



DRAWING ON DRAWING
DRAWING ON EXPERIENCE
DRAWING ON MEMORY

My drawers are full of sketchbooks. I draw compulsively.

This project began when I opened a drawer containing 20 years of pocket sketchbooks, and realised that as I flicked through them that each drawing held “memory particles” small details that triggered memories of places, people, snippets of sounds, smells, or connections to the creation of the drawing.

LECTURE NOTES



"Lecture notes" from Drawing and Cognition conference 2013. Angela Brew

Sketches from a 2015 Drawing Lecture at UCL with Forensic Architecture Eyal Weizman, Anselm Franke

(Drawing is)..... a means through which **thought can be made tangible**. (Bauer, 1993)

These are some of my own "Lecture notes", taken when I am sitting where you are sitting.

The creation of a drawing may be viewed as a means through which thought can be made tangible.

OR something that occurs "when two surfaces rub together and make a memory"

For my research study the physical act of creating the drawing is of primary importance. However the act of making creates an artefact, the drawing itself, which acts as a catalyst to enhance memory recall.

DRAWING- ACT OR ARTEFACT?

My interest lies in "the haptic feel and control over a pencil" and not the mark itself. (*Birgitta Hosea*)



In this project drawing has less to do with the artefact and more to do with the physical act.

By looking at the physicality behind the creation of a mark, the project aims to further understanding of how drawing can aid and prompt better communication and subsequently examines whether this can trigger memory recall.

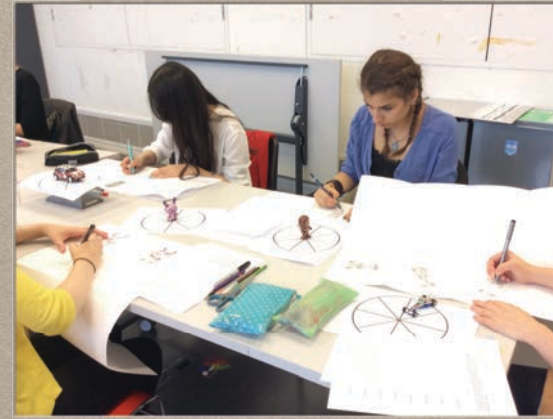
By looking at the physicality behind the creation of a mark, the project aims to further understanding of how drawing can aid and prompt better communication and subsequently examines whether this can trigger memory recall.

Relationships between the physical act of drawing and memory recall are used to explore how the frame of reference for drawing might be extended beyond the field of art and design and the creation of an artefact to have greater social purpose.

Exploration beyond art and design extends the research focus beyond those who use drawing as part of their practice into territory where drawing is unfamiliar, leading it to assume the role of a mnemonic device. In comparing drawing with the use of a mechanical device such as a camera to capture memories as a single image, Gemma Anderson describes viewing a drawing as; "a way of recalling a story that activates the connection between memory and embodied experience as opposed to recalling an instantaneous picture." (Anderson, 2017 20)

DRAWING LABORATORY

A series of memory drawing workshops at CSM in 2016 inspired by "The Training of the Memory in Art" by Horace Lecoq de Boisbaudran AKA Père Lecoq



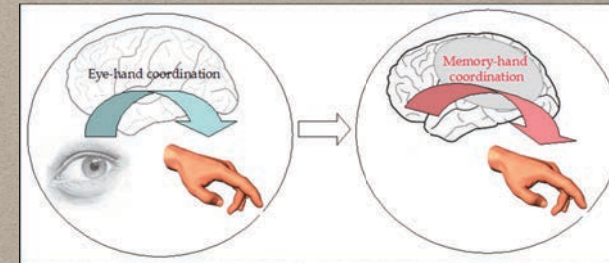
In 2016 I ran this co curricular project at CSM.

As a result I wrote an article in Spark- UAL peer review journal.....this was the start of my research journey

DRAWING AND MEMORY

Drawing should be considered as a “robust encoding manipulation that can, and does, improve memory performance dramatically”

(Wammes, Jeffrey D., Meade and Fernandes, 2016)



The eye that thinks the hand that sees

Drawing exerts its memorial benefits through integration of several different types of memory codes into one cohesive “trace”. Based on this premise, it appears clear that drawing can improve memory

Drawing can encourage visual analysis and help establish concentration. The act of creating a drawing uses a combination of skills: elaboration, visual imagery, motor action, and picture memory.

A key quote from their research resonated.....

“In the case of its use as a tool in first-person witness statements all of these mechanisms can be used to enhance memory and recall performance (Wammes, Meade and Fernandes, 2016)

**RESEARCH
PROJECT**

DRAWING FOR JUSTICE

After meeting 2 fellow researchers from KCL faculty of law Drawing for Justice began.



DRAWING AS A TRIGGER FOR RECALL

- The hypothesis for my research is that the motor activity of drawing with no prerequisite of any kind of artistic skill, can increase the ability of an eyewitness to recall details of an offender fixed in his or her memory following a criminal incident.
- The research examines drawing as an **activity or physical act**, asking whether it can have purpose beyond the creation of an artefact, to understand whether drawing can aid and prompt recall.
- The intention is to understand relationships between drawing and memory and ask whether the physical act of drawing can be used as a tool to improve recall in eyewitness testimonies

The research hypothesis for this project is that the motor activity of drawing on paper, which does not require any artistic skill, can increase an eyewitness's ability to recall details of an offender fixed in his or her memory following a criminal incident.

The project uses a Pilot Study to test whether the physical act of drawing can improve recall in eyewitness testimonies.

This research project aims to raise awareness about the value of drawing as a tool for social purpose and to create new training opportunities to help those in criminal justice responsible for taking or managing witness statements, to understand the hidden value of information produced via the process of drawing. In this project drawing is used to reanimate or get to the truth of something that happened in the past, remembering and drawing are intrinsically linked since it is the primary intention of the Pilot Study to collect data as evidence that the physical act of drawing, creating a connection between hand, eye and brain, can serve as a trigger for recall. (1 min)



CONTEXT

- Within the legal field, there is almost unanimous agreement, that **mistaken identification** is the most common cause of **miscarriages of justice** and is the primary cause of **wrongful convictions**. Findings from the Innocence Project, (Dwyer, Neufeld and Scheck, 2000) demonstrate that 60% of wrongful convictions have been based (at least in part) on mistaken frontal identification by eyewitnesses or victims of crime.
- Mistaken identifications can occur because of inherent biases and weaknesses of human memory.
- This suggests a need for improved tools, techniques, and training to address how **eyewitness statements** are taken and how training can be improved for those taking them

A 2019 Parliamentary report observed that vulnerable witnesses, for example, children with autism, older adults, or people with neurodiversity, may find standard procedures for gathering witness statements intimidating and advises adaptations to reduce intimidation such as “Allowing witnesses to draw events (sketching) as well as or instead of, describing them during investigative interviews can help reduce memory contamination and is less time-consuming and demanding” (‘Improving Eyewitness Testimony’, 2019)

PILOT STUDY - METHODOLOGY

- A pilot study was conducted across three universities: University of the Arts London (CSM), King's College London (KCL), and Università di Firenze. The study involved staging a criminal incident, after which participants were split into two groups:
- 1. Drawing Group - Participants sketched their recollection of the suspect before viewing a lineup. They are given a pencil and sheet of A4 on a clipboard and asked to draw their recollection of the person they saw. After 4 minutes of drawing, they are asked to review a photo line-up
- 2. Non-Drawing (Control) Group - Participants identified the suspect from a lineup without drawing. After 4 minutes, they are asked to review a photo line-up

Methodology

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2. Non-Drawing (Control) Group – Participants identified the suspect from a lineup without drawing.

PHOTO LINE UP 1 CSM KCL



Im going to show you 2 line ups

See if you can spot the difference...and make a note of which number that is

PHOTO LINE UP 2 FIRENZE



Did you get it?

In Florence without funding to take our original suspect one of the research team had to step in.....note the age difference

DATA COLLECTION



University of the Arts London

Participant Consent Form - Pilot study

Project Leader:
 Michelle Saitman University of the Arts London (UAL) | m.saitman@ual.ac.uk

	Yes	No
I voluntarily agree to participate in the research project - Pilot Study	☐	☐
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason	☐	☐
I understand that any images, video, or recordings taken of me will only be used with my consent	☐	☐
I understand that all personal details will remain anonymous	☐	☐
I understand that all drawings and discussions made will remain anonymous	☐	☐
I understand that I can request copies of any output (photos, videos, films or presentations) once the research is completed	☐	☐
I understand that I am free to contact any of the people involved in the research to ask for further clarification and information	☐	☐
I understand that all information provided for this study will be treated confidentially	☐	☐

Enter in this section:

Name, Name, Surname

Address

Postcode

Telephone

Mobile

E-mail

Signature

Make a multiple choice

Gender

☐ Male

☐ Female

Age

☐ 18-24

☐ 25-34

☐ 35-44

☐ 45-54

☐ 55-64

☐ 65-74

☐ 75+

Profession

☐ Student

☐ Artist

☐ Designer

☐ Writer

☐ Other

Signature

White

☐ English, Welsh, Irish

☐ Scottish, Welsh, Irish

☐ Indian

☐ Pakistani

☐ Bangladeshi

☐ Chinese

☐ Other

Signature

Other ethnic group

☐ Arab

☐ African

☐ Asian

☐ Other

Signature

Name of participant:

Signature:

Date:

Name of researcher:

Signature:

Date:

Screenshot

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Pilot Study Response Form 1
GROUP 1 (6 members)

Your name:

Show/Hide/Reset/Print not to say

At the start of this class a person came into the room and passed a note to the teacher. Please wait a few seconds to read the person's note you saw:

Please take a minute to identify your recollection of the person in the space below. Do not draw or write a longhand note! Use ink or a rough sketch.

Draw your rough sketch here or write if you need more room

Please now review the photo line up and answer the following questions

Did you identify a person in the photo line-up shown to you? *Note: the note given you or may not appear in the set*

	Yes	No
If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear		
If you identified a person in the photo lineup, please indicate your level of confidence in your identification (change from 10% to 100%)		



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Pilot Study Response Form 2
GROUP 2 NON-DRAWING CONTROL

Your name _____

Main Purpose/Purpose not to say _____

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw:

Now review the 3 photographs in the photo line up on the screen for at least 30 seconds each person. Note the subject's photo may or may not be included.

Please answer the following questions

	Yes	No
Did you identify a person in the photo lineup shown to you? Note The rule given may or may not apply in the first up		
If you identified a person in the photo lineup, please indicate in the box the number of the person in which they appear		
If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.		

Screen shot

- Data collection included video recordings, participant questionnaires, and identification success rates.

We used written forms to capture identification details about participants. The middle shows the sheet Drawing Group participants used to draw their recollection of the suspect. It intentionally used half the A4 sheet in order not to encourage a “doodle” and avoid “fear of a blank canvas”

CSM PILOT - 19.09.23



- In the initial Pilot carried out at CSM and KCL in Autumn 2023, participants took part in the two-hour experiment voluntarily as part of the university's Welcome Week.
- The recruitment at CSM was based on a discussion with academic support tutors who were organising welcome week activities to attract new undergraduate participants from **across a range of creative courses and disciplines**.
- In CSM study drawing and non drawing participants were randomly allocated

KCL PILOT - 20.09.23



- At KCL recruits were drawn from new undergraduate students signed up to Law courses. Drawing was not mentioned as playing any role in the activity as this will have an impact on the bias of the data. However following the study the students noted surprise at being asked to draw on their first day as law students!
- In KCL study drawing and non drawing participants were randomly allocated

FIRENZE PILOT - 04.04.24



- In Univ Firenze study drawing and non drawing participants were allocated by the research team with drawing to the right non drawing to left of the room.



Pilot studies at CSM and KCL were recorded on video, before the mock witness event a film crew was already in place

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Pilot Study Response Form 1
GROUP 1 DRAWING

Your name: Paula Domingo

Make a rough sketch of the person to say:

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw.

Please take 4 minutes to sketch your recollection of the person in the space below. You do not need to draw a recognizable portrait. It can be a rough doodle.

Draw your rough sketch here or overflow if you need more room

Please now review the photo line up and answer the following questions

Did you identify a person in the photo lineup shown to you? Note: The note giver may or may not appear in the line up.

	Yes	No
If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear		
If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.		

Pilot Study Response Form 1
GROUP 1 DRAWING

Your name: Emily Thayer

Make a rough sketch of the person to say:

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw.

Please take 4 minutes to sketch your recollection of the person in the space below. You do not need to draw a recognizable portrait. It can be a rough doodle.

Draw your rough sketch here or overflow if you need more room

Please now review the photo line up and answer the following questions

Did you identify a person in the photo lineup shown to you? Note: The note giver may or may not appear in the line up.

	Yes	No
If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear		
If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.		

Pilot Study Response Form 1
GROUP 1 DRAWING

Your name: Benjamin

Make a rough sketch of the person to say:

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw.

Please take 4 minutes to sketch your recollection of the person in the space below. You do not need to draw a recognizable portrait. It can be a rough doodle.

Draw your rough sketch here or overflow if you need more room

Please now review the photo line up and answer the following questions

Did you identify a person in the photo lineup shown to you? Note: The note giver may or may not appear in the line up.

	Yes	No
If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear		
If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.		

These participants were selected from BA students attending Welcome Week activities
Art students at CSM showed slightly higher recall through drawing
Possibly Art students are “visually literate”, more accustomed to using drawings a tool

DRAWINGS FROM KCL PILOT

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Pilot Study Response Form 1

GROUP 1 DRAWING

Your name: Olivia H

Male/Female/Prefer not to say: ☐ Male ☒ Female ☐ Prefer not to say

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw.

Please take 4 minutes to sketch your recollection of the person in the space below. You do not need to draw a recognisable portrait. It can be a rough doodle.

Draw your rough sketch here or overflow if you need more room



Please now review the photo line up and answer the following questions

Did you identify a person in the photo lineup shown to you? Note: The role given may or may not appear in the line up.

Yes	No
☒	☐

If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear.

If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.

eenshot

Pilot Study Response Form 1

GROUP 1 DRAWING

Your name: Victoria Wang J. Eun

Male/Female/Prefer not to say: ☐ Male ☒ Female ☐ Prefer not to say

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw.

Please take 4 minutes to sketch your recollection of the person in the space below. You do not need to draw a recognisable portrait. It can be a rough doodle.

Draw your rough sketch here or overflow if you need more room



Please now review the photo line up and answer the following questions

Did you identify a person in the photo lineup shown to you? Note: The role given may or may not appear in the line up.

Yes	No
☐	☒

If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear.

If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.

eenshot

Pilot Study Response Form 1

GROUP 1 DRAWING

Your name: ADRIANA THUALIMPRENTA

Male/Female/Prefer not to say: ☐ Male ☒ Female ☐ Prefer not to say

At the start of this class a person came into the room and passed a note to the teacher. Please take a few seconds to recall the person you saw.

Please take 4 minutes to sketch your recollection of the person in the space below. You do not need to draw a recognisable portrait. It can be a rough doodle.

Draw your rough sketch here or overflow if you need more room



Please now review the photo line up and answer the following questions

Did you identify a person in the photo lineup shown to you? Note: The role given may or may not appear in the line up.

Yes	No
☐	☒

If you identified a person in the photo lineup, please indicate in the box the number of the photo in which they appear.

If you identified a person in the photo lineup, please indicate your level of confidence in your identification ranging from 10% to 100%.

eenshot

- Note the handwritten annotations in KCL responses (Law students)

Law students at KCL added written annotations to their drawings, without this being requested. - Possibly law students have Forensic mindsets? Or they don't trust their drawing skills

DATA ANALYSIS

A snapshot of the data from each of the Pilot Studies

KCL Total Participants	34	
SUCCESSFUL ID	20	58.82%
DRAWING	10	29.41%
NON DRAWING	10	29.41%
NON ID	10	29.41%
INCORRECT	4	11.76%

CSM Total Participants	39	
SUCCESSFUL ID	12	30.76%
DRAWING	7	17.94%
NON DRAWING	5	12.82%
NON ID	16	30.76%
INCORRECT	9	26.47%

Florence Total Participants	48	
SUCCESSFUL ID	37	77.00%
DRAWING	14	29.16%
NON DRAWING	23	47.90%
NON ID	8	16.60%
INCORRECT	3	6.25%

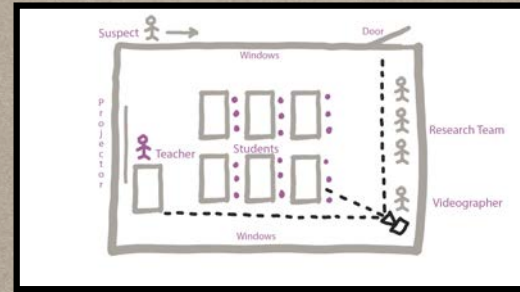
KEY FINDINGS

- CSM Results: 30.76% successfully identified the suspect, with drawing participants having a slightly higher recall rate (17.94%) than non-drawing (12.82%).
- KCL Results: 58.82% successfully identified the suspect, with equal success between the drawing and non-drawing groups.
- Florence Results: Unexpectedly, non-drawing participants (47.9%) performed better than the drawing group (29.16%)

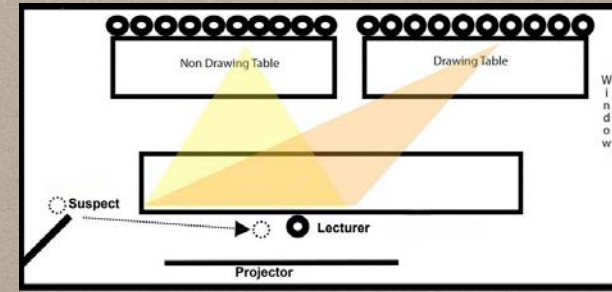
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- KCL Results: 58.82% successfully identified the suspect, with equal success between the drawing and non-drawing groups.
- Florence Results: Unexpectedly, non-drawing participants (47.9%) performed better than the drawing group (29.16%).

CHALLENGES AND LIMITATIONS



CSM Room Plan



Florence Room Plan

- **Potential Bias in Florence:** Differences in suspect visibility and lineup inconsistencies may have influenced results.
- **Variability in Participant Backgrounds:** Art students at CSM showed slightly higher recall through drawing, while law students at KCL added written annotations to their drawings.
- **External Disruptions:** Unplanned interruptions during some sessions affected focus and recall.

Estimator variables are described as “factors that can affect the accuracy of eyewitness identifications but that are outside of the control of the criminal justice system. Examples include the duration of exposure to the perpetrator, the passage of time between the crime and the identification (retention interval), the distance between the witness and the perpetrator at the time of the crime.”

Estimator variables should be considered when setting up the room in which pilot studies are conducted.

Participants must have a good line of sight to the “suspect,” to ensure they all have the potential to successfully identify the suspect.

The room layout in Florence University may have had some influence on the outcomes since the tables on the right-hand side – where the drawing groups were seated in both the morning and afternoon pilots – did not have an equivalent line of sight to the “suspect.”

CONCLUSIONS

- Drawing can serve as a useful memory-enhancing tool but is influenced by contextual and procedural factors.
- Future iterations should refine suspect visibility, participant allocation, and lineup standardisation to ensure more reliable results.
- The study supports further exploration of drawing as a training tool for law enforcement in improving eyewitness testimony accuracy.

SUBSEQUENT PHASES

1: DEVELOPMENT

2: PILOT STUDY

3: ANIMATED DOCUMENTARY

4: TOOL DEVELOPMENT

5: UAL/COP SHORT COURSE

6: CO-AUTHORED ARTICLE

