you have to be able to do so to satisfy the client and reach the expectations.”

The participant values the significance of drawing on past experiences to guide his approach to new projects. He views his successful projects as a benchmark for allocating time and effort, similar to how athletes maximize their practice repetitions. Additionally, he emphasizes the importance of familiarizing oneself with equipment, such as cameras and lenses, to save time during actual projects. The participant also highlights the importance of authenticity and genuine connections with clients, enabling effective communication and meeting performance expectations. Furthermore, he stresses the need for flexibility and adaptability, particularly when working with professional athletes or music artists, to adjust to unexpected situations and satisfy client expectations.

Theme 4: Selectivity and Capability

The participant has a special when choosing clients to work with, and projects to work on.

“Ok, I will give you three to five qualities. One is their reach – not just followers because they can reach people in a variety of ways – and if it aligns to my business/brand. The

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

second one is honesty. I like to deal with people who are honest. Tell me exactly what you need and are hoping for, to the best of your ability. Don't say one thing to me, and then say a different thing to another videographer. This is how people go behind your back and go work with someone else. A third quality is having a budget that matches your request. It is upsetting when people want the world, but do not have the budget to bring that quality project to life. The last quality I'll say is important is working with someone who is understanding. I am a human too, so if unexpected things come up on my end, I need you to be understanding. How can I be understanding and flexible with someone, but they do not treat me the same? I need some grace as well. Business is not a romantic relationship, but you still have to choose your partners wisely. You cannot just get into bed with anybody, so treat business like that too. You cannot do business with everybody. The biggest question to ask is 'does the project align with me?' I have to be interested in the project to do it. Money isn't everything. I will not do something that I do not enjoy just for money. I just turned down a big gig that was going to pay for my travels for three months and compensate me really well, but I just had a newborn baby, and being away for 90 days is not worth the effort. The worst thing is being in the middle of a project and getting frustrated because you realize that you should have not accepted this project for various reasons. Now you have an attitude and it is affecting the way you do business. So, you have to make sure everything actually ties into your vision and goals."

The participant emphasizes the importance of selectivity and capability when choosing clients and projects to work on. He prioritizes several qualities in his selection process. Firstly, he considers the reach and alignment of the client's business/brand to his own. Honesty is also

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

crucial to his, as he prefers transparent communication and dislikes when clients give conflicting information to different professionals. Additionally, he emphasizes the importance of a budget that matches the desired project quality, as it can be frustrating when clients expect high-quality work without adequate funding. Lastly, he values working with individuals who are understanding and flexible, as he believes that mutual respect and grace are essential in business relationships. He emphasizes the need to choose partners wisely, highlighting that not every opportunity is worth pursuing. He prioritizes projects that aligns with his interests and goals, considering enjoyment and fulfillment as important factors alongside monetary compensation. He provided a personal example of turning down a lucrative opportunity due to personal circumstances, highlighting the importance of considering his well-being and long-term satisfaction. Ultimately, he believes that ensuring alignment with his vision and goals is crucial.

Conclusion

Overall, the combination of the two theories suggests that individuals' problem-solving style and motivational beliefs are intertwined and can influence how they approach tasks, projects and clients in the media industry. The questions that were asked, which were focused on these two theories, led to the four themes that were shared. The themes help to answer the research questions/objectives:

Problem-solving style manifests as a Black videographer in the media industry by injecting originality through storytelling

Based on A-I theory, the participant's problem-solving style is centered around taking ideas and applying them in a way that is different from other creatives who are his competitors. He acknowledges that in this industry, nothing is truly brand new, and so creatives must study

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

other people's work. He strives to “steal like an artist” and incorporate things he learns from others into his work in a way that adds his own respective spice.

In terms of the editing process, he acknowledges that true original edits are hard to come by, and so videographers are constantly picking up editing tactics from social media and other top creatives' portfolios. They add their own spin on these tactics to create something unique. However, the real innovation comes from storytelling and how the story is told with the camera. He emphasizes the importance of studying the industry and applying industry trends to grow as a creative, while also finding new ways to tell stories that are consistent with one's personal style and brand.

The participant mentioned that through his many years of experience, networking, and collaborations, he has found that problem-solving style manifests the same for videographers of all ethnicities. Innovation has to come from the storytelling component of film making for everyone. Also, stealing like a pro is something that all ethnicities have to do.

The fact that the participant is mildly innovative and employs coping behavior for adaptation in his problem-solving supports A-I Theory. The theory recognizes that individuals are positioned somewhere along the continuum between strong adaption and strong innovation. Each style positioned on the continuum has advantages and disadvantages in solving problems. This means that we all approach creativity in different ways. The participant's approach of adapting existing ideas and techniques through editing, while also striving to add his own unique spin through storytelling aligns with his position on the A-I continuum.

The motive of expectancy influences business planning in the media industry through personal expansion

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

This participant's perspectives align with the motive of expectancy, as he emphasizes the importance of putting in effort and enjoying the journey in order to achieve desired results. He acknowledges that he has control over his own destiny and is responsible for his own success as a self-employed creative. By setting big goals and putting initiatives in place to achieve them, he is able to stay motivated and maintain a positive attitude even in the face of challenges. His focus on growth as a key part of his vision also aligns with the motive of expectancy, as he recognizes the importance of putting in the work to grow as a creative and to achieve bigger and better opportunities.

Ultimately, by being self-employed, his approach to his business strategy is influenced not by a boss, but by his own efforts and initiative. By saving up money and taking the time to pursue projects that align with his long-term goals, such as making his own feature film, he is able to position himself in the industry at the level he aspires to be, maximizing his effort and time. This aligns with the motive of expectancy, as he is taking deliberate steps to achieve his goals and is confident in his ability to control his own destiny.

This supports the Expectancy Theory as the participant demonstrates the belief that his effort will lead to achieving desired results, which is a key component of the theory (Renko et. al, 2012). He also acknowledges his own control over his own destiny and takes deliberate steps to achieve his goals, which aligns with the theory's emphasis on individual initiative and effort. The participant's focus on personal growth as part of his vision also aligns with the theory's emphasis on the importance of personal development in achieving desired outcomes. Overall, the participant's perspectives and approach to business strategy demonstrate support for the Expectancy Theory.

Instrumentality connects with work patterns in the media industry through efforts based on experience

The participant relies on his past successful projects and experience to guide his current efforts to reach performance expectations, which connects to instrumentality. By maximizing his experiences and sticking to the framework that has worked for him before, he is able to efficiently use his time to achieve his goals. Additionally, he emphasizes the importance of getting to know one's equipment well, which increases efficiency.

In terms of working with clients, he prioritizes being authentic at all times and being a good person to do business with. This leads to great communication with the client, and performance expectations being met. He also emphasizes the importance of remaining flexible and adaptable.

This supports the Expectancy Theory as well. The participant's reliance on past successful projects and experience to guide his current efforts to reach performance expectations is an example of instrumentality in action, as he believes that putting in effort will lead to desired outcomes. Additionally, his emphasis on the importance of getting to know his equipment well to increase efficiency aligns with the belief that effort leads to improved performance.

Selectivity is used to determine the valence and capability of working with certain clients

The participant's approach to choosing partners for his projects can be viewed as an example of recognizing his need to hire individuals who think differently than him; an adaptive problem-solving style. He focuses on finding partners who are a fit with his brand and business, who are honest and straightforward, who have a budget that is consistent with the project requirements, and who plan for unexpected issues that may arise. These qualities suggest a

preference for stable and established ways of doing things, rather than seeking out different ideas or experimentation.

Furthermore, his emphasis on aligning his vision and goals ties into his valence. He recognizes that in order to achieve his desired outcomes, he must be selective in the projects he takes on and the partners he works with. By choosing projects that align with his interests and goals, he increases the likelihood of achieving success and satisfaction. Overall, his approach to choosing partners for his projects demonstrates the importance of considering both problem-solving style and valence in order to achieve success and satisfaction in creative endeavors.

The participant's approach to choosing clients does support the valence component of expectancy theory. His emphasis on aligning with his vision and goals can be seen as a manifestation of his valence. By carefully selecting clients that align with his interests and goals, the participant is able to increase his motivation and sense of satisfaction in his work, which is consistent with the valence component of expectancy theory.

Chapter 5: Recommendations

The creative process of a videographer is a complex and dynamic endeavor that requires not only technical skills, but an understanding of one's cognition and creative problem-solving abilities. In this project, the researcher explored the individual cognition of a Black creative in the media industry, focusing on his problem-solving style, expectancy, instrumentality and valence. This allowed the researcher to get an insight of the participant's business planning, work patterns, and client selectivity. Informed by the identified key themes and insights, the researcher offers five recommendations for creatives to assist them in their success, along with steps and guidance for each recommendation. Other creatives who are outside of the Black population can also find these recommendations helpful. These processes should constantly be repeated to keep the creative up-to-date with latest trends, technology, etc.

1. Videographers should embrace the "steal like an artist" approach to problem-solving by studying other people's work and finding ways to incorporate new ideas into their own work in a unique way.

Step 1. Identify a creative that you admire and want to learn from

Step 2. Analyze the work and break it down into its components: composition, lighting, color, subject matter, editing, etc.

Step 3. Identify a technique that you want to "steal" or incorporate into your own work

Step 4. Consider how you can adapt this technique to fit your own style

Step 5. Experiment with incorporating this technique into your own work

Step 6. Evaluate the results and reflect on what worked well and what did not work

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Step 7. Repeat the process

2. Videographers should continue to find ways to tell stories and stand out from competition.

Step 1: While thinking outside of the box and exploring unconventional ideas, create a mind map of possible ideas for the core message of your project

Step 2: Once you have a list of potential ideas, choose the one that resonates with you the most

Step 3: Begin to craft a unique story around it, with a middle, beginning and end

Step 4: Add certain details that will allow you to inject your respective style and perspective when filming

Step 5: Go out and execute it with the camera through the sequence of shots, angles, types of lenses used, amount of lighting, etc.

3. Videographers should set big goals and put initiatives in place to achieve them, while maintaining a positive attitude and enjoying the journey.

Step 1. Identify your long-term goals

Step 2. Break down your goals into smaller milestones

Step 3. Determine the steps you need to take to reach your milestones, and prioritize them

Step 4. Create a calendar that reflects when each step should be completed by

Step 5. Write down your progress and update it regularly

Step 6. Adjust your plan as needed

4. Videographers should rely on their past experiences and successful projects to guide current efforts, while also prioritizing effective communication and adaptability when working with clients.

Step 1. List your past successful projects and experiences

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Step 2: Go into more detail about what you learned from those projects and experiences

Step 3. Identify commonalities

Step 4: Reflect on these commonalities regularly

5. Videographers should be selective and strategic in choosing partners and projects that align with their brand and business goals, while also considering their problem-solving style and valence.

Step 1. Define what your brand and business represents

Step 2. Make a list of qualities that you value in potential partners that align with your brand and business

Step 3. When it's time to speak with a potential partner, ask questions that will help you assess whether they meet your criteria

Step 4. Consider valence: go home and take time to reflect on whether the potential partner aligns with your vision and goals, and whether the project would be a good fit for your brand and business

Step 5. Set expectations: Once you have chosen a partner, make sure to clearly communicate your expectations for the project in order to find common ground to ensure a successful partnership

Step 6. Repeat

Based on the findings of this study and the recommendations for Black videographers, there are several ways researchers can build upon this work, and here are a few recommendations:

Option 1. Conduct similar studies on Black videographers and their problem-solving styles to build a more comprehensive understanding of the cognitive processes at play.

This could include research on Black videographers in different sub sectors of the media

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

industry, or with different levels of experience. Or, simply by conducting a study with a participant size greater than one.

Option 2. Conduct studies on the effectiveness of specific problem-solving strategies and styles. So, a study focusing on the "steal like an artist" approach, or focusing on storytelling; both exploring the differences between the more adaptive and the more innovative.

Option 3. Research the impact of communication and adaptability in successful client-videographer relationships. This could include studies on the types of communication skills that are most effective in building trust with clients and creating successful partnerships.

Option 4. Investigate the impact of valence and expectancy on the success and satisfaction of Black videographers in the industry. This could include research on the ways in which Black videographers specifically approach goal-setting, motivation, and/or self-efficacy.

References

- Baldwin, A. Y. (2001). Understanding the challenge of creativity among African Americans. *Journal of Secondary Gifted Education, 12*(3), 121-125. <https://doi.org/10.4219/jsge-2001-656>
- Buttner, E. Holly & Gyskiewicz, N.. (1993). Entrepreneur's Problem-Solving Styles: An Empirical Study Using the Kirton Adaptaion/Innovation Theory. *Journal of Small Business Management. 31.* 22-31.
- Clark, B. (1988). *Growing up gifted developing the potential of children at home and at school.* Macmillan and Co. Limited.
- Clasen, D. R., Middleton, J. A., & Connell, T. J. (1994). Assessing artistic and problem-solving performance in minority and nonminority students using a nontraditional multidimensional approach. *Gifted Child Quarterly, 38*(1), 27-32.
- DeJonckheere, M., & Vaughn, L. M. (2019). Semi Structured interviewing in primary care research: a balance of relationship and rigor. *Family Medicine and Community Health, 7*(2), e000057. <https://doi.org/10.1136/fmch-2018-000057>
- Drape, T. (2020). *Coding with Google Docs screencast* [Video]. Virginia Tech. https://video.vt.edu/media/1_39i6p5n0
- Dygert, S. K. C., & Jarosz, A. F. (2020). Individual differences in creative cognition. *Journal of Experimental Psychology: General, 149*(7), 1249–1274. <https://doi.org/10.1037/xge0000713>
- Duzhak, E. (2022). *Pandemic unemployment effects across demographic groups* [Economic Letter]. Federal Reserve Bank of San Francisco. <https://www.frbsf.org/economic-research/publications/economic-letter/2022/may/pandemic-unemployment-effects-across->

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

demographic-groups/

Hutchinson, L.R., & Skinner, N.F. (2007). Self-awareness and cognitive style: Relationships among adaption-innovation, self-monitoring, and self-consciousness. *Social Behavior and Personality*, 35, 551-560. <https://doi.org/10.2224/sbp.2007.35.4.551>

Isaac, R. G., Zerbe, W. J., & Pitt, D. C. (2001). Leadership and motivation: The effective application of expectancy theory. *Journal of Managerial Issues*, 13(2), 212–226. <https://www.jstor.org/stable/40604345>

Kirton, M. J. (1976). Adaptors and innovators: A description and measure. *Journal of Applied Psychology*, 61(5), 622-629. <https://psycnet.apa.org/doi/10.1037/0021-9010.61.5.622>

Kirton, M. J. (2003). *Adaption-innovation in the context of diversity and change*. New York: Taylor & Francis Group.

Lamm, A., & Telg, R. (2015). *Using the Kirton Adaption-Innovation Inventory to Strengthen Extension Programs* (EDIS Publication #AEC573). UF/IFAS Extension. <https://edis.ifas.ufl.edu/publication/WC235>

Logie, R. (2018). Human cognition: common principles and individual variation. *Journal of Applied Research in Memory and Cognition*, 7(4), 471–486. <https://doi.org/10.1016/j.jarmac.2018.08.001>

Mattson, C. (2021). *Graham Wallas: The creative process*. The BYU Design Review. <https://www.designreview.byu.edu/collections/graham-wallas-the-creative-process>

Miao, L., Last, M., & Litvak, M. (2022). Tracking social media during the COVID-19 pandemic: The case study of lockdown in New York State. *Expert Systems with Applications*, 187, 115797. <https://doi.org/10.1016/j.eswa.2021.115797>

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

- Patterson, F., & Zibarras, L. (2009). Creative problem-solving at work. *General Practice Update*, 2(6), 48–51.
- Renko, M., Kroeck, K. G., & Bullough, A. (2012). Expectancy theory and nascent entrepreneurship. *Small Business Economics*, 39(3), 667–684.
<https://doi.org/10.1007/s11187-011-9354-3>
- Ryall, A. (2021). *The reliability and use of Kirton adaption-innovation inventory with teenagers*. KAI Foundation. <https://kai.foundation/reliability-use-kirton-adaption-innovation-inventory-teenagers/>
- Stum, Jake. (2009). *Kirton's adaption-innovation theory: Managing cognitive styles in times of diversity and change*. Regent University.
<https://www.regent.edu/journal/emerging-leadership-journeys/kirton-adaption-innovation>
- Syaifullah, J., Syaifudin, M., Sukendar, M. U., & Junaedi, J. (2021). Social Media Marketing and Business Performance of MSMEs During the COVID-19 Pandemic. *The Journal of Asian Finance, Economics and Business*, 8(2), 523–531.
<https://doi.org/10.13106/JAFEB.2021.VOL8.NO2.0523>
- Torrance, E. P. (1968). *Education and the creative potential*. Univ. of Minnesota Press.
- Vroom, V. (1964) *Work and Motivation*. Wiley and Sons, New York.

Appendix A: IRB #23-326 Not Human Subjects Research Determination Letter



Division of Scholarly Integrity and
Research Compliance
Institutional Review Board
North End Center, Suite 4120 (MC 0497)
300 Turner Street NW
Blacksburg, Virginia 24061
540/231-3732
irb@vt.edu
<http://www.research.vt.edu/sirc/hrpp>

MEMORANDUM

DATE: March 30, 2023
TO: Curtis R Friedel
FROM: Virginia Tech Institutional Review Board (FWA00000572)
PROTOCOL TITLE: Exploring the Cognitive Process and Problem-Solving Style of a Black Creative
IRB NUMBER: 23-326

Based on the submitted project description and items listed in the Special Instructions section found on Page 2, the Virginia Tech Human Research Protection Program (HRPP) has determined that the proposed activity is not research involving human subjects as defined by HHS and FDA regulations.

Further review and approval by the Virginia Tech Human Research Protection Program (HRPP) is not required because this is not human research. This determination applies only to the activities described in the submitted project description and does not apply should any changes be made. If changes are made you must immediately submit an Amendment to the HRPP for a new determination. Your amendment must include a description of the changes and you must upload all revised documents. At that time, the HRPP will review the submission activities to confirm the original "Not Human Subjects Research" decision or to advise if a new application must be made.

If there are additional undisclosed components that you feel merit a change in this initial determination, please contact our office for a consultation.

Please be aware that receiving a "Not Human Subjects Research" Determination is not the same as IRB review and approval of the activity. You are NOT to use IRB consent forms or templates for these activities. If you have any questions, please contact the Virginia Tech HRPP office at 540-231-3732 or irb@vt.edu.

PROTOCOL INFORMATION:

Determined As: **Not Human Subjects Research**
Protocol Determination Date: **March 30, 2023**

ASSOCIATED FUNDING:

The table on the following page indicates whether grant proposals are related to this protocol, and which of the listed proposals, if any, have been compared to this protocol, if required.

Invent the Future

VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY
An equal opportunity, affirmative action institution

Appendix B: Written Script for Recruitment

Hello _____,

At Virginia Tech, I am currently working towards the completion of a master's degree in Leadership Studies. In order to be awarded this degree, I must successfully complete a project and report of my choice, connected to my program.

I have decided to conduct a project in which I am exploring the cognitive process and problem-solving style of a Black videographer. This will allow Black videographers, the targeted population, to get a better cognitive picture of another Black creative, which in turn will challenge them to seek an understanding of their own mental processes and problem solving. The gathered data will lead to information, resources and support that can help Black videographers in the media industry set themselves up for success in such a crowded industry.

This will be done by having my participant complete the A-I Inventory, which will be administered by Dr. Curtis Friedel, Associate Professor in the Department of Agricultural, Leadership, and Community Education, and Director and Co-Founder of the Center for Cooperative Problem Solving (CCPS), at Virginia Tech. Then, I will conduct a semi-structured interview with the participant, using open-ended questions, and have a predetermined thematic framework that will help answer the research questions.

Your identity will remain anonymous, as you will not be revealed in any fashion or form.

Would you have any interest in participating in this project? If so, I will be glad to reach out to you via phone to give you more information and inform you of the timeline of this project.

Thanks,
Tyreke Sapp

Appendix C: Audio Recording Consent Form

Title of Project: Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Researcher: Tyreke Sapp

Hello, _____, the purpose of this research is to seek an understanding of the individual cognition of the problem-solving process of a Black videographer in the media industry. The interview will be recorded and turned into raw data. The gathered data will lead to information, resources and support that can help Black videographers in the media industry set themselves up for success in such a crowded industry, as they will be challenged to seek an understanding of their own mental processes and problem solving.

Your identity will be kept confidential at all times and will be known only to the researcher and committee chairman, Dr. Curtis Friedel. By signing below, you agree to the researcher conducting a recorded interview.

Name _____ Date _____

Appendix D: Interview Protocol

Q1. What determines your expectancy?

Q2. How does your expectancy influence the vision you have for your business? How does it influence your business strategy?

Q3. You are a storyteller, which means there are three stages to each project: planning how to tell a story for the client through a camera, conducting the photoshoot or video session, and editing. How do you determine how much time you put into each stage of the project, knowing that if you perform highly, a good outcome will happen like a long-term contract?

Q4. Have you noticed any patterns in the way you work that helps you reach performance expectations?

Q5. What qualities make a potential client pleasing to work with, as you foresee a desired result?

Q6. How do you determine if a client's project request is worth the effort?

Q7. As a Black creative, how do you embrace your unique life experiences to help channel your creative problem-solving when conducting a photoshoot or video session?

Q8. Problem solving as a whole in this industry is mostly about figuring out how to make a client's vision come to life through the camera. With that being said, how do you use your problem-solving style to come up with a final product that the client will like?

Q9. Problems that arise on a daily basis in this industry are figuring out how to satisfy a dissatisfied customer, overcoming technical issues with the camera, having to adjust your plan for a shoot at the last minute due to unexpected weather, not knowing how to bring the story together when editing, etc. How do you use your problem-solving style to overcome problems like these?

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

Q10. Do you ever feel like you have to step outside of your problem-solving style in order to not hinder the amount of effort you can put into a certain task?

Q11. Do you ever operate outside of your respective style to meet a performance expectation?

Q12. Do you ever find yourself operating outside of your problem-solving style due to a change in motivation?

Scenario: If a client suggests a certain way you should shoot and edit because they are used to another videographer's artistic style, would you be motivated to stick to the framework they like, so that you can be added to the list of creatives they prefer to work with. Or, would you be innovative and introduce them to a new style that can make them forget about the previous videographer they worked with, so that they just work with you moving forward?

Q13. Have you seen Black videographers tackle problems in ways that are different from videographers of other ethnicities? If so, can you explain? Is this an advantage or disadvantage?

Q14. Is there any advice you would give to other Black videographers?

Q15. Is there any other insight that you would like to share that we did not discuss?

Appendix E: A Priori Propositions Table

A Priori Propositions Utilized to Develop Interview Protocol

Proposition	Supporting Literature	Related Interview Question(s)
Expectancy is the belief that one will achieve their desired outcome if they simply put in the effort. In other words, it is the belief that “I can do this.”	Expectancy is the probability (belief) that one’s effort will result in the attainment of desired goals (Renko et. al, 2012, p.669).	What determines your expectancy? How does your expectancy influence the vision you have for your business? How does it influence your business strategy?
Instrumentality is the belief that one must meet a performance expectation in order to get an outcome that is desired.	Instrumentality, for its part, is the belief that, if one meets performance expectations, he or she will receive a greater reward (Renko et. al, 2012, p.669).	You are a storyteller, which means there are three stages to each project: planning how to tell a story for the client through a camera, conducting the photoshoot or video session, and editing. How do you determine how much time you put into each stage of the project, knowing that if you perform highly, a good outcome will happen like a long-term contract? Have you noticed any patterns in the way you work that helps you reach performance expectations?
Valence is when one has the mindset of “since I am me, this desired outcome is important or pleasing.”	The reward or outcome should be attractive for people to be motivated to attain it (valence) (Renko et. al, 2012, p.669).	What qualities make a potential client pleasing to work with, as you foresee a desired result? How do you determine if a client’s project request is worth the effort?

Exploring the Cognitive Process and Problem-Solving Style of a Black Videographer

If adaptive, one likes to do things better than they were before.

If innovative, one likes to do things in a way that is different than they were before.

Coping is when one operates outside of their problem-solving style.

Blacks are unique in the way they solve problems.

Kirton (1976) shared that those who are more adaptive prefer to work inside the existing framework as they prefer to build on things incrementally with less tolerance of failure. Those who are more innovative are more likely to work on the edges of existing frameworks and proceed in a different way, with more tolerance of failure.

Baldwin (2001) discovered through reading *Growing up gifted: Developing the potential of children at home and at school* by Barbara Clark that Blacks are open to new ideas, pragmatic problem solvers, high divergent thinkers, and they have a “special kind of perception” that influences them to solve problems differently than other populations.

Problem solving itself in this industry is mostly about figuring out how to make a client’s vision come to life through the camera. With that being said, how do you use your problem solving style to come up with a final product that the client will like?

Problems that arise on a daily basis in this industry are figuring out how to satisfy a dissatisfied customer, overcoming technical issues with the camera, having to adjust your plan for a shoot at the last minute due to unexpected weather, not knowing how to bring the story together when editing, etc. How do you use your problem solving style to overcome problems like these?

Do you ever find yourself working outside of your problem-solving style? (Three questions will be asked in reference to this.)

As a Black videographer, how do you embrace your unique life experiences to help channel your creative problem solving when conducting a photoshoot or video session?

Have you seen Black videographers tackle problems in ways that are different from videographers of other ethnicities? If so, can you explain? Is this an advantage or disadvantage?

Appendix F: A-I Inventory Example

EXAMPLE ITEMS OF KIRTON'S ADAPTION-INNOVATION INVENTORY

Directions: Mark an "X" to signify how easy or difficult do you find it to present yourself, consistently, over a long period as:

- | | Easy | Hard |
|---|------|------|
| 1. A person who likes to solve problems inductively | | |
| 2. A person who likes to solve problems deductively | | |

The Kirton's Adaption-Innovation Inventory (KAI) is a copyrighted psychometric and used with permission. For information regarding the KAI, please contact:

KAI Foundation
Beverley House
55 Heronsgate Rd
Chorleywood
Herts WD3 5BA, United Kingdom

Telephone: +44 (0) 1923 286999
Email: info@kai.foundation