The Lure of Non-credit Studio Art Classes for Adult Learners

by

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Abstract

The purpose of this study was to examine the motivation and satisfaction of adult learners who participated in non-credit studio art classes. Leisure motivation has been researched by educators, philosophers, psychologists, and social scientists (Candy, 1991; Brookfield, 2005: Dewey, 1980; Knowles, 1998; Maslow, 1970; Rogers, 1961, Stebbins, 1992). The impetus for motivation based on Maslow's (1970) hierarchy of needs culminates in self- actualization. The self-actualized adult is typically a lifelong learner seeking personal development through leisure activities. A shift in an individual's continuing education priorities has affected continuing education providers, leisure providers, and economic developers. This study used the Leisure Motivation Scale (Beard & Ragheb, 1983) to determine factors that motivated enrollment and levels of satisfaction among the adults enrolled in art classes. A priori factors established by Beard and Ragheb (1983) were assumed and a forced four-factor solution of the adapted Leisure Motivation Scale was analyzed using the Principle Component Analysis method. The data provided results within four factors making up 68.16 percent of the variance. Factors were social, intellectual, leisure, and competence. Results indicated that social was the highest motivating factor at 38.02 percent of the variance followed by intellectual at 13.80 percent of the variance. Demographics revealed the majority group of participants to be professional women over the age of 50, with a bachelor's

degree, and a minimum annual income of $55,000. The participants revealed a high level of satisfaction indicated by a 96 percent likelihood to recommend to others and a 77 percent likelihood to enroll in the future. A multiple regression analysis revealed that social and intellectual factors most strongly predicted satisfaction. Quantitative data analyzed in this study identified significant motivating factors for adult participation in art classes that may be useful to program developers, curriculum developers, and arts administrators.

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Chapter 1

Introduction

Background

Adult leisure learning designed to increase self-awareness and personal growth has become a focus of cultural and economic importance. Leisure concepts have traditionally referred to time spent away from work engaged in hedonic pursuits (Kleiber, 1999; Stebbins, 1982, 1992). While leisure as a general concept is not a recent development in society, the manifestation of leisure has changed over the centuries (Brightbill, 1961). Societal changes in the last century; the Industrial Revolution, global warfare, and increased leisure time have combined to create the current conceptualization of leisure in American society (Brightbill, 1961; Lucas, 1998; Rybczynski, 1991; Stebbins, 1982). The economic benefit to U.S. society gained from leisure activity measured in dollars was assessed at $2.4 trillion in 2009 (Miller, 2009). These increases in both discretionary time and income have impacted engagement in leisure and in adult education in particular. The interests of adult learners are vast and varied opening avenues for education providers to compete for their participation. Interpretation of data gathered by the U.S. Department of Education in 2005 revealed that 44 percent of adults over the age of 16 participate in continuing education courses, of which 21 percent participated in personal interest courses (US Department of Education, 2007). In America, a commitment has been made

to the study of leisure as a formal profession. Currently, there are 48 universities offering degrees in Parks, Recreation and Leisure Studies were listed on www.education-portal/directory/category/index.html (2011). Hospitality and tourism, individual and team sports, and the arts are a few academic areas of emphasis offered enabling students to embark on leisure related careers. Highly trained professionals are essential to foster growth, forecast trends, and provide services to an increasing number of lifelong learners.

Opportunities abound for participants to enjoy leisurely pursuits and learn for the pleasure of learning. Leisure activities are innumerable and are not necessarily tied to formal adult education. Continuing education courses can be offered as leisure activities for personal growth, and job skills related for professional development. Leisure studies are perceived as the division between the traditional areas of hedonic pleasure and serious leisure (Stebbins, 1982, 2001; Xiangyou & Yarnal, 2010) including activities as wide-ranging as; volunteer and social justice tourism, athletics (e.g. marathons, triathlons, etc.), and lifelong learning. This study of leisure motivation examines adult learner's motivation to engage voluntarily in personal growth educational activities, specifically through the lens of art classes.

The increase in leisure time, the psychological need for self-actualization, and interest in learning new skills have influenced growth in the field of continuing education (Gardner, 1990; Havighurst, 1953; Kleiber, 1999; Rogers, 1961, 1969; Stebbins, 1982).   Art and culture programs of this nature are offered through community organizations, colleges and universities, clubs and

organizations, and private tutors. Art courses comprise a fraction of all course offerings. Personal development course topics range from technology, foreign languages, personal finance, and self-help to cooking, knitting, yoga, and art.

Participation in non-credit art classes for adult learners has been researched in art forms as diverse as literature, theatre, music, dance, crafts, and visual arts (Au, 1990; Jones, 2000; Kahane, 1992; Lafferty, 2002; Robertson, 2011). This study focused on art to add quantitative data to a primarily qualitative research subject. Art forms based on courses offered included; painting, drawing, printmaking, photography, and sculpture.   A broad overview of topics including andragogy, adult education, art education, leisure, motivation, self-actualization and quantitative research methods have been reviewed to determine what specifically influences adult learners to participate in non-credit art classes (Brightbill, 1961; Brookfield; 1986; Candy, 1991; Creswell, 2009; Knowles, 1975; Stebbins, 1992, 2001). A leisure motivation study of non-credit studio art class participants is relevant in determining benefits to society, industry and program participants alike.

There have been studies that identified positive effects of arts education participation for adult learners (Au, 1990; Kahane, 1992; Kerka, 2002; Lafferty, 2002). The Leisure Motivation Scale (LMS) (Beard & Ragheb, 1983) was adapted and implemented to quantitatively measure and identify variables that drive participation. Understanding participant's motivation will assist practitioners in creating classes with a broader appeal with the possibility of increasing enrollments, which are currently in decline (Novak-Leonard & Brown, 2011;

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Rabin & Hedberg, 2011; Williams & Keen, 2009). Participation in the arts not only benefits one's general well-being (Brajsa-Zganec, Merkas & Sverko, 2010; Edwards & Usher, 1997; Richards, 2007; Wyszomirski, 2004) but also provides social, intellectual and economic growth to society (Carpenter & Parr, 2005). .

While the focus of this study is on adult learners, the importance of arts education in the K-12 setting cannot be understated (Kerka, 2002; AMS Planning & Research Corp., 1995). Research has identified that children attending schools with a strong arts curriculum demonstrate higher scholastically abilities (McDaniel, 1997; Perrin, 1994). Students exposed to art are more likely to participate in arts activities as adults   (Balfe, 1996; AMS Planning & Research Corp., 1995). The contribution of an educated population in general, and in the arts specifically, has been shown to encompass creativity, social, intellectual and economic growth to society (Carpenter & Parr, 2005).

Statement of the Problem

There is a lack of research using quantitative data collection and analysis to identify the factors inspiring adult learners to participate in an art related leisure activity. Motivating factors for adult learners to participate in non-credit studio art classes have been primarily researched to date using qualitative research methods such as on-site observations, interviews, and focus groups (Au, 1990; Dreybus, 2000; Kazemek & Rigg, 1997; Kerka, 2002). While providing qualitative information to the knowledge base, the lack of quantitative methods was identified as a weakness in the literature. This study serves to

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address this weakness. The addition of quantitative data collection will overcome the identified weakness of reliance on a single research approach and add an important element of empirical validity to the knowledge base.

Since Au's dissertation in 1990, several studies have been conducted nationally and internationally to determine various aspects of motivation, self-actualization, skill development, recreation, and lifelong learning in the arts primarily using qualitative research methods (Jones, 2000; Kahane, 1992; Lafferty, 2002; Riley & Estes, 2002; Robertson, 2011). Kerka (2002) observed that while the focus of research in arts education has concentrated on the K-12 level, additional research has been conducted on adult arts learning in the broader context of special groups. Adult populations studied included the physically and mentally disabled, the incarcerated, senior citizens, and the abused (Kerka, 2002).

Community based recreation programs across the country recognized the importance of offering arts programming to community members of all ages (Riley & Estes, 2002). Fine art and performance arts programs foster learning environments to encourage community involvement, a creative outlet, critical thinking skills, and skill development (Carpenter & Parr, 2005). Public policy on national, state, and community levels plays a key financial role in the support and promotion of community based programs. Funding for the arts is provided through government programs, grants, corporate funding, income fee based programs and events, and private support (Bers, 2007; Cash, 2011). Current economic conditions have resulted in arts program cuts, which traditionally have

been the first programs to be eliminated (Green, 2012; Perrin, 1994; Sheridan-Rabideau, 2010). Adult art learners make significant overall contributions to society and the economy (Riley & Estes, 2002; Sheridan-Rabideau, 2010). Lafferty (2002) concluded that the role of government in terms of policy making needs to be redefined to ensure the future of public arts programming.

A lifelong learning overview based on the adult learning theories of humanists, behaviorists, cognitive, and social learning theorists including the work of Brookfield (1986), Freire (1970), Houle (1961), and Knowles (1975) has served as the theoretical framework for this study. Research in the field of leisure, specifically in the fine arts provided additional insight (Brightbill, 1961; Riley & Stanley, 2006; Rybczynski, 1991; Watts, 2008). The concept of recreational adult learning for personal growth, socialization, and skill development has been reviewed in the broader context of adult learning.

Purpose of the Study

The purpose of this study was to examine the motivation and satisfaction of adult learners who participated in non-credit studio art classes. This study used the Leisure Motivation Scale (Beard & Ragheb, 1983) to determine factors that motivated enrollment and levels of satisfaction among the adult learners.

Research questions

The following research questions were used in this study:

1: What factors motivated enrollment in non-credit art classes for adult learners?

2: Which motivation factors predict satisfaction levels of adult learners in a non-credit art class?

Significance of the Study

Literature reviewed on the subject of adult education and non-credit art course participation was primarily qualitative in nature. The application of a quantitative research instrument adapted specifically for this study will provide greater detail and depth when combined with existing literature. The original contribution of this research is to develop a reliable adult learning based leisure motivation instrument using non-credit studio art class participants as the subject group. The significance of this study is the adaptation and application of a scale to measure what motivates participants in an adult art learning environment. Through the awareness of these motivation dimensions, providers of non-credit art classes, funding agencies, and social scientists will gain insight into how to increase participation in the face of the budgetary cuts and decreased participation. Increased participation will foster benefits to society as well. This research will incrementally advance the literature by helping to define and describe leisure motivation based on a quantitative assessment tool.

The Leisure Motivation Scale (Beard & Ragheb, 1983) was used to examine adult learner participation in non-credit studio art classes. The addition of quantitative methods improves the existing research and contributes to advancing the literature. The LMS was adapted to gather motivational data (questions 1-24), satisfaction data (questions 25-27) and demographic data (questions 28-32) thus creating a profile of the adult art class participant. The

results of this study will be useful to program developers and assist in future curriculum development, ultimately increasing arts class participation.

Limitations

Limitations to this study relate to regional proximity and course participation parameters. The location was limited to Auburn and Montgomery, Alabama, due to access to specific groups of participants. Participants were adults who participated in non-credit studio art classes between January 2008 and May 2011 at the Auburn University Office of Continuing and Professional Education (OPCE), the Jan Dempsey Community Art Center (JDCA), and the Montgomery Museum of Fine Art (MMFA).

Assumptions

Assumptions were made prior to the beginning this research regarding the leisure motivation of adult learners who participate in studio art classes. Inherent in any self-administered survey, participants may find the instructions confusing. The survey was distributed by email only, thus limiting the responses from those who have the ability to use a computer with internet access. It was assumed that participants answered the survey questions honestly and accurately.

Definition of Terms

The following definitions have been provided to furnish concise meanings of terms used throughout this study. The perception of these terms may vary according to use therefore, the definitions selected most closely match the

intentions of this study.

1. Adult education: "the process of adults gaining knowledge and expertise" (Knowles, Holton & Swanson, 1998, p. 124).

2. Adult: individuals over the age of 19, as prescribed by Alabama state law.

3. Andragogy: "the art and science of helping adults learn" (Knowles, Holton & Swanson, 1998, p. 61).

4. Baby Boomers: Currently the largest segment of the population in or near retirement age "born between 1946 and 1965 with the "peak" birth year being 1957" (Balfe, 1996, p. 68).

5. Fine Art: painting, sculpture, and "…'contextual art', 'critical art practice', 'public art' and 'design arts'; practices which are poised alongside each other as equally legitimate modes of artistic exploration (Whitehead, 2004, p. 196).

6. Leisure: "the immediately, intrinsically rewarding, relatively short-lived pleasurable core activity, requiring little or no special training to enjoy it" (Stebbins, 1997, p. 18).

7. Lifelong Learner: an individual who "engages efficiently in collaborative self-directed inquiry in a self-actualizing direction (Knowles, 1980, p. 42).

8. Motivation: a concept that explains why people think and behave as they do (Weiner, 1986).

9. Self-actualization: considered the highest level of developmental achievement. Individuals having reached this level are socially well-adjusted

and have reached a high level of satisfaction in life (Maslow, 1970).

Organization of the Study

The study has been organized into five chapters. Chapter 1, Introduction, lays the foundation for the dissertation topic. The problem statement, purpose, significance, limitations, delimitations, assumptions, and definitions are included. Chapter 2, Review of Literature, provides a review of topics related to the research topic. The topics researched in this study included fine arts, recreation and leisure, andragogy, motivation, self-actualization, art education, and adult education. Chapter 3 describes the procedures used in this study. An explanation of the survey used, participant selection, and data collection method was addressed in detail. In Chapter 4, a presentation of findings of the study was revealed. The summary, conclusions, implications for future research and recommendations are addressed in Chapter 5.

Chapter 2

Literature Review

Introduction

In Chapter 2, a review of the literature was conducted to provide a

foundation to support this research. Topics reviewed in this chapter were: adult

education, andragogy and self-directed learning, art education, creativity, intrinsic

and extrinsic motivation, leisure, and self-actualization.

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Adult Education

Adult education has been a means of developing critical thinking, engaging learners, and encouraging participation in active inquiry since ancient times.   A review of the history, key contributors, applications and future needs regarding adult education established the importance of this field. The growth of adult education, based on the key areas: business, social, leisure, politics, and technology were explored.

Socrates in ancient Greece, Confucius in ancient China, Cicero in ancient Rome, Jesus, and the Hebrew prophets in Biblical times all contributed to adult teaching (Beavers, 2009; Knowles, Holton & Swanson, 1998). These methods directed learning on the philosophical level.   At the level of craft/labor skill development for various trades, learning took place primarily through apprenticeships and guild memberships until the early 1900's (Fuller & Unwin, 1998; Lee, 2011).   As society moved from an agrarian to a manufacturing based society, workers inevitably needed to engage in retraining to learn new skills. Industrialization and the growth of manufacturing increased the need for a skilled workforce and was the impetus for the growth in adult education at the turn of the century. As the Industrial Revolution expanded; unions formed, religious observances were respected, and the weekend was invented (Rybczynski, 1991).

As industries requiring new skills evolved, the need for a skilled workforce became essential for businesses to succeed. Business training for adults became an important aspect of adult learning, which created the need for the

research and development of effective adult based programs. Demands for specialized knowledge across business, government (including military training), and industry gave impetus to the emergence of adult education as an industry in its own right. Currently, the information age, emerging technology, a quickly changing global economy, and the development of new energy resources requires highly skilled practitioners (Ahl, 2006; Gordon, 1997; Monks, 2000). Professions in which licenses or certificates are required such as medical, technical, law, education, architecture and real estate require annual professional development credits (Doyle, 2007). Seemingly, the need for continual workplace skills retooling cannot keep up with the demand.

Henry Ford foresaw the allure of leisure driving as a way to increase automobile sales. He was the first factory owner to reduce the work schedule from nine to eight hours a day and close on Saturdays in 1926 (Rybczynski, 1991). The significance of Ford's innovation highlights the emergence of modern day leisure time for the middle class. This newfound free time afforded people the opportunity to pursue continuing education as a leisure activity in its own right. Adult education has, over time, evolved into a combination of hedonic leisure with the accompanying benefits of increased self-awareness and personal growth. Today, adult leisure education has become an important industry. Opportunities abound for participants to enjoy leisurely pursuits and learn for the pleasure of learning. Two national examples include the Osher Life Long Learning Institute (OLLI), a volunteer run education program for adults over the age of 50 which provides educational opportunities in every state through 117

national education partners (osherfoundation.org, 2011) and Road Scholar (formerly Elderhostel) providing travel/education programs internationally for adults with great success. Local examples include community colleges, churches, public libraries, city and county programs, and senior citizen groups.

Knowles (1975), Lindeman (1926), Houle (1980), and Freire (1970) are key historical figures in the modern evolution of andragogy, the philosophical approach to adult learning (Knowles, 1975), and adult education.   A brief introduction to each key contributor provides a foundation for the concepts of adult learning.

According to Knowles, Holton and Swanson, (1998), formal research on learning theory emerged in the late 1890's and was continued by other practitioners: "Dewey (1896), Thorndike (1898), Freud (1911), Merriam and Brockett (1997), Skinner (1931), Piaget (1935), and Rogers (1942)" (p. 19). The major contributors to adult education and learning theory emerged in the 1950s and became recognized for their research in the 1970's. It is important to briefly introduce the key contributors to adult education theory to demonstrate how the field developed.

Lindeman wrote about adult education as an emerging field in terms of the participant's need to become more intelligent, creative, enjoy a sense of freedom, and develop self-expression as well as the methods though which we learn. Realizing that teachers had to approach adult students differently was a keen insight later more fully developed by Knowles. "Teachers of adults…will need to

be alert in learning how the practical experiences of life can enliven subjects"
(Lindeman, 1926, p.195).

Malcolm Knowles (1984) is known as the father of adult education for
identifying the concept of andragogy, a learning process that appeals to adults.
Knowles recognized the need for a different process that would appeal to self-
directed, motivated adult learners. This recognition was a key element which led
educators to identify adult education as a formal field of study. Pedagogy, how
children learn, had been the primary teaching approach prior to the formalization
of adult educational strategies.

Cyril O. Houle (1980) created a framework for adult learning motivation in
the 1950's. The interaction between goals, learning, and activity orientation in
the adult learning experience were the foundations of his typology. Allen Tough
studied under Houle and devised the learning projects framework in which self-
directed adults determine what they want to learn, how to learn it and when the
learning is complete (Tough, 1971).

Recent research (James, Witte, & Galbraith, 2006) credits Havighurst and
Orr (1960) with tying age-specific behaviors to developmental periods in his
theory of adult development and is noted for coining the term, teachable moment,
in learning activities. Utilization of these models improved the development of
education programs for adults.

Paulo Freire is known for using adult education to promote social change.
Teaching impoverished and illiterate citizens of Brazil to read during the1970s

provided an avenue for the disenfranchised towards freedom from oppression as illustrated in his seminal work, "The Pedagogy of the Oppressed" (1970).

Merriam and Brockett (1997) define adult education as "activities intentionally designed for the purpose of bringing about learning among those whose age, social roles, or self-perception defines them as adults" (p. 8). Merriam and Brockett (1997) and Merriam and Cafferella (1991) researched concepts of adult education based on the philosophies of various schools of adult education: behavioral and humanist, liberal and progressive, and critical philosophical. These concepts are discussed further in the andragogy section.

Characteristic of Adults as Learners (CAL) is a conceptual framework for adult learning which differentiates the behavioral development between adults and children in a learning environment (Cross, 1981). Cross identifies personal characteristics: sociocultural/life phases, psychological/developmental stages, physiological/aging, and situational characteristics: part time learning versus full time learning and voluntary learning versus compulsory learning to describe the learner. Personal characteristics follow the age based life cycle changes of the learner. Situational characteristics describe learning conditions which identify a clear distinction between child and adult learning variables.

The theories developed by the main contributors to adult education are implemented through formal, non-formal and informal education programs which are widely available to adult learners. Formal education includes university degrees and professional certificates that meet certain academic criteria. Courses that are structured but do not provide academic credit are considered

non-formal education such as community courses, and informal education is

what is learned through daily life activities. Categories include professional

training and development, and self-awareness and personal growth opportunities

(Halliday-Wynes & Beddie, 2009).

Professional development training is goal specific related to a skill or

behavior in the workplace administered through adult education programs and

human resources development. Such training traditionally carries remunerative

or other tangible, career benefits. While larger organizations provide in-house

training, smaller businesses must rely on adult education providers for training.

Between 1970 and 2009, the percentage of persons age 65 or older who had

completed high school rose from 28% to 78.3%. About 21.7% in 2009 had a

bachelor's degree or higher. According to the Administration on Aging, by 2030

there will be about 72.1 million persons age 65 or older, almost twice the number

in 2008 (Fowles & Greenburg, 2010). Clearly, the need for continuing education

will only increase. The focus may vary depending on the financial status of the

Baby Boomer population: an estimated 78.2 million babies born between 1946

and 1964 reached retirement age in 2005 (U.S. Census Bureau, 2006). Those

who can retire may engage in leisure learning activities. Those who remain in

the workforce will need to keep their skill levels current to be competitive in the

workplace.

The popularity of self-development courses is evident by the multitude of

offerings. Community centers, colleges and universities, museums, social clubs

and religious organizations all provide fee and non-fee based education programs. Participants enjoy learning everything from foreign languages, arts and crafts, exercise, and sports to computer skills, politics, religion and philosophy. The human desire for self-actualization in an effort to maximize human potential is undeniable (Maslow, 1970; Rogers, 1969). There are proponents who believe that adult education should foster political and spiritual awareness. "…the field of Adult Education should …develop, more ideas on topics such as education for peace, for conflict resolutions, and education for democracy and human rights" (Giraldo, 2007, p. 4).

Founding father Thomas Jefferson believed that education, including lifelong learning, was a key to developing citizenry and proposed several bills to support public education (Bellah, 1978). Government, once involved, has continued to support adult education in a variety of ways. Lyndon Johnson passed the Economic Opportunity Act (EOA), popularly known as the Adult Education Act, in 1964 to provide basic adult education to adults who had not finished high school. In 1998, the EOA was replaced by the Workforce Investment Act (National Adult Education Professional Development Council). While governmental support fluctuates in relationship to current needs, economic forces, and differing administration worldviews, the government continually provides some level of financial support for adult education. Support for adult education is in fact common among first-world economies; "Policy imperatives in the USA, the UK and New Zealand emphasize the importance of the role of education in developing a knowledge economy" (Zepke, 2005, p. 169). In

addition to support from public and private entities, academic support for the field is also validated by the presence of adult education professional organizations:

- The Commission on Adult Basic Education provides resources and support for adult education and literacy by providing a forum for adult education professionals to share knowledge, research, and practical experience.
- The American Association for Adult and Continuing Education (AAACE) was founded to offer leadership and support for life-long learning. AAACE purports that a better educated adult population leads to a more humane and productive society. These goals are achieved through professional development for educators, implementing best practices and standards for the profession, and sharing current research and theories.

Adult education has been used to empower people politically and provide them with a voice. Paolo Freire advocated that class conflicts in a capitalist society contributed to the exploitation of the underclass. His pedagogical ideals stemmed from socialist and Marxist thought. The greatest impact on adult education was the teaching of literacy to impoverished workers in Brazil, which gave them the right to vote (Darder, 2002). Negt (1999) wrote of the importance of adult education in Europe as influenced by the development of the European Union. As a staunch supporter, he advocates institutionalizing adult education to assure that adult learners are provided with education that develops understanding and learning within the context of learning needs, identity skills, ecological skills, economic skills, technological skills, and justice skills.

Traditional learning has occurred primarily in the classroom. Advances in technology have allowed for the delivery of course content via distance learning, allowing the student to participate remotely. The delivery format has evolved from mail order classes to highly technical interactive classes. Students were once mailed a textbook and syllabus and corresponded with their instructor by mail. Today, classes are available through the internet either prerecorded or live using the latest technological education tools. The great benefit of distance learning is the accessibility for adults who are unable to attend on-site. Distance learning has become the option of choice for working adults.

> Adult education delivered via distance has proven to be successful for adults studying for GED, advancing ESL levels, and improving literacy, numeracy, and work-related skills. Many research projects, conducted in many different contexts at both state and local levels, have found that adults learn at least as well, and often better, via distance education than in classrooms alone. (McCain, 2009, p. 11)

The internet has become an excellent source for learning opportunities. Technological advances have made learning more accessible than ever. The Massachusetts Institute for Technology offers free classes through their website. Education to Go, an online education provider, partnered with the National Park Service to develop and offer courses via the internet (Knight, 2001). Interactive technology offers endless possibilities in this field inviting research opportunities for adult education professionals. A recent newcomer to provide free online education is Salman Khan, founder of the Khan Academy. An extensive library of math and science subjects is accessible via video on the website (Khan, 2011).

Adult education appeals to the lifelong learner for personal development and the joy of learning. Professionals need to participate in professional and personal development to remain current and competitive in the job market. According to the international literacy organization, Proliteracy (2011), a knowledge based workforce is necessary for the U.S. to remain competitive as a global leader, have a prosperous economy along with decreased crime and poverty rates. Curiosity and the desire to learn are basic human traits and as we become a global, high tech society, the need for quality adult education programs continues to grow. As evidenced by the shift in population where more adults are working and living longer, continued research in adult education will provide learning opportunities to help people succeed individually and as members of society. "People live successfully when they meet social expectations with a sense of freedom and fulfillment" (Havighurst, 1953, p. 6).

Andragogy and Self-Directed Learning

The concept of andragogy was implemented in ancient times through the teaching methods of Aristotle and Plato. Encouraging learners to develop their own thoughts and engage in discussion was the foreground for the theory of adult learning that is evident in adult education today. The term was not actually used by the ancient Greeks and has been attributed to Kapp, a German high school teacher who in 1833 combined *andros:* adult or man, and *agein:* to lead or educate, creating the term: andragogy to define this method for teaching adults. His ideas were not widely accepted at the time and the term fell out of favor until

introduced by Lindeman in 1926 in the United States and implemented into

practice by Knowles in 1970 (Gent, 1997).

Malcolm Knowles (1984), revered as the father of adult education,

identified and popularized the concept of andragogy recognizing the need for a

different process that would appeal to self-directed, motivated adult learners.

This recognition was a key element which led educators to identify adult

education as a formal field of study. The traditional model of pedagogy had been

the primary teaching theory used in education specifically geared toward how

children learn. The difference between pedagogy and andragogy was based

originally on four assumptions regarding characteristics of adult learners with a

fifth assumption added later (Merriam & Cafferella, 1991, p. 249).

1. As a person matures his or her self-concept moves from that of a
    dependent personality toward one of a self-directing human being.
2. An adult accumulates a growing reservoir of experience, which is a rich
    resource for learning.
3. The readiness for an adult to learn is closely related to the
    developmental tasks of his or her social role.
4. There is a change in time perspective as people mature - from future
    application of knowledge to immediacy of application. Thus an adult is
    more problem-centered than subject-centered in learning. (Knowles,
    1980, p. 44)
5. Adults are motivated to learn by internal factors rather than external
    ones. (Knowles, 1984, p.12)

Merriam and Caffarella (1991) identified three goals of self-directed

learning:

(1) to enhance the ability of adult learners to be self-directed in their
    learning,

(2) to foster transformational learning as central to self-directed learning,

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(3) to promote emancipatory learning and social action as an integral part
of self- directed learning. (p. 290)

Building on the assumptions of Knowles, aspects of transformational learning

and critical perspective were explored.

Andragogy encompasses more than the commonly accepted notion of a

new model of assumptions for teaching adults as outlined above by Knowles

(1980, 1984). Positive physical and psychological experiences were aspects of

learning taken into careful consideration by Knowles. The role of the educator

shifted from that of the teacher, who instructs those under their tutelage, to the

facilitator, who guides participants through the learning process in a mutual

endeavor to maximize their learning characteristics. To fully develop the

facilitator concept the physical aspects of the learning environment were adapted

in terms of physical comfort; space, seating arrangements, temperature, lighting,

and safety for adult learners to experience a positive learning environment. This

adaptation is exemplified by the use of u-shaped or circular classroom seating

formations which broke the traditional pedagogical teacher/student dynamic and

reformed it into a collaborative environment for the creation of knowledge among

peers. Psychologically, Knowles treated adult learners with respect for their life

experience, attempted to minimize anxiety, and encouraged collaboration

supporting a humanist approach. On a deeper level, it is a learning process

which supports adults in taking responsibility for their own learning. Additionally,

according to Van Gent (1996), it includes community organization, personnel

management, and social work as well.

Andragogy as an adult learning theory has been critiqued by Brookfield (1986), Cross (1981), Knowles (1980), Merriam and Cafferella (1991), and Rachal (2002). Knowles refers to the art and science of andragogy yet the lack of meaningful empirical data validating andragogy as a scientific theory seems to be lacking in the literature. According to Brookfield (1986), Knowles did not present andragogy as an empirically based theory but as another set of assumptions to be used in concert with pedagogical assumptions appropriate to the learner and subject matter. Assessing learning is problematic as Knowles was a strong proponent of performance based learning and dismissed the use of tests as accurate measurement tools. Cross (1981) posits additional controversial issues including the question of whether andragogy is a theory of teaching or a theory of learning and concludes that "andragogy is probably closer to a theory of teaching than to a theory of learning since it consists largely of suggestions to teachers of adults about want they can do to help adults learn" (p. 227). For these reasons, andragogy is considered more of a teaching philosophy than a teaching theory.

The focus of Knowles' first assumption addresses the self-directed behavior of the learner. The role of the facilitator is "to create an educational program and setting in which adult students can develop their latent self-directed learning skills" (Brookfield, 1986, p. 92). The point at which an adult becomes self-directed is a defining moment of adulthood in terms of maturity rather than chronological age.

Self-directed learning in the context of adult education is defined through frameworks of psychology, philosophy, and the adult education theory: andragogy (Knowles, Holton & Swanson, 1998). A general understanding of the term implies the desire for continuing education throughout life in order to achieve personal and professional growth. Self-directed learning was embraced as a unifying theory for adult education during mid-twentieth century (Candy, 1991; Houle, 1972; Knowles, Holton & Swanson, 1998; Merriman & Cafferella, 1991; Tough, 1971).

Research on self-directed learning has focused on two areas of emphasis; professional development and personal development. Professional development encompasses all training related to job skills, job advancement and maintaining certifications typically organized through technical and trade schools, government agencies or human resource development in public and private organizations. Personal development is more esoteric in that students may be seeking to develop skills and knowledge from practical application to intellectual and philosophical development, often as a leisure activity. Lifelong learners tend to pursue personal development to understand their place in the world and to actualize their full potential.

Cyril O. Houle (1972) contributed a framework for adult learning motivation in the 1950's. Houle's typology encompassed the interaction between goals oriented, learning oriented, and activity oriented learning as described in the motivation section below.

Allen Tough contributed to the field of adult education by engaging the self-directed learner in their own learning process. Tough encouraged students to create their own learning project framework in which they determined what they want to learn, how to learn it and when the learning is complete (Tough, 1971).

Candy (1991) categorizes self-direction into four distinct categories: personal autonomy, self-management in learning, independent pursuit of learning, and learner control of instruction. Personal autonomy relating to self-direction refers either to the broad sense of self-determination or the narrower sense of the self-management of one's learning endeavors.

> Autonomy is not merely the ability to direct one's own learning; it takes into account emotional, intellectual, and moral dimensions. It reveals itself as much through the adult's conception of himself or herself as an autonomous learner as through his or her aptitude to manage his or her own learning, and as much through an ability to make informed judgments in the framework of the individual's situation as through the ability to use appropriate strategies to learn. (Eneau, 2008, p. 232)

Philosophical concepts identified as foundations of self-directed learning by Merriam and Caffarella (1991) and Merriam and Brockett (1997) are humanism, behaviorism, and critical perspective. Knowles embraced the humanistic approach from the learner's perspective through promoting a respectful and supportive environment for adult learners. Humanists concur that the teacher serves as a facilitator, guiding the learner. By creating a learning environment in which natural tendency for adults to learn is fostered, adults have the freedom to select their topics, methods, and resources (Cross, 1981).

Learning as its own reward stems from behaviorist theory. While various learning theories may be used successfully with self-directed adult learners, behaviorism is used extensively in job skills training, the largest area of adult education. Characteristics of behavioral learning materials include: presenting clear and measurable objectives, breaking content into small steps, providing immediate feedback, and rewarding each step of the learning process which increases the success of the learner (Cross, 1981).

Critical perspective is the means by which learners become aware of their social environment. By questioning the status quo and taking action, social change may occur. Critical perspective encompasses the constructivist view in relation to the social environment of learning. Constructivists believe that "knowledge cannot be taught but must be constructed by the learner" (Cross, 1981, p. 254). Andragogy and constructivist theories are closely aligned in their acknowledgement of problem solving approaches to learning, experiential learning and the learner's ownership of the learning process (Knowles, Holton & Swanson, 1998).

Statistics from the U.S. Department of Education report that 44% of adults participated in adult education activities 2005. Adult education activities included: "work-related courses (27 percent), followed by personal interest courses (21 percent), part-time college or university degree programs (5 percent), and other activities (3 percent)" as documented by the U.S. Department of Education, National Center for Education Statistics (2007). While it is generally understood why adults participate in continuing education, the lack of

participation has been a topic of research to help determine the barriers to participation. Lack of time and money are the primary barriers. Cross (1981) developed a 24-item survey and barriers were classified as situational, institutional, and dispositional. Dispositional barriers represent the individuals' self-image and perceptions about attending school. Institutional barriers encompass factors that cause inconveniences to the participant such as schedule, cost, location, etc. The individual's current life situation; home, work, or family issues, may prevent participating thus creating situational barriers. In spite of these barriers, "Learning outside the confines of formal education and training programs, learning on one's own, is the way most adults go about acquiring new ideas, skills, and attitudes" (Merriam & Cafferella,1991, p. 41).

Constraints are barriers which prevent adults from participating in continuing education specifically and closely parallel constraints affecting participation in leisure activities in general. Crawford, Jackson, and Godby (1991) identified interpersonal, intrapersonal, and structural constraints as three levels which need to be negotiated in a hierarchical sequence to determine the effect of the decision making process for leisure participation. The categories share similarities with those classified by Cross: dispositional/interpersonal, situational/intrapersonal, and institutional/structural. Constraint factors common to both adult education and leisure participation are time, money, and convenience (Cross, 1991; Jun, Kyle, & O'Leary, 2008; Nadirova & Jackson, 2000). While it may be difficult to overcome multiple barriers, perseverance is essential to overcoming constraints and has been a factor in increased

satisfaction from participation in an activity (Jackson, Crawford, & Godby, 1991).

In Figure 1, relationships between leisure activity preference and constraints and

subsequent leisure involvement are diagrammed.

Intrapersonal Constraint		Interpersonal Constraint		Structural Constraint
↓		↓		↓
Leisure Preference	→	Interpersonal Compatibility and Coordination	→	Participation or Non-participation
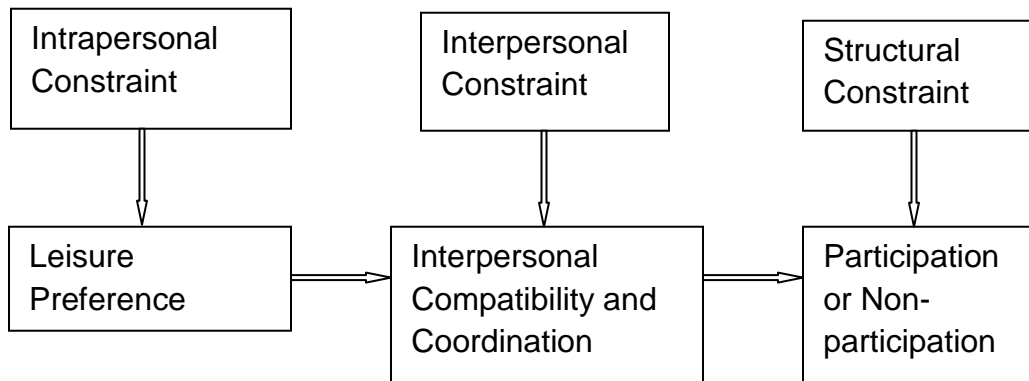
Source: Crawford, Jackson, and Godbey (1991)

Figure 1. Hierarchical Model of Leisure Constraint

Art Education

Art programs in public education institutions rise and fall based on the

economy. During economic downturns, art funding is typically high on the list of

budgetary items to be reduced or eliminated. National Endowment for the Arts

(NEA) funding has been cut by 13 percent in the 2012 federal budget (Green,

2012). The NEA is a major funding source for public arts programming.

According to the NEA strategic plan for 2012-2016, these cuts cause a

trickledown effect by weakening the ability of state and local education

departments to provide robust art programing (p. 20). Early education in the arts

is necessary not only for the learning of visual-spatial knowledge but also for the

germination and fostering of creativity (Balfe, 1996). Fostering creativity in young

minds and encouraging participation in the arts is essential for a well-rounded education, a productive society, and a path to self-actualization. Students in schools devoting 24 percent of their curriculum to arts classes demonstrate superior academic ability (Perrin, 1994).

Arts education in childhood is the most significant predictor of both arts attendance and personal arts creation throughout the rest of a person's life (Balfe, 1996; Bergonzi & Smith, 1996). The primary emphasis on arts education research has been in K-12 education. In order to continue fostering participation through adulthood, McDaniel and Thorn (1997) suggested educators become familiar with adult learning theory to adopt approaches to learning that are more attractive to adult participants.

Arts education for adults is riddled with complexity due to its very nature. How art is defined, from craft to high art, colors the experience of the participant. Art taught informally should not be elitist or intimidating but a fun, creative process (Kerka, 2002, Regan, 2006). Formal and informal teaching approaches vary in extremes from a friend or family member teaching a craft to a doctoral degree in museum studies. Fine arts are commonly offered in informal settings through adult education programs, the appeal of which is convenience, cost, flexibility, and the ability to learn in a non-threatening environment. Adult learners approach art from their own perspectives and expectations. "Using art in education as a process of creativity and expression, we can bring awareness to our surroundings and the implications of aesthetic impulses and history they represent" (Hayes & Yorks, 2007, p. 94). Adults may be motivated to learn a

specific skill, develop an aesthetic viewpoint, acquire knowledge, or explore a

new medium. Emersion in a creative environment stimulates creative thinking.

Creativity extends beyond the boundaries of art to effect social change

(Carpenter & Parr, 2005; Kerka, 2002).

The National Endowment of the Arts is a government funded agency that

supports arts education through grants, corporate sponsorships, and private

donations. Naisbitt and Auberdene (1990) show supporting evidence indicating

that arts programs are growing in importance (AMS Planning & Research

Corp., 1995). Programs across the country supported in this manner would

otherwise not be available to individuals. The importance of arts participation to

the community on a social and economic scale deserves acknowledgement. The

Department of Parks and Recreation values the benefits of raising social

consciousness, cultural awareness and increased tourism brought about through

arts programming. "Communities that are committed to providing opportunities

for experiencing art are more livable because they are attractive to businesses

and industry and they offer a higher quality of life for the residents" (Riley &

Estes, 2002, p. 22). Multicultural societies benefit from the arts as a means of

cultural understanding and acceptance. Arts education is available through

public and private venues and courses are offered through most community

centers, museums, and university outreach centers.

> Education activities have become consumer goods in themselves,
> purchased as a result of choice by agents in a marketplace wherein
> educational and leisure goods and services compete. Related to this, the
> boundaries between education and other fields of activity such as the

media and entertainment, traditionally associated with leisure, have become blurred. (Edwards & Usher, 1997, p. 6)

Creativity

Defining the act and attributes of creativity has been a subject of philosophical and scientific curiosity (Alexander, 1987; Csikszentmihalyi, 1996; Dewey, 1980; Phillips, 1961; Rogers, 1961). Phillips (1961) developed an historical framework for the concept of creativity in "Freedom through creativity". Plato purported that creativity stemmed from a divine origin which was supported through medieval times. The term genius was used in the eighteenth century to describe the location of creativity in human nature. Freud and Jung identified the unconscious as the home of creative thought. According to Huxley, man is the only organism capable of advancing the evolutionary process. Modern science in tandem with the evolutionary process fosters human potential for imaginative and creative problem solving through scientific inquiry (Phillips, 1961). Early studies in psychometrics were based on the previous work of Helmholtz (1826) whose concepts were explored further by Wallace in 1926 and replicated by Phillips in 1961. Four stages of the creative processes have been identified as:

1. Immersion: identifying with and being consumed by a particular medium

2. Incubation: internal process for development of thoughts or feelings leading to illumination

3. Illumination: moment of inspiration

4. Verification: evaluation process confirming realization of the goal

Currently, research is being conducted using positron emission tomography to create a three dimensional image of the brain (Haier & Jung, 2008) in the effort to identify which part of the brain is activated by creative thoughts. It has been demonstrated that Intelligence and creativity share common pathways in brain activity. "However, the psychometric properties of creative measures are in their infancy as compared to the 100+ years of research devoted to intelligence measures" (p. 170). Through brain activity analysis, a connection between intelligence and spontaneous creativity remains unexplored (Haier & Jung, 2008).

The creation of art is uniquely human; "the idea of art as a conscious idea- the greatest achievement in the history of humanity" (Dewey, 1980, p. 25). Dewey's profound statement, "Art originates when life becomes fulfilled in moments of intelligently heightened vitality" (Alexander, 1987, p. xix) expresses the apex of intellectual and spiritual aspects of art making. Dewey's seminal work, *Art as Experience* (1980) presents an interesting philosophical approach to art encompassing the skill and intention of the creator, their role as participant in the creative process, and purpose of the work. The skills required to make art involve the alchemy of technique and creativity. Rogers (1961) defined the creative process as "that which is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on one hand, and the materials, events, people, or circumstances of his life on the other" (p. 350). The creative process, now recognized as human capital, on a macro level is essential to a successful society. Exposure to the arts at an early age opens a child's

mind to critical thinking and engages their natural curiosity (Florida, 2002;

Gardner, 1990; Hayes & Yorks, 2007; Lafferty, 2002; Naisbitt & Auberdene,

1990; AMS Planning & Research Corp., 1995; Rogers, 1961, 1968). Rogers

(1961) described the dearth of creativity as a detriment to social needs in his

seminal work, *On Becoming a Person*. He lamented the lack of attention to

creative development in in business, industry, leisure, and education.

Encouraging conformity over choice and freedom of thought creates individuals

who lack a capacity for original thinking. To reach one's potential requires the

ability to demonstrate self-expression. Constructive creativity is demonstrated by

those who possess openness and awareness to experience. Rogers viewed a

fundamental condition of creativity as intrinsic motivation. The ability to evaluate

one's own work rather than relying on feedback from others relates to the

existential experience or flow of creating for self-satisfaction. These reflective

experiences of being in the moment during the process of discovery lead toward

self-actualization and heightened creativity and fulfillment. Fortunately, societal

changes have shifted towards fostering creativity as evidenced in the current

literature (Carpenter & Parr, 2005; Clover, 2006; Csikszentmihalyi, 1996; AMS

Planning & Research Corp., 1995; Riley & Estes, 2002; Riley & Stanley, 2006).

Gardner (1990) categorizes human development into five forms of

knowledge. A considerable amount of knowledge is absorbed at an early age

through visual and physical interactions with one's environment. In this phase,

forms of information that are universally accessible are acquired. Infants intuit

information based on stimuli and expected behavior which continues throughout

life, as adults interpret new forms of information based on prior knowledge.

Symbolic knowledge is the way in which children learn to understand their

surroundings. Symbols represent a culturally based visual language, be it

written, spoken, or visually communicated. Human artistry involves the use of

cultural symbols which must be learned and interpreted in tandem with concepts

of art. To succeed, children need to learn to transform symbolic language into

their own artistic expression. An arts based curriculum provides visual-spatial

knowledge as well as an understanding of the history of art and art objects. A

formal school environment is typically where children learn formal symbolic

codes or notational skills; written and oral language, and mathematics. Building

on this knowledge base leads to what Gardner refers to as "formal bodies of

knowledge" (p. 27). Through this knowledge, individuals gain a deeper

understanding of various disciplines leading to mastery of a particular subject.

Gardner's (1990) fifth form does not readily fit into a specific category rather

encompasses what is referred to as skilled knowledge. This knowledge is that in

which a cultural element is passed on through generations. "This broad category

includes a host of games, leisure activities, art forms, religious procedures, and

vocations, each of which entails gradations of competence that extend from

novice to master level" (p. 28). Skilled knowledge adds richness and depth to a

culture however it is not a substitute for formal arts education. Table 1 is a visual

interpretation of Gardner's forms of knowledge to demonstrate life stages as

related to knowledge categories.

Table 1

Gardner's Forms of Knowledge

Age	Forms of Knowledge
Birth	Intuitive
Preschool	Symbolic
Formal School	Formal Disciplinary/Notational
Later Life	Knowledge
Generational*	Skilled Knowledge

*researcher interpretation from Gardner (1990).

Defining creativity as simply the act of making something new does not encompass the complexity of the act or process. Csikszentmihalyi (1996) attempted to bring clarity to this process by distinguishing types of creative action into three phenomena. First: the inquisitive nature and varied interests of individuals who are of superior intelligence are creative by nature. Second: those who uniquely experience the world around them according to their own perception are personally creative. Third: those whose individual creativity have made important contributions to society and culture. Csikszentmihalyi cites Edison, Picasso and Einstein as examples. Most people fall into the second category and engage in creative activities to experience what Csikszentmihalyi has identified as "flow" (p. 110). Flow describes the feelings derived from the reward experienced when immersed in any creative activity. The following nine elements were found to be common to an enjoyable experience:

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1. There are clear goals every step of the way
2. There is immediate feedback to one's actions
3. There is a balance between challenges and skills
4. Action and awareness are merged
5. Distractions are excluded from consciousness
6. There is no worry of failure
7. Self-consciousness disappears
8. The sense of time becomes distorted
9. The activity becomes autotelic (p. 111)

Creativity in a broader context is essential to the economic success of a society. Florida (2002) identified a new class of American workers: the creative class. Individuals in this category comprise 30 percent of the U.S. workforce. Creative class workers are valued as human capital and creativity in the workplace is encouraged. This new class is a collection of individuals from all aspects of the workforce who value meritocracy, diversity, openness, and independence. The majority of the creative class is highly educated and enjoys a higher earning capacity ($48,752) than those categorized in the working class ($27,799), service class ($22,059), and agriculture ($18,000). Due to the progress of civilization in first world economies where the basic survival needs have been, for the most part, met there has been a cultural shift towards a search for meaning motivated by intrinsic rewards: self-actualization and esteem. After the 1980's decade of conspicuous consumption, many adults have reevaluated what is of personal importance on a deeper level and have moved from status related consumption to seeking meaningful experiences.

Historically, the purpose and creation of art has evolved from purely ornamental and utilitarian objects to being dictated by religious and political symbolism, to the current status of freedom of self-expression and art for art's

sake (Dewey, 1980). Adult learners enjoy learning art techniques and seek

courses that will expand their abilities. Utilitarian and decorative arts continue to

be of interest to adult learners.

Leisure

Licere, the Latin root of leisure, means to be permitted. Leisure is defined

as "living in relative freedom from the external compulsive forces of one's culture

to act from internally compelling love in ways which are personally pleasing,

intuitively worthwhile, and provide a basis for faith" (Goodale & Godbey, 1988, p.

9). Leisure is additionally regarded "as the combination of free time and the

expectation of preferred experience" (Kleiber, 1999, p.3). General leisure

concepts refer to time away from work for hedonic pursuits. As the availability of

free time has increased, motivation, commitment levels, and financial investment

in leisure activities have increased, creating categories of casual and serious

leisure. Stebbins (1982) in his seminal work on serious leisure differentiates

between casual and serious leisure pursuits. Similarities in passion, self-

actualization, intellectual stimulation and motivation are shared by both groups.

How the individual spends free time, their financial commitment to leisure activity,

and the possibility of earning income from their leisure activity determines casual

or serious leisure status. Those who engage in serious leisure activities are

considered amateurs, hobbyists, and volunteers and find a distinct identity within

the activity. They create their own social worlds in which broad subcultures are

developed (Stebbins, 1992). Casual leisure participants are identified as

dabblers or dilatants, and lack strong commitment to an activity over time. The

central benefit of casual leisure identified by Stebbins (2001) is the hedonic

nature of the activity, making it more pleasurable than serious leisure activities.

Stebbins (2001) identified additional benefits associated with casual leisure as

"fostering creativity and serendipitous discovery, providing educative

entertainment or …value, affording re-generation/re-creation, developing and

maintaining interpersonal relationships, and contributing to participants' well-

being and quality of life" (Xiangyou & Yarnal, 2010, p. 165). Types of casual

leisure include passive entertainment, active entertainment, education for

entertainment, sensory stimulation, volunteering, relaxation, and play (Edwards &

Usher, 1997; Kelly, 1990; Stebbins, 1997). Three central elements of play were

identified by Kelly:

> 1. play generally refers to the activity of children or to a 'childlike' lightness of behaviour in adults;
> 2. play is expressive and intrinsic in motivation;
> 3. play involves a nonserious suspension of consequences, a temporary creation of its own world of meaning which often is a shadow of the 'real world". (Kelly, 1990, p. 28)

These elements identify the actions intrinsic in leisure activities that set them

apart from activities associated with work or obligation.

Research of all aspects of leisure as field of study has led to interesting

and important conclusions. Leisure has impacted our society on economic,

social, psychological, educational, environmental, and political levels. Participant

populations have been defined by age, social status, gender, and ability in

various research studies (Brightbill, 1961; Carpenter & Parr, 2005; Kleiber, 1999;

Morstain & Smart, 1974; Riley & Estes, 2002; Riley & Stanley, 2006; Stebbins,

1992; Wilkinson & Hansen, 2006).

Leisure as a general concept is not a recent development in society. Leisure is referred to in the Bible and by the ancient Greeks and Romans who emphasized sports, recreation, and the arts as important societal values, and free time for contemplation has been honored through the ages (Brightbill, 1961; Goodale, & Godbey, 1988). Prior to the 19th century, leisure was restricted to the wealthy and upper classes. The Industrial Revolution brought major societal changes for the working class. The mechanization of labor allowed more work to be completed in less time thus the opportunity for a shortened work schedule evolved (Lucas, 1998; Ravenscroft & Gilchrist, 2009). Henry Ford was the first factory owner to reduce the work schedule from nine to eight hours a day and close on Saturdays in 1926. He foresaw the allure of leisure driving as a way to increase automobile sales. The significance of Ford's innovation highlights the emergence of modern day leisure time for the middle class (Rybczynski, 1991). The science of human development has yielded research relating developmental stages to leisure motivation, creativity, and self-actualization (Gardner, 1990; Kleiber, 1999; Havighurst & Orr, 1960; Rogers, 1961, 1968). Kleiber's examination of the intersection of developmental psychology and leisure yielded four principal methods of interaction: derivative, adjustive, generative, and maladaptive. Maladaptive leisure experiences are those behaviors or relationships which may cause harm to the individual i.e. illegal drug use or gang membership. Derivative leisure activities instigated by changes in marital status, raising a family and physical ability shift over the life span and are viewed as temporary or transient interactions. Participants join activities relevant to their

employment, home life, or leisure interest during certain life stages, i.e.

membership in the Parent Teacher Association when their children are in school.

When faced with life's tragedies, adjustive leisure activities act as a distraction or

provide a therapeutic experience (Iso-Ahola, Jackson, & Dunn, 1994). Personal

transformation and growth require action accomplished through participation in

generative leisure. The context of generativity in mid-life shifts from activities that

generate personal growth to activities related to sharing what has been gained

through commitment and service. Leisure activities in this stage may be enjoyed

through volunteering, mentoring or participating in youth work.

Industry specific professional development and the opportunity for adults

to return to college for career change or advancement have been the main focus

of adult education. A shift in research emphasis from professional development

to recreation education is timely based on the increase in leisure interests. The

growth in leisure and recreation based learning between 1969 and 1975

increased by 75 percent. This growth may be attributed to social trends including

increased leisure time, the desire to excel at leisure activities and learn from

professionals rather than friends or family, and an increase in the numbers of

female participants due to the changes in the traditional roles of women (Cross,

1981). The lines between leisure and education continue to blur as the needs

and desires of adult learners shift over the lifespan (Edwards & Usher, 1997).

Recreational interests in general for the Baby Boomer segment of society require

understanding by practitioners thus enabling them to create appropriate services

and programs. Arts education, specifically, can be expanded to include personal

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and sociological meaning to "integrate arts into their everyday lives and help them find meaning in their world" (Lafferty, 2002, p. 34). Adult leisure motivation research has focused primarily on the institutional aspects of recreational programming. The focus on content aspects of leisure relevant to the adult participant will lead to the delivery of programs that are responsive to the values and desires of this unique population (Cochran, Stoll, & Kinziger, 2006). Classes and activities are offered through community organizations, churches, gyms, and private enterprises. Casual and informal leisure activities can be spontaneous activities with a specific goal, i.e. nature outings, games, fairs, and active or passive participation in sports.

A growth area in leisure activities for the elderly is in the arts. "Active and passive art experiences provide an individual with the benefits of discovery, stimulation and relaxation" (Riley & Stanley, 2006, p. 1). Active experiences include physically participating in a performance such as an amateur theater group or church choir, volunteering as a museum docent, or creating art objects by hand. Participants in art leisure activities are primarily motivated by the desire to learn or improve a skill and enjoy the social aspects of taking classes where they meet like-minded individuals. Passive activities include attending music, literary, and theater performances, viewing art in galleries and museums, and supporting the arts financially as a consumer. Roberson (2011) conducted a qualitative study on what motivates adults to visit an art museum as a leisure activity. Data were collected through one-on-one interviews with individuals as they left the museum. Results indicated that "Leisure-based learning is an

intellectual hobby which when pursued most effectively, rests on two processes: acquisition of knowledge, and reflection on the meaning of that knowledge for self, others, and the larger community" (p. 78). Visitors to art galleries were surveyed by Slater (2007) using the Leisure Motivation Scale.

Intrinsic and extrinsic rewards have been identified as motivating factors for leisure participants in general. Motivation is defined as "how dispositions lead to action through the interaction of biological, learned and cognitive processes" (Franken, 1994, p. 19). Weissinger and Bandolos (1995) developed a motivation scale to measure intrinsic motivation in leisure identifying four components of intrinsic leisure motivation. These four components combined add to the psychological well-being of the individual. Self-determination reflects the individual's desire to be in control of their learning and leisure pursuits. Participation in chosen leisure activities is rewarded by increased competence including skill development, ability, and feedback. The commitment level made to leisure is indicative of the value perceived through participation. Those with high intrinsic motivation tend to participate in activities that will challenge their current abilities.

Beard and Ragheb (1983) based The Leisure Motivation Scale on the foundational work of Maslow (1970), who first conceptualized the four prime domains of motivation: intellectual, social, competence-mastery, and stimulus avoidance factors. The LMS was developed "to assess the extent to which participants are motivated to engage in leisure activities" (p. 225). Learning and exploring, developing interpersonal relationships, mastering a physical activity,

and a reprieve from daily obligations are strong motivating factors identified in leisure motivation research. The survey has been used in additional leisure motivation and satisfaction studies, which is why it was chosen for this study (Ashton-Shaeffer & Constant, 2005; Beard & Ragheb (1983); Murray, 2009; Ryan & Glendon, 1998).

Ashton-Shaffer and Constant (2005) used the LMS to survey a specific group of older adults (ages 60-85) who pursue gardening as a leisure activity. The sample included 499 volunteers involved with the Psychology Department's Aging and Cognition Lab at the University of North Carolina. Responses from 303 participants identified the six factors listed in Table 2. Demographic results (Table 3) that varied from other studies were health and living situation: 83.3% described themselves as in good or excellent health and 63.3% indicated that they live with a spouse. A T-test and ANOVA were conducted to analyze the results.

The seminal research in measuring leisure motivation by Beard and Ragheb (1983) led to the development of the LMS. To develop the scale, 150 statements were selected based on an extensive review of literature. After a critical analysis by peers and 28 students, 103 statements were selected and pilot tested on 174 students. A PCA was conducted using a varimax rotation resulting in the four factors. Based on the pilot test results, 48 statements were selected for the instrument and 32 statements for the shortened version of instrument. The instrument was distributed to 1205 individuals employed in the public sector. Results are compared to other studies in Table 2 and Table 3.

A study of home brewing and serious leisure (Murray, 2009) was conducted to identify motivation and satisfaction levels of participants. LMS factors were identified through surveying 25,000 members of the Home Brewers Association yielding 4,207 usable responses. Murray's research revealed four factors (Table 2) and participants self-identified as primarily 35-49 year old males (95.1%) which greatly differed from other studies. The Principal Component Analysis method was used to analyze the results.

Ryan and Glendon (1998) applied the LMS, gap analysis, and multi-attribute studies to determine the motivational factors of tourists. The scale was tested using Exploratory Factor Analysis. The results revealed four factors (see Table 2) which explained 66.7% of the variance. Demographic information was not broken out i.e., social relaxers were in the age range of 36 to 65 making up one percent of the population. The demographics in this study cannot be compared to the other studies.

Four factors held true in four of the five studies. The gardening study, which included a health and relationship oriented study of older adults, revealed 6 factors. The tourism study, which did not provide specific demographic information, reported that the majority of participants were young families. The factors were consistent thus validating the scale. The total scores for Cronbach's Alpha indicate that four of the five studies exceeded the 0.80 benchmark (Table 4) indicating strong reliability.

Table 2

Factor Comparisons Between Studies

Factors				
Art Classes	Gardening	Home Brewing	Leisure	Tourism
Social	Intellectual	Intellectual	Intellectual	Social
Intellectual	Stimulus-Avoidance	Social	Social	Relaxation
Competence	Friendship Building	Competence	Competence	Intellectual
Leisure	Social Interaction	Stimulus-Avoidance	Stimulus-Avoidance	Competence
	Physical Fitness			
	Skill Development			

Table 3

Demographic Comparisons Between Studies

Study Comparisons	% Female	Age	Income	Education Level
Art Classes	86.60	53.7% 50-64	21.6%: $100-145K	76.1%: BS+
Gardening	56.90	23%: 70-74	23%: $35 – 49K	74.1%: BS+
Home Brewing	4.40	41.5%: 35-49	25.6%: $100-145K	71.7%: BS+
Leisure	59.00	38%; 25-49	23%: 10-20K	57%: BS+
Tourism Research	NA	NA	NA	NA

Table 4

Cronbach's Alpha Comparisons Between Studies

	Art Classes	Gardening	Home Brewing	Leisure	Tourism
Total Alpha Results	0.85	0.92	0.91	0.90	0.69

Additional studies confirm that once basic needs for survival are met; food, clothing, and shelter, people seek self-fulfillment and an improved quality of life (Merriam & Brockett, 1987; Candy, 1997; Csikszentmihalyi, 1996; Deci & Ryan, 1985; Maslow 1970). Quality of life is improved through participation in leisure activities (Nichols & Bradshaw, 2004; Van Hook, 2008). Building additional skills

and knowledge, building social relationships, and feeling positive emotions contribute to quality of life (Broughton & Beggs, 2006; Brajsa-Zganec; 2010, Maslow, 1970).

Leisure has been present in societies as a means of recreation and contemplation since ancient times. Societal changes brought about by the Industrial Revolution introduced a shorter work week allowing free time for leisure pursuits (Brightbill, 1961). Although free time has increased, not all free time is relegated to leisure activities but includes meeting basic needs and obligations. Parker (1983) has categorized time away from remunerative work into four dimensions;

1. Peripheral time: time spent engaging in peripheral work activities such as grooming and commuting.

2. Fundamental existence: activities required to maintain physical health to include eating and sleeping.

3. Non-work: this area clouds the lines between work and leisure depending on the participant's view of the activity. Examples include gardening, pet care, and family obligations.

4. Pure leisure: individuals' choice of pleasurable activity, actual free time.

Self-directed learners seized opportunities for personal growth and development and participated in leisure activities for intrinsic and extrinsic rewards. Leisure participants are motivated by mastery of a skill, social interaction, and time away from obligations.

The economic benefit to U.S. society gained from leisure activity generated income was assessed at $2.4 trillion, according to Miller and Associates (2009). The arts, entertainment, sports, exercise, dining and tourism, and hobbies contribute to approximately one fifth of the economy. The direct and indirect dollars spent on leisure activities indicate the importance of fun and recreation to U.S. citizens. Tourism is a major source of income from which the taxes help fund a variety of social services. Dollars spent on sports, for example, range from the purchase of event tickets to equipment for personal use in addition to the ancillary costs of memorabilia, travel, transportation, food and beverages. Patrons of the arts attend performances, events, and participate in classes requiring the purchase of materials. The leisure economy provides employment, a strong tax base, and economic growth (Johnson, 2006; Rabin & Hedberg, 2011; Roberts, 2011; Stebbins, 1997). The changing dynamics of the workplace, technological advances, and additional free time for retiring Baby Boomers provide rich opportunities for future leisure research.

Motivation

Motivation of adult learners has been studied employing qualitative, quantitative, and mixed methods of research from philosophical and psychological perspectives. A brief overview of contributors (Ahl, 2006; Cross, 1981; Houle, 1961; Maslow, 1970; Morstain & Smart, 1974) provides the basis from which current trends have evolved with an emphasis on theories of psychology based behavior. Motivation is commonly understood to be the

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driving force that inspires humans to act; it is a concept that explains why people think and behave as they do (Weiner, 1986).

Maslow's seminal work (1970) provided the foundational research on which he based the hierarchy of human needs. Five levels of motivation for human need fulfillment were identified as indicated in Figure 2. Physiological needs are those driven by the basic need of homoeostasis, or what is needed to maintain a healthy human physiological system plus nourishment to adequately fulfill nutritional needs to keep the system in balance. Once this basic need is fulfilled, safety, social validation and self-esteem are pursued as humans enter more sophisticated levels of development. Self-actualization, or the creativity need, is considered the highest level of developmental achievement. Individuals having reached this level are socially well-adjusted and have reached a high level of satisfaction in life (Maslow, 1970). An in-depth review of self-actualization is explored in the review of literature section.

Self-

Actualization

Self Esteem

Social Validation

Safety

Physiological
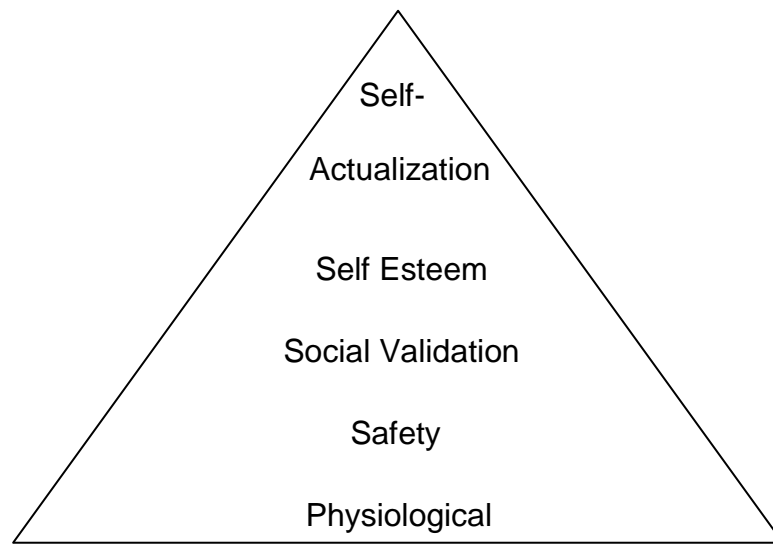
Source: Maslow (1970

Figure 2. Maslow's Hierarchy of Human Needs

The source of motivation in humans is derived from two distinct areas:
intrinsic motivation and extrinsic motivation. While generally accepted definitions
explain intrinsic motivation as activities influenced from within and external
motivation as those activities influenced by external factors, the complex
relationship between the two constructs has not been clearly defined (Deci &
Ryan, 1985; Flora, 2004; Sansone & Harackiewicz, 2000). Lafferty (2002) poses
the question: "are values associated with education and human development in
the arts the driving goal, intrinsic value, or is art strictly the means for other types
of experience… of extrinsic value?" (p. 35). Activities may be defined in terms of
substance or structure. Goals of the activity depend on the on the interest and
experience of the participant. The overlap between intrinsic and extrinsic
motivation creates blurred lines of motivation as well. Extrinsic motivation may

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be based on two definitions: "(1) when motivation is based on something extrinsic to the activity and (2) when motivation is based on something extrinsic to the person" (Sansone & Harackiewicz, 2000, p. 445).
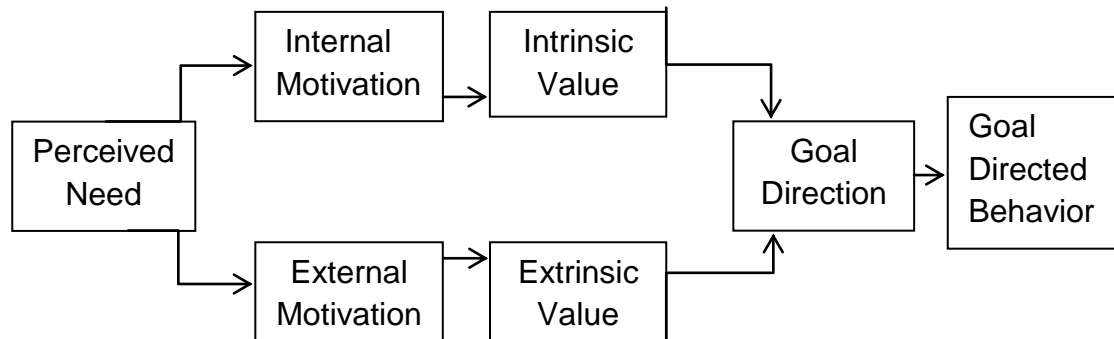
The motivation to participate in a leisure activity is influenced by social and behavioral conditions. Participants may draw from within (intrinsic motivation), acting from a perspective of self-satisfaction in which the participation is its own reward. Others enjoy social acknowledgement for their participation (extrinsic motivation) and are motivated by social recognition, awards or prizes. Weissinger and Bandolos (1995) developed a qualitative survey instrument to measure intrinsic motivation in leisure based on individual differences. Four components considered to be character traits possessed by highly intrinsically motivated individuals were identified:

- Self-determination: demonstrated by a desire to feel in control over leisure activities and an awareness of their internal needs.
- Competence: participants desire feedback relating to skill and ability
- Commitment: participants value and are strongly engaged in their leisure activities.
- Challenge: high intrinsic motivation involves the joy of learning as stretching one's limits and slightly exceeding their skills (p. 4).

These behavioral dispositions revealed individual's dedication to leisure and the psychological value attached to their chosen activities. Larsen, Diener, and Emmons (1986) conducted extensive research on the affect intensity using the Affect Intensity Measure to determine individual's levels of intensity towards

every day activities. Individuals possessing higher personality affect are more

likely to participate in leisure activities (Figure 3).

```
                ┌──────────┐      ┌──────────┐
                │ Internal │      │Intrinsic │
            ┌──→│Motivation│ ──→  │  Value   │ ─┐
┌──────────┐│   └──────────┘      └──────────┘  │    ┌──────────┐   ┌──────────┐
│Perceived ││                                    ↓   │   Goal   │   │   Goal   │
│  Need    │┤                                        │Direction │──→│ Directed │
└──────────┘│   ┌──────────┐      ┌──────────┐       │          │   │ Behavior │
            └──→│ External │ ──→  │Extrinsic │ ─→    └──────────┘   └──────────┘
                │Motivation│      │  Value   │   ↑
                └──────────┘      └──────────┘
```

Source: Larsen, et al., 1986 (Larsen, Diener, & Emmons, 1996)

Figure 3. Motivation Schema

Major incentives for adult learning have been identified through four basic

research design method designs: hypothesis testing, survey questioning,

statistical analysis of motivational scales and in-depth interviews. While each of

these methods has revealed partial information, a valid scale for motivation does

not exist when assessing the behavior of the adult learner. Their needs and

desires are in flux depending on life circumstances, finances, interests, and

reasons for learning as they progress through the stages of their lives (Cross,

1981).

Houle (1961) conducted the first significant study to determine the

motivational orientation of learners. Though extensive research, employing in-

depth interview techniques, Houle identified three subgroups: goal-oriented,

activity-oriented, and learning-oriented learners. Goal-oriented learners are

motivated to gain specific knowledge or a skill that enables them to perform a

specific task. Learning foreign language phrases before taking a trip, taking an instructional class on how to use a new camera, and developing a new cooking technique exemplify concrete objectives. Those engaged in activity-oriented learning participate in education for secondary reasons. Rather than attending a class to learn, they attend as an escape or social outlet. The third subgroup encompasses those who learn simply for the love of learning. Learning-oriented learners are motivated by the quest for knowledge and are often avid readers and seek opportunities for furthering their own intelligence. Cross (1981) identifies Houle's typology as the most influential motivational study.

Morstain and Smart (1974) conducted extensive research using the Educational Participation Scale (EPS) in which six factors were identified in determining motivating factors for adult learners:

1. Social relationships: develop new friendships and personal associations, meet members of the opposite sex

2. External expectation: seek instruction or recommendations from a from a formal authority

3. Social welfare: develop ability to engage in community service

4. Professional advancement: retain a competitive edge in the workplace, advancement and higher job status

5. Escape/stimulation: enjoy a break in the routine or relief from boredom

6. Cognitive interest: goal of lifelong learners to increase their knowledge

Their research approaches differentiated from Houle's in that Houle analyzed criteria to classify people into one of three groups, while classifying reasons for participation was the impetus for the research conducted by Morstain and Smart (1974).

Complex factors are involved when determining various motivational influences. Wilkinson and Hansen (2006) conducted a research study which examined the relationship between personality and leisure interests. Factors such as positive mood and attitude increase the likeliness to engage in leisure activities. Those who participated experienced a decrease in depression and anxiety. Additional studies have shown the positive effects of leisure participation in the arts on one's general well-being (Brajsa-Zganec, Merkas & Sverko, 2010; Edwards & Usher, 1997; Richards, 2007; Wyszomirski, 2004). Seminally, a descriptive analysis limited to adult non-credit studio art programs in Honolulu, Hawaii, was conducted by Au (1990). This study advances the work of Au by incorporating current research and the inclusion of a quantitative instrument to better understand what motivates adults to engage in non-credit art classes.

<div align="center">Self-Actualization</div>

Self-actualization marks a philosophical and behavioral transition for each individual that leaves researchers in a quandary over identifying specific characteristics or levels. Maslow (1970) identified self-actualization as the highest level in his hierarchy of human needs as presented in the previous section on motivation. Once basic needs such as food, clothing, shelter, and

social recognition are met, individuals have the ability to achieve a higher level of

existence through self-actualization. "Living at the higher need level means

greater biological efficiency, greater longevity, less disease, better sleep,

appetite, etc." (p. 98). Self-actualized adults demonstrate a higher probability to

live more rewarding lives because of their ability to value their experiences on a

deeper philosophical level than those who have not had the ability or opportunity

to transcend beyond living to meet basic survival needs. Maslow identified

attributes of self-actualized individuals to include "acceptance of self and others;

spontaneity and naturalness; autonomy and independence; freshness of

perception; genuineness in relationships with others; creativity; positive self-

concept..." (Candy, 1991, p. 49). Additionally, a key element is involvement in a

greater cause. Self-actualized people have "developed to the point of utilizing

their full potentials in an integrated and unconflicted way" (Deci & Ryan, 1985, p.

164). When describing the need for self-actualization, Maslow uses the artistic

process as an example: "A musician must make music, and artist must paint, a

poet must write, if he is to be ultimately at peace with himself" (p. 46). Maslow's

theory of the hierarchy of human needs has become widely accepted. Carl

Rogers (1969), the renowned psychologist responsible for the development of

client-centered therapy, equated the "hypothetical end-point of therapy" (p. 290)

to the emotional level of Maslow's self-actualizing level in human behavior.

As humans progress through the life span, aspects of self-actualization

may occur in various stages based on developmental tasks identified by

Havighurst and Orr (1960), and Erikson (1982). "Applying Erikson's theory to

leisure, the life stage of individuals and the crises they face would likely affect the leisure behavior and activity of adults, and perhaps even influence the meaning of these activities" (Janke, Carpenter, Payne, & Stockard, 2010, p. 53). While not specifically age related, each stage optimally creates opportunities for growth. Self-actualization is considered to be nonnormative development in that "it unfolds in response to growth needs such as epistemic curiosity (the need for knowledge) rather than deficiency needs such as hunger or insecurity" (Kleiber, 1999, p. 21). Intrinsic motivation is what drives these growth needs. Research indicated that in addition to developing creative thinking skills, fostering creativity in a university class environment provided students with the potential to increase their readiness to learn, efficacy, and self-identity. Enhancing these abilities led to feelings of being valued, bringing individuals closer to self-actualization (Rinberg, Dow & Plucker, 2010). A broader interpretation identifies a self-actualized person "as transforming or having transformed into a fuller realization of humanity's potential as a species" (Van Hook, 2008, p.21).

Creativity of the self-actualized person (Maslow, 1970; Rogers, 1969) is manifested in in a number of ways in addition to artistic expression. The broader concept of how perception of the environment is experienced on a creative level is judged by the level of enthusiasm. A positive, joyful approach to life and expressing creativity through ordinary acts best describes this concept. Identifying rewards of participation of adult education beyond the practical aspects of skill or job enhancement, "the andragogical model predicates that the

more potent motivators are internal self-esteem, recognition, better quality of life, greater self-confidence, self-actualization, and the like" (Knowles, 1984, p.12).

Summary

To lay a strong foundation for the research, it was necessary to review literature in the areas of adult education, andragogy and self-directed learning, art education, creativity, motivation, leisure, and self-actualization. An overview of each topic including the key influencers as well as contemporary researchers provided the information necessary to unify these concepts. Adult learners represent a special segment of society; highly motivated, self-actualized, creative, and curious individuals. Adult learners enjoy learning as a leisure activity. Knowles' concept of andragogy demonstrated how adults create their own learning paths and take responsibility for their own learning. The following chapter will introduce and explain the methods used to conduct this research.

Chapter 3

Methods

Introduction

The methods chapter describes the research design used to conduct this study of leisure motivation for adult learners to participate in non-credit studio art classes. The Leisure Motivation Scale (Beard & Ragheb, 1983) was used to identify factors influencing the motivation and satisfaction of the participants. Topics in this chapter include methods, data analysis, sample, and summary.

Purpose of the Study

The purpose of this study was to examine the motivation and satisfaction of adult learners who participated in non-credit studio art classes. This study used the Leisure Motivation Scale (Beard & Ragheb, 1983) to determine factors that motivated enrollment and levels of satisfaction among the adult learners.

Research Questions

The following research questions were used in this study:

1: What factors motivated enrollment in non-credit art classes for adult learners?

2: Which motivation factors predict satisfaction levels of adult learners in a non-credit art class?

Sample

Adult learners who participated in non-credit studio art classes conducted in Auburn and Montgomery, Alabama were identified as the target population (a total of 502). Students who had attended a class during the past three years were invited to participate in this study. Adults were defined as individuals over the age of 19, as prescribed by Alabama state law. Three organizations that offer non-credit art classes to adults; Jan Dempsey Community Arts Center, Montgomery Museum of Fine Art, and the Office of Professional and Continuing Education at Auburn University were contacted and agreed to invite their current and former students to participate in the study. They were not able to provide specific information on enrollment numbers for each class therefore the percentage of the response rate per class cannot be determined. At Auburn University, for example, of the 2814 adults enrolled between January 2008 and May 2011, 386 students participated in studio art classes or 13.75 percent (data provided by the Office of Professional and Continuing Education, 2011).

Adult learners represent a unique segment of the population. According to the 2009 US Census report 21 percent of the population of 211.6 million adults participated in personal interest courses in the United States. The population of the Auburn/Opelika, Alabama area is approximately 140,000. Continuing education courses at the Auburn University Office of Continuing and Professional Education reported 2814 students attending community courses in general, 386 registered in art classes over a three year period, which was .28 percent of the population.

Instrument

The survey instrument, Leisure Motivation Scale (LMS), was initially developed by Beard and Rahgeb (1983) for research in the field of leisure studies. The survey has been used in of studies regarding: gardening (Ashton-Shaeffer & Constant, 2005), serious leisure in home brewing (Murray, 2009), and tourism research (Ryan & Glendon, 1998). The LMS is based on the foundational work of Maslow (1970), who first conceptualized the four prime domains of motivation used by Beard and Ragheb (1983). Leisure activity cannot be fully understood without first identifying what drives those who pursue the activity to engage in it in the first place. The LMS was designed to identify the domains within leisure motivation and develop an instrument to measure them. The shortened version of the scale was adapted for this study, using a five point Likert scale. The LMS consists of 32 statements. This scale was evaluated and 24 statements were determined to be the most relevant to measure leisure motivation for non-credit studio art classes. One open ended question was included to determine if any new information not captured in the adapted LMS might reveal domains and variables that contributed to participation in activity. The absence of any new information serves as an additional internal validity check and indicates that the survey instrument accurately reflects the factors that influence participation. The only changes to the scale consisted of adding a title and the word "art" was added to questions 17, 18, 26, and 27, and "artistic" to question 19 to add clarity to the statements (see Appendix D).

The LMS identifies four domains (Beard & Ragheb, 1983):

1. Intellectual – This includes the dimensions of learning, exploring, discoveries, creating, and imagining.

2. Social – This includes the dimensions of the need for friendship, interpersonal relationships, and self-esteem from others.

3. Competence-Mastery – This includes the dimensions of achievement, mastery, challenge, and competition.

4. Stimulus-Avoidance – This includes the dimensions of calming conditions, stress reduction, and relaxation.

The survey questions are divided by domain categories: Intellectual: questions one through eight; Social, questions nine through sixteen, Competence-Mastery, seventeen through twenty; and Leisure, or Stimulus-Avoidance, twenty-one through twenty-four. The questions are included in Appendix D. This scale has been found to be accurate when tested in other studies as described in Chapter 2 (Ashton-Shaffer & Constant, 2005; Murray, 2009; Ryan & Glendon, 1998). Demographic information was solicited, as was a self-identification rating of future behavioral intention and overall satisfaction. The instrument consisted of a mix of ordinal (demographics) and continuous (scales and reason/intentions) measures. The LMS scores ranged from one (strongly agree) to five (strongly disagree). Analytical methods used included; means testing, standard deviation, reliability testing, and exploratory factor

analysis. These procedures offered the support necessary to answer the

research questions from which conclusions and recommendations can be

drawn.

Methods

Administrators at the Montgomery Museum of Fine Art (MMFA), Jan

Dempsey Arts Center in Auburn (JDAC), and the Auburn University Office of

Professional and Continuing Education (OPCE) were contacted by the

researcher and requested to distribute a survey via email to non-credit studio art

class adult participants who attended from January 2008 through May 2011.

Permission was requested from and granted by the Internal Review Board (IRB)

to conduct this study on human subjects (see Appendix A). The researcher and

supervising faculty completed the Collaborative Institutional Training Initiative

(CITI) program. Auburn University Office of Human Subjects Research reviewed

and approved the study prior to administration, examining the study construct,

survey instrument, supporting literature, and potential for harm (Appendix A).

The instrument was administered directly by the researcher or the organization

and its agents, collected by an independent third party on-line company, then

transformed into statistical data for analysis by the researcher. The participants'

anonymity had been protected throughout.

The organizations were prompted to send out a reminder email four weeks

prior to the survey closing deadline to solicit the greatest possible response. All

the responses were collected and stored on the website hosting the instrument.

When the survey closed, the data was exported to a spreadsheet generated from Excel software and then transferred again to the SPSS 17.0 statistical package where the desired analyses were run.

Upon the approval of the IRB, the above agencies agreed to either provide the researcher with participant email addresses, or send the survey request email through their own database. Each agency received a specific email relevant to the process. OPCE provided the researcher with an email database of 386 participants. JDAC does not maintain a database of participants therefore provided a list of art eight instructors. Each instructor was contacted via email and asked to forward the survey to their students. Three of the eight instructors worked with adult students and agreed to email the survey to an estimated 12 students each, 502 in total. In effect, this was a snowball sample. The MMFA was concerned about privacy and preferred to send emails directly to 80 participants (see Appendix B). The questionnaire was designed to capture demographic information and collect information to enable the analysis of motivation and future behavioral intentions. The on-line survey was administered via email over a six week period beginning on September 6, 2011 and ending on October 18, 2011. Of the original solicitation, 138 individuals responded to the on-line survey representing an approximate 28 percent return. Upon closer examination four of these surveys were deemed unusable due to the level of incompletion; resulting in 134 usable surveys with a 26.7 percent return rate. The survey was deemed unusable if less than half the questions were unanswered or if the majority of the specific scale questions were left blank. The

high rate of return of acceptably completed surveys (96 percent) offered an early

indication of the depth of identification adult art learners hold for the activity. A

26.7 percent participation rate meets the minimum of five to one ratio of subjects

to variables (Tabachnick & Fidel, 2007). The survey instrument did not include a

question asking to identify the location of the class; therefore, it was not possible

to determine a total response rate for each location. It is possible that students

may have received more than one invitation to participate but unlikely that they

would answer the same survey twice. To augment the above narrative, the

timeline for data collection steps used in this study has been provided in Table 5.

Table 5

Method Activity Timeline

Date	Activity
7/11	1. Adapt existing survey
7/11	2. Seek committee approval- make necessary adjustments
7/11	3. Solicit permission from agencies to distribute survey on-line (pending IRB approval)
7/11	4. Submit to IRB for approval- make necessary adjustments
8/11	5. Create survey in a secure third party survey site
8/11	6. Communicate approvals to agencies distributing the survey
8/11	7. Create email introduction appropriate to agencies
9/11	8. Send email to agency requesting distribution to email list
9/11	9. Indicate in the email that the survey will be available for six weeks with a reminder email arriving in two weeks
9/11	10. Indicate that all responses are anonymous and confidential. The secure third party survey site does not gather IP addresses or store information.
9/11	11. Create reminder email content.
9/11	12. Remind agencies that a reminder email will be sent in two weeks.
9/11	13. Send reminder email in two weeks
10/11	14. Download survey data into EXCEL spreadsheet
10/11	15. Close survey
11/11	16. Transfer data into social science statistical software program
11/11	17. Clean data: eliminate questions with less than 50 percent responses
11/11	18. Check for normal distribution and linear relationship
11/11	19. Run data

Data Analysis

Factor analysis is frequently used in social science research. It differs from other statistical measures in that it does not measure differences between dependent and independent variables, but the patterns of relationships among dependent variables based on groupings of independent variables. The purpose of a factor analysis is to reduce the number of variables and identify relevant groupings. Groupings, or inferred independent variables, are identified as factors

by which the dependent variables can be categorized. This allows for the simplest solution, or parsimony, in managing the data (Darlington, 1997).

The research data collected was entered into social science statistical software program and an exploratory factor analysis was conducted using principle component analysis (PCA). Beard and Ragheb (1983) identified four factors in the LMS thus the decision was made to accept these four factors as a priori assumptions and force a four solution. According to Tabachnick and Fidel (2007), the use of PCA provides an empirical study of the data set. Stevens (2002) described this method as one that avoids factor indeterminacy and is psychometrically sound. Specific demographic identifiers were collected: gender, age, occupation, income level, education level, and number of classes taken. This information was gathered in order to conduct an ANOVA analysis within the sample group to test for differences and statistical significance. Due to the homogeneity of the group, there was no statistical difference between the groups. A one-way within-subject ANOVA of the four scale dimensions was conducted to determine the strongest motivating factor. A standard multiple regression was then conducted between motivation factors and the total satisfaction score to determine which motivation variables best predict satisfaction levels derived from participation.

To simplify the data structure, the varimax rotation was selected for its capability of producing results that identify uncorrelated factors. Loading tables were examined for clean factor structures: double loaded, low loading, and

freestanding factors were eliminated to provide the best fit (Costello & Osbourne, 2005).

Cronbach's alpha, or coefficient alpha, measures internal consistency of survey question responses by "correlating the score for each item with the total score for each individual, and comparing that to the variability present for all individual item scores" (Salkind, 2008, p. 107). Consistency is demonstrated by high values, > 0.7 is acceptable in social science research. Favorable factor analysis results will support the internal validity of the survey instrument. Based on the findings of Tabachnick and Fidel (2007) the following assumptions must be met to validate the factor analysis:

1. Data must be normally distributed, linear, and have inter-item correlation.

2. A minimum ratio of five respondents to one variable to attain factorability.

3. The factor solution should account for at least 50 percent of the variance.

4. Bartlett's test of sphericity (factorability of the correlation matrix) should obtain an alpha of .05 or smaller. A minimum of .6 must be met when measuring sample adequacy (Kaiser-Meyer-Olkin Test).

5. The minimum standard of .4 is accepted for commonalities (Stevens, 2002).

Motivation was determined through responses to the online survey instrument. The variables representing motivation stimuli were presented in the survey to identify motivating factors. (Appendix D). The demographic categories of age, gender, income, education, and occupation were analyzed to identify who specifically participates in non-credit studio art classes. Satisfaction levels were

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examined using two different methods. Survey responses to questions 26-28

and 35-37 of the survey (Appendix D) were analyzed based on responses. A

standard, backward, multiple regression was conducted on the transformed

variable Totsat as the dependent variable and the four dimensions as the

independent variable to identify the strongest predictors of satisfaction.

Summary

Data was collected through an on-line survey and results were analyzed

using an exploratory factor analysis. This chapter provided a description of the

research undertaken and the measures and methods used to obtain the data.

The sample group, data collection, and research tools used were described as

well. The data analysis and research results will be presented in Chapter 4.

Chapter 4

Findings

Introduction

This chapter presents the results of the survey findings and is organized into three sections: discussion of the adapted Leisure Motivation Scale results, demographics, and satisfaction.

Purpose of the Study

The purpose of this study was to examine the motivation and satisfaction of adult learners who participated in non-credit studio art classes. This study used the Leisure Motivation Scale (Beard & Ragheb, 1983) to determine factors that motivated enrollment and levels of satisfaction among the adult learners.

Research questions

The following research questions were used in this study:

1: What factors motivated enrollment in non-credit art classes for adult learners?

2: Which motivation factors predict satisfaction levels of adult learners in a non-credit art class?

Demographic Results

Implementing a quasi-experimental design, the population was selected to participate in this survey based on their participation in non-credit studio art

classes. Adult learners, age 19 or older, who participated in all visual arts classes offered at the Montgomery Museum of Fine Art, Auburn University Office of Professional and Continuing Education, and the Jan Dempsey Arts Center from January, 2008 to May, 2011 were invited to complete the survey via email. Course subjects offered included watercolor, acrylic, encaustic, and oil painting, drawing, ceramics, photography, calligraphy, jewelry making, stained glass, and sculpture.

Demographic information collected was age, gender, income level, education level, and occupation (See Table 6). Occupation categories were modified from the U.S. Bureau of Labor Statistics Standard Occupational Classification and Coding Structure (2010) to include: management, professional, administrative, service, sales, labor, technical, and military. An overview of the demographics identifies the typical respondent as middle aged (53.7%), with an income over $55,000 (54.1%), having earned a bachelor's degree or higher (76.1%), in a professional occupation (49.3%), and female (86.6%).

Table 6

Demographic Results

Frequency of Ages	N	%	Frequency of Gender	N	%
<21	0	0	Male	16	11.9
21-25	3	2.2	Female	116	86.6
26-34	10	7.5	Missing*	2	1.5
35-49	17	12.7	**Total**	**134**	**100**
50-64	72	53.7			
65-79	25	18.7			
>80	3	2.2			
Missing*	4	3.0			
Total	**134**	**100**			

Annual Family Income (Thousands)	N	%	Education Level	N	%
<25	8	6.0	Some High School	1	.7
25-39	13	9.7	High School Grad	2	1.5
40-54	12	9.0	Voc/tech	3	2.2
55-75	20	14.9	Some College	19	14.2
76-99	18	13.4	Associate's Degree	5	3.7
100-145	29	21.6	Bachelor's Degree	42	31.3
>145	19	14.2	Master's Degree	39	29.1
Missing*	15	11.2	Ph.D.	21	15.7
Total	**134**	**100**	Missing*	2	1.5
			Total	**134**	**100**

Occupation	N	%
Management	10	7.5
Professional	66	49.3
Administrative	24	17.9
Service	9	6.7
Sales	2	1.5
Technical	4	3.0
Military	1	.7
Missing*	18	13.4
Total	**134**	**100**

Class Participation

Survey participants were asked to fill in the number of classes they have
taken in the past three years. The majority of adult students registered for
between one and three classes (81 percent). The remaining students
participated in four to 20 classes, with 20 being the outlier seen in Table 7.

Table 7

Number of Classes Taken

Number of classes	Number of people who took # of classes	Total classes taken	%
1	43	43	35%
2	28	56	23%
3	29	87	23%
4	9	36	
5	2	10	
6	1	6	
7	2	14	
8	3	24	
10	2	20	
11	2	22	
12	1	12	
20	1	20	
	123	350	81%

Satisfaction

The survey was distributed in September of 2011. Participants were
asked if they are currently enrolled, plan to enroll within the year, and if they
would recommend participating to others. Of 134, 28 indicated that they were
currently enrolled and 77 indicated their likelihood to continue. The low number

of currently enrolled may be affected by course scheduling. Table 8 specified

that the overwhelming majority, 96 percent, would recommend participating in

non-credit studio art classes.

Table 8

Enrollment

Enrollment	Yes	No
Currently Enrolled	28	106
Likelihood to Continue	77	22
Likelihood to Recommend	128	5

The majority of participants selected agree or strongly agree to indicate

their level of satisfaction based on their participation totaling 94.7 percent. Table

9 indicates the participants' levels of overall satisfaction with course outcome.

Table 9

Overall Satisfaction

Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree	
n	%	n	%	n	%	n	%	n	%
70	52.2	57	42.5	3	2.3	3	2.2	1	.4

One open-ended question (# 38) was included to capture any additional

comments. Comments by survey participants did not reveal additional factors.

Comments affirmed positive experiences and enjoyment in the activity and

support the instrument domains. The following four comments were selected as

a representation of several similar comments to avoid duplications. Each comment relates to one of the four factors:

Intellectual: "I have the need to be active and learning at all times."

Competence-Mastery: "Level of skill increases, product reviews are gained. Art is learned over a lifetime, not in a few years in college."

Social: "…had fun with a friend."

Leisure: "The creative atmosphere in these classes provides an emotionally rewarding counterpoint to my daily work with its frustrations."

Survey Response

The survey was distributed to 502 non-credit studio art class participants who attended classes offered in Auburn and Montgomery, Alabama, from January, 2008 to May, 2011. During the two month period in which the survey was available on a secure online survey site, 138 responses were collected. A review of the data concluded that of 138 responses, four were discarded because they were incomplete. This yielded a response rate of close to 27 percent. Table 10 reveals the results of the survey based on the five point Likert scale. The Likert scale selections were: 1: strongly agree, 2: agree, 3: neutral, 4: disagree, and 5: strongly disagree. The descriptive statistics for the four factors were:

Table 10

Survey Results

Descriptive Statistics	Mean	SD	Skew
Intellectual			
1. to learn about things around me.	2.2077	.90388	.279
2. to satisfy my curiosity.	2.0611	.85715	.403
3. to explore new ideas.	1.5076	.65959	1.106
4. to learn about myself.	2.5547	1.07812	.201
5. to expand my knowledge.	1.4286	.55440	.829
6. to discover new things.	1.5530	.69143	1.284
7. to be creative.	1.3383	.54893	1.650
8. to use my imagination.	1.4887	.72422	1.498
Social			
9. to build friendships with others.	2.5385	.94953	-.002
10. to interact with others.	2.1429	.95460	.611
11. to develop friendships.	2.5188	.90119	.038
12. to meet new and different people.	2.5000	1.00580	.255
13. to reveal my thoughts, feelings, skills to others.	3.0763	1.01994	-.155
14. to be socially confident and skillful.	3.0000	1.01527	-.045
15. to gain a feeling of belonging.	3.1450	1.08926	-.184
16. to gain others respect.	3.3256	1.00127	-.125
Competence-Mastery			
17. to be good at creating art.	1.7308	.84255	1.336
18. to improve my skill and ability in creating art.	1.2687	.50804	1.731
19. to develop artistic skills and abilities.	1.1591	.67198	1.242
Leisure			
20. to be active.	2.2326	.93968	.665
21. to slow down.	3.2901	1.02648	-.306
22. to relax physically.	2.9697	1.06247	-.055
23. to relax mentally.	2.6565	1.07253	.307
24. to relieve stress and tension.	2.6846	1.01946	.312
Total Satisfaction Score	6.4925	1.91451	.209

Factor Analysis

Data collected from 134 responses were analyzed in a statistical analysis

software system (SPSS 17.0) using the exploratory factor analysis technique of

Principle Component Analysis. "Factor analysis is a procedure for investigating

the possibility that a large number of variables have a small number of factors in common which account for their intercorrelations" (Miller, 1977, p. 195). The goal of the factor analysis is to find the simplest solution using the fewest factors to explain the greatest percentage of the variance.

Using SPSS version 17.0, a factor analysis using the Principal Component Analysis (PCA) was run on the 24 scale items that address motivation to engage in leisure activities. A four-factor solution was forced based on the a priori assumptions generated by the work of Beard and Ragheb (1983). In the initial analysis of the data, the results identified problems with Q20 in that it did not meet the .4 minimum for commonalities. After rerunning the PCA without Q20, the results were favorable but Q5 double loaded in two domains, which did not give a clear structure as called for by Thurstone (1947) in his seminal work. After eliminating Q5, a third PCA was run resulting in clearer structure and strong loadings providing the forced four-factor solution. Results from the Bartlett's test for sphericity (1817.978, $p. < 0.001$) and the Kaiser-Meyer-Olkin Test (.863) indicate that the component matrix is factorable. The loading was strong and resulted in clear structure and a robust percentage of explanation. The assumptions identified in Chapter 3 for the factor analysis to be valid were met.

1.   Examination of the data showed a normal distribution.

2.   The minimum ratio of five to one respondents for variables to attain factorability was met (134 to 24 = 5.6 to 1).

3. The factor solution accounted for 68.157 percent of the variance, exceeding the 50 percent minimum.

4. Results from the Bartlett's test for sphericity were < .05 (1817.978, p. < 0.001) and the KMO exceeded the minimum of .6 (.863).

5. The minimum score for a commonality loading was .549, exceeding the minimum standard of .4 for commonalities. (Stevens, 2001)

Reliability in research instruments is determined by the consistency of a measure (Huck, 2004). The use of the same instrument measuring the same factors in future research may reveal different results. These results can be attributed to the differences in sample rather than the instrument. Cronbach's Alpha is the accepted measure for the internal reliability of a scale. The benchmark for reliability (McGrath, 2011) is between .60, which is minimally accepted, and .80 or higher, which is desirable. Reliability was measured for the entire scale and each of the factors. All exceeded a minimum of .6. Three of the factors exceeded the .8 level of desirability. The entire scale reached a robust alpha of .924. Factors loading strongly, a robust alpha, expert faculty input, and other research (Ashton-Shaeffer & Constant, 2005; Murray, 2009; Ryan & Glendon, 1998) validate the reliability of this scale. Table 11 compares the coefficient of alpha scales between this study and the Beard and Ragheb (1983) scales to indicating that the alpha scores exceeded the minimum baseline and that the modified LMS was applicable to this sample.

Table 11

Coefficient Alpha of the Scales Comparison

LMS Factors	Art Class Number of Items	Art Class Cronbach's Alpha	Leisure Number of Items	Leisure Cronbach's Alpha
Total Score	24	0.85	32	0.90
Domain 1: Social	8	0.94	8	0.91
Domain 2: Intellectual	8	0.84	8	0.90
Domain 3: Leisure	3	0.90	8	0.89
Domain 4: Competence-Mastery	5	0.72	8	0.90
TotSat: Total Satisfaction Score	3	0.66		

The PCA output revealed a four-factor solution identifying the groupings with an eigenvalue greater than one. The PCA extracts inter-correlated data to identify the principle components. The four components or domains explain 68.157 percent of the variance which exceeds the assumption of 50 percent (Table 12). The four domains identified in this instrument are: social, intellectual, leisure, and competence-mastery.

Table 12

Analysis of Variance

Comp-onent	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	8.365	38.023	38.023	8.365	38.023	38.023	5.757	26.166	26.166
2	3.036	13.800	51.823	3.036	13.800	51.823	3.621	16.458	42.624
3	2.000	9.090	60.913	2.000	9.090	60.913	3.198	14.537	57.161
4	1.594	7.244	68.157	1.594	7.244	68.157	2.419	10.995	68.157
5	0.943	4.285	72.441						
6	0.749	3.405	75.846						
7	0.737	3.351	79.197						
8	0.653	2.970	82.167						
9	0.602	2.738	84.905						
10	0.473	2.150	87.054						
11	0.442	2.008	89.062						
12	0.400	1.820	90.883						
13	0.336	1.528	92.411						
14	0.309	1.402	93.813						
15	0.282	1.284	95.097						
16	0.228	1.035	96.132						
17	0.208	0.945	97.077						
18	0.203	0.925	98.001						
19	0.147	0.670	98.671						
20	0.133	0.603	99.275						
21	0.112	0.510	99.784						
22	0.047	0.216	100.000						

A Varimax rotation was conducted on the modified leisure motivation scale to produce factors that are uncorrelated thus clarifying the data structure. The resulting data confirms and supports the PCA results in the identification of the four factors. The scale shows clear loadings, loading on one component with commonalities. The four factors were identified as: 1: social, 2: intellectual, 3: leisure, and 4: competence-mastery. The four factors are consistent with the Leisure Motivation Scale developed by Beard and Ragheb (1983) with the exception of the naming convention leisure; which replaces stimulus avoidance. Strong reliability for the factors is supported by the Cronbach's alpha of .924. Clarity of the underlying structure and strong factor loadings support the validity of the instrument. Content validity determines if there is a match between the research construct and the content of the items in the scale. Content validity is accepted due to the prior validation of the scale in research and the expert faculty review. In this study, construct validity is accepted due to favorability of the factor analysis results as shown in Table 13. An instrument that measures what it is intended to measure is considered valid (Huck, 2004). Content validity and construct validity were employed in this study to confirm validity. Construct validity determines if "items measure the content they were intended to measure" (Creswell, 2009, p. 149).

Table 13

Rotated Component Matrix

Component	1	2	3	4
	Social	Intellectual	Leisure	Competency
Learn things		0.651		
Curiosity		0.767		
New idea		0.795		
Discover		0.712		
Creative		0.636		
Imagination		0.628		
Improve				0.717
Good @ creating				0.740
Develop skill				0.779
Interact w/others	0.636			
Develop friend	0.808			
Build friend	0.821			
Thoughts	0.738			
Confidence	0.814			
Belonging	0.893			
Gain respect	0.834			
New people	0.763			
Slow down			0.668	
Relax physical			0.894	
Relax mental			0.892	
Relieve stress			0.849	

A one-way within-subject ANOVA was conducted relating the four scale dimensions to the motivation to engage in the activity. The observed F value was statistically significant, $F(3, 342) = 439.93$, $p < .001$, partial eta squared = .79. Bonferroni pairwise comparison tests (p. < .001) suggested that the dimension social (M = 22.20, SD = 6.60) was the strongest motivating force, followed by: Intellectual (M = 14.17, SD = 4.35), Leisure (M = 11.82, SD 3.71), and Competence (M = 4.96, SD 1.84). These findings parallel the explanation of variance identified through the PCA.

Standard, backward, multiple regression was conducted with the transformed variable Totsat as the dependent variable and the four factors (social, intellectual, leisure, and competence) as the independent variables. The results for the full model were statistically significant : $F_{(4, 114)}= 7.529$, $p < .001$, with an R square of .215 and an adjusted R square, .186. A restricted model, retaining two predictors (intellectual and social), yielded an R square of .195 and was statistically significant ($F_{(2, 114)} = 13.522$, $p < .001$). A comparison of the R square values from the full and restricted models (R Square difference =.020) failed to reach statistical significance ($F= 1.431$, $p=.243$), therefore the restricted model that included the two predictors on intellectual and social motivation was retained.

Research Questions

The results of the data analysis provide answers to the following research questions.

1: What factors motivated enrollment in non-credit art classes for adult learners?

The study revealed that the respondents viewed the activity with high favorability scores. The exploratory factor analysis forced four-factors identified in the results of the analysis of the survey: social, intellectual, leisure, and competence-mastery which were consistent with the Beard and Ragheb study (1983).

Based on the rotated component matrix (Table 13) in this study, the social factor was the highest motivator, explaining 38.02 percent of the variance.

Intellectual was rated second with 13.8 percent of the variance, leisure third with 9.09 percent of the variance and competence-mastery motivating factor represented 7.24 percent of the variance. In total the four factors represent 68.16 percent of the variance. The regression results showed that intellectual and social were the strongest motivators predicting variables of satisfaction.

Analysis of the highest (1) to lowest (5) mean scores of the variables within the factors are summarized in Table 14 below. The mean scores reveal intrinsic and extrinsic motivation in specific areas of skill development and creativity as highly motivating. The highest mean score was 1.16: to develop artistic skills and abilities, the second highest mean score was 1.27: to improve my skill and ability in creating art, and the third highest mean score was 1.34: to be creative. These scores indicate the importance of creativity and skill improvement to this sample. The discrepancy between the mean scores and the factor variances may be explained by the stronger social need to participate. The aspects of social motivation in aggregate explain the 37.16 of the variance indicating that without the social aspects (extrinsic motivator), intrinsic motivators may not be satisfied and adults may not engage in creative activities.

Table 14

Mean Score Analysis

	Mean Score	Within Score Analysis
Overall Mean Score		2.4
Competence		1.39
19. to develop artistic skills and abilities	1.16	
18. to improve my skill and ability in creating art	1.27	
17. to be good at creating art.	1.73	
Intellectual		1.77
7. to be creative.	1.34	
5. to expand my knowledge.	1.43	
8. to use my imagination.	1.49	
3. to explore new ideas.	1.51	
6 to discover new things.	1.55	
2. to satisfy my curiosity.	2.06	
1. to learn about things around me.	2.21	
4. to learn about myself.	2.55	
Social		2.79
10. to interact with others.	2.14	
12. to meet new and different people.	2.50	
11. to develop friendships.	2.52	
9. to build friendships with others.	2.54	
14. to be socially confident and skillful.	3.00	
13. to reveal my thoughts, feelings, skills to others	3.08	
15. to gain a feeling of belonging.	3.15	
16. to gain others respect.	3.33	
Leisure		2.77
20. to be active.	2.23	
23. to relax mentally.	2.66	
24. to relieve stress and tension.	2.68	
22. to relax physically.	2.97	
21. to slow down.	3.29	

2: Which motivation factors predict satisfaction levels of adult learners in a non-
    credit art class?

The satisfaction levels were derived from questions 25-27 and 34-36 in the survey. The multiple regression analysis conducted on the four domains as the dependent variable revealed that intellectual and competence were the strongest motivation factors in predicting satisfaction levels. Questions 34-36 were categorical. While only 20.89 percent are currently enrolled (question 34), the likelihood to enroll (question 35) is 77.08 percent, indicating future intent. The overwhelming majority (96 percent) in their response to question 36 would recommend participating in non-credit studio art classes as indicated in Table 8. A simple backwards multiple regression was run on the four factors and total satisfaction score. The regression results comfirmed that intellectual and social were the strongest motivators predicting levels of satisfaction. This highly educated sample population indicated their desire to continue pursuing experiences in which they learn new things.

Summary

The statistical results calculated from the instrument were presented in Chapter 4. The adapted Leisure Motivation Scale survey was distributed to 502 adults who participated in non-credit studio art classes, of which there were 134 usable responses. Results were interpreted using the exploratory factor analysis technique of Principle Component Analysis. The scale was modified to present the most simple or parsimonious (Darlington, 1997) interpretation of the variables resulting in four factors (intellectual, competence-mastery, social

interaction, and leisure). Demographic information variables were: age, gender, income, education level, and occupation. The findings indicated that the majority of participants were middle age or older females who identify their occupations as professional. Their annual incomes exceed $100,000 and almost 16 percent have earned doctoral degrees. Participants expressed high satisfaction level experienced by attending non-credit studio art classes in terms of course outcome, accomplishment, and socializing with classmates.   A summary of the findings, conclusions and implications will be discussed in Chapter 5.

Chapter 5

Summary, Conclusions, Implications, and Recommendations

Introduction

This chapter summarizes and discusses the purpose, implications and recommendations of the research and is divided into five sections.

Purpose of the Study

The purpose of this study was to examine the motivation and satisfaction of adult learners who participated in non-credit studio art classes. This study used the Leisure Motivation Scale (Beard & Ragheb, 1983) to determine factors that motivated enrollment and levels of satisfaction among the adult learners.

Research questions

The following research questions were used in this study:

1: What factors motivated enrollment in non-credit art classes for adult learners?

2: Which motivation factors predict satisfaction levels of adult learners in a non-credit art class?

Summary

Leisure motivation is an important area for research in areas of adult learning, andragogy, art education, creativity, motivation, and self-actualization.

As described in the review of literature, these subjects are of significant importance when analyzing what drives the adult learner to engage in non-credit studio art classes. This study was inspired by the desire to learn what motivates adults to participate in non-credit studio art classes using a quantitative measurement instrument. Previous research has been conducted using qualitative measurement instruments (Au, 1990; Dreybus, 2000; Guffy & Hines, 1974; Kazemek & Rigg, 1997). Au (1990) interviewed participants to identify motivating factors based on Maslow's hierarchy of needs. Results indicated that participants were socially motivated by the need for a sense of belonging, recognition, and enhancing self-esteem. These results parallel the social motivating factors identified in this study. The lack of quantitative research has been a weakness in the literature. The findings in this study validate the LMS as a quantitative instrument to predict motivation for adult learners to participate in art classes. Understanding the motivating factors may lead to increased enrollments by a broader population.

The adapted LMS was used to provide empirical quantitative data as it pertains to adults participating in non-credit studio art classes. The data was collected through an on-line survey administered via a collection method which provided anonymity for the participants. Advantages to using an on-line survey include ease of delivery and return, minimization of researcher bias and error, and participant privacy. An exploratory factor analysis was conducted using Principle Component Analysis to force four factors based on how participants self-identified their levels of leisure motivation. The survey identifies four factors

in motivating adult learners: social, intellectual, leisure, and competence-mastery. The social and intellectual categories were most highly rated, followed by leisure and competence-mastery.

The desire to learn new things is consistent with the behavior of self-actualized adult learners as described by Candy (1991), Deci and Ryan (1985), Maslow (1970), and Rogers (1969). The favorability of the exploratory factor analysis supports the validity of the instrument for use in future research. Growth in the leisure field continues as the population ages, work schedules fluctuate, and individuals seek satisfaction and stimulation away from their daily obligations. Continuing to research leisure motivation in the adult learner will benefit both education providers and participants. The reliability of the adapted LMS used in this study was confirmed by the Cronbach's alpha reliability standard.

Studio art classes provide students with a creative outlet, a social outlet, skill development and escape from daily commitments and obligations. The joy of exploring new forms of creativity, developing new skills, engaging in artistic self-expression, experiencing the sensation of flow, and perhaps creating a work of art to display or give as a gift are benefits of participation. Exploring methods to increase motivation for adults to participate in art classes supports an increased quality of life for participants.

Conclusions

Adult learners expressed an overall high level of motivation and satisfaction with participating in non-credit studio art classes. Participants were primarily middle aged, professional women with college degrees who earn a minimum of $55,000 annually. Eighty one percent have participated in one to three classes between January, 2008 and May, 2011 with 77 percent planning to continue taking classes in the future.

Upon completion of the data analysis, limitations have been confirmed and additional limitations have been identified. The population was limited geographically but limiting the population to residents of a university town will not represent the general population. A generizable sample may be gathered by surveying participants from a larger geographic area. The social factor was rated the highest. Even though conducting this research study in Auburn and Montgomery, which host three major universities, the intellectual factor was the second factor. The majority of participants, 76 percent, reported an education level of Bachelor's Degree or higher. This typifies the andragogical portrait of the adult learner who engages in lifelong learning, learns for the pleasure of learning, and takes responsibility for their own learning. Adult learners are identified as self-actualized high achievers.

Higher education levels coincide with higher income levels (Florida, 2002) evident in the self-reported high incomes by the participants of this study. The high income level of participants in this study presents a strong demarcation from Au's (1990) research. The highest annual income level for Au's study was:

30.6%, $30-50 thousand. In Au's study, 53 percent of participants earned a

bachelor's degree or higher compared to participants in this study in which 76

percent of the participants earned a bachelor's degree or higher. Janke,

Carpenter, Payne, and Stockard (2010) researched perceived freedom in leisure

and identified the level of education as a predictor of baseline values. "This

finding may be related to several factors, including that those with higher

education levels may have been more likely to be employed in professional

careers that perhaps provided them with more flexibility in their leisure time,

given the sample of individuals in this study" (p. 63).

Implications

Based on research findings revealed by the data analysis and review of

literature there are broad implications resulting from this study. Understanding

what motivates adults to engage in leisure activities in the arts is key to fostering

future participation. Improving the quality of life for adult participants is especially

relevant for the aging population. The Baby Boomer generation identified in this

study are in or approaching retirement age and represent a large segment of the

population. Data analysis provides a clear indication that these classes appeal

primarily to adults in mid to late life. This is supported by research on leisure

activities of older adults, specifically Baby Boomers (Ashton-Shaeffer & Constant,

2005; Balfe, 1996; Cochran, Stoll, & Kinziger, 2006; Edwards, 1997; Kahane,

1992; Riley & Stanley, 2006).

Engaging in leisure activities that foster social engagement, stimulate the intellect, and afford a creative outlet are significant contributors to a higher quality of life. The literature reviewed indicated that self-actualized adult learners engaged in activities that stimulate creative thinking improve economic and cultural aspects of society (Candy, 1991; Carpenter & Parr, 2005; Clover, 2006; Florida, 2002; Kerka, 2002; Maslow, 1970; Riley & Estes, 2002; Riley & Stanley, 2006; Rinberg, Dow & Plucker, 2010).

This research has widespread significance for education, government agencies, business, and the arts. Education providers in public and private institutions will benefit from understanding the four factors identified in this study. Desire for friendship and interpersonal relationships to boost self-esteem relate to the social factor. Dimensions of creating, learning and exploring fall under the intellectual factor. The leisure factor includes feelings of relaxation, stress reduction and escape from day to day obligations. Learning new skills or improving existing skills with the hope of achieving mastery describe the competence-mastery factor. Understanding the importance of these factors may provide program delivery agencies with information essential to planning, implementing, and marketing non-credit studio art programs.

Program planners may want to target their marketing efforts in school districts known for providing arts programming in the elementary school system to increase the likelihood of adult participation. Alternatively, seeking out school systems lacking in arts programming and creating parent/student oriented programs would expose participants to the arts. Understanding that the social

factor is the highest motivator may encourage instructional designers to include a group project or set aside critique time to encourage group discussions. Program providers might consider marketing a discounted tuition rate for bringing a friend or spouse. Curriculum developers may approach increasing the intellectual aspects of courses by adding an art history component to lay the foundation for class projects. Guest artists could be invited to further explain techniques and provide demonstrations. Participants could be encouraged to engage in outside research to discuss in class, or visit a gallery or museum as a group, also supporting the social factor. Program developers may want to consider investigating how to increase male attendance or how to appeal to those in lower age groups, education levels, and income brackets. "We need to arm future arts educators and administrators with the tools to serve adult audiences, the proverbial lifelong learners" (Lafferty, 2002, p. 205). Results will be shared with the program providers for purposes of improving programs and increasing enrollments.

An issue to consider is the convenience of class schedules. Non-studio art classes offered through community based venues do not typically follow a standard semester schedule. Investigating preferences of attendees and adapting the schedule may have an effect on the number of students currently enrolled.

The high percentage (86.6 percent) of female participants was unusual. Au's research (1990) revealed 67 percent participation by females (Table 3). While female participation in general leisure varies in the reviewed literature,

female participation in the arts remains higher than males in art related studies (Au, 1990; Novak-Leonard & Brown, 2011). Williams and Kean (2009) found that the gap between male and female participation in art events, not specifically art classes, has narrowed (48% male, 51% female). This indicates a male interest in arts in general. Developing arts programming specifically that appeals to males might include marketing courses with a masculine focus i.e.; decoy duck painting, welding, and whittling. Promoting couples classes by might be a way to include men in art class participation.

<div align="center">Recommendations For Future Research</div>

This study used a convenience sample consisting of those who participated voluntarily in non-credit studio art classes. Adults who participated in non-art related classes were not included. However, extending the study of all continuing education participants may reveal different factors. Participants of this study were limited to those enrolled in studio art classes. An alternative for future research is to identify arts organizations that focus on one medium, i.e.; sculpture or painting, and repeat the study. A sample of this nature would provide data from a broader geographic area while focusing on one art medium i.e.: watercolor, drawing, or oil painting societies, and sculpture groups.

The factor analysis technique of Principle Component Analysis results confirmed that the instrument is valid as demonstrated by Beard and Ragheb (1993). Use of this instrument is recommended in future research. Future research in the field of leisure and motivation will continue to provide insight and understanding of adult learner behavior.

For the survey instrument, small adjustments in the demographic section of the survey are recommended. While there is an uneven distribution between professional and all other categories, participants may have experienced the inability to distinguish the difference between management and professional in some instances. The employment category of retirement as an option should be added as almost 21 percent of the respondents were over the age of 64. Three questions were included to measure satisfaction. Applying the same development process to a leisure satisfaction scale and measuring these outcomes against the results of this study could provide a deeper understanding of the factors. This will allow practitioners to adjust the programs accordingly. Recommended changes to the survey include:

1. Amend the occupation selections to combine management and professional and add retired.

2. Addition of a Leisure Satisfaction Scale

3. The addition of a location question i.e.: please select the location where you participated in art classes, would be enable the researcher to provide a total response rate for each location and analyze the differences between motivation, satisfaction, and demographics at each site.

Research has shown the importance of early exposure to the arts education (Florida, 2002; Gardner, 1990; Hayes, 2007; Lafferty, 2002; Naisbitt & Auberdene, 1990; AMS Planning & Research Corp., 1995; Rogers, 1961, 1969). Fostering creativity in children in addition to learning visual-spatial knowledge supports the need for art in early education (Balfe, 1996). Students

who are exposed to an arts curriculum perform at higher levels (Perrin, 1994). The high correlation between lifelong arts participation and childhood arts education demonstrates the importance of creativity to ensure a culturally rich and productive society. Carpenter and Parr (2005), and Kerka (2002) support the importance of creativity as a positive effect on social change.

The data revealed a low level of participation from those in low income, low education level, and non-professional occupation categories. Program providers, their administrators and teachers may want to increase their solicitation of grants and donors to subsidize programming. Programs offered for little or no cost could increase enrollments by making the programs more accessible to low income participants.

The geographic limitation of this study resulted in a homogenous population sample. Repeating this study in more diverse, highly populated areas may reveal factors prioritized differently and offer a more accurate description of the typical adult learner.

This study could be repeated in five years to identify any changes to the factors and demographics over time. Results would also increase the validity and depth of the study.

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Appendix A: Institutional Review Board Approval

AUBURN UNIVERSITY INSTITUTIONAL REVIEW BOARD for RESEARCH INVOLVING HUMAN SUBJECTS
R E S E A R C H   P R O T O C O L   R E V I E W   F O R M

For Information or help contact **THE OFFICE OF RESEARCH COMPLIANCE**, 115 Ramsay Hall, Auburn University
Phone: 334-844-5966   e-mail: hsubjec@auburn.edu   Web Address: http://www.auburn.edu/research/vpr/ohs/

Revised 03.26.11 – DO NOT STAPLE, CLIP TOGETHER ONLY. | Save a Copy |

1. PROPOSED START DATE of STUDY: June 6, 2011

PROPOSED REVIEW CATEGORY (Check one):   FULL BOARD   ✓ EXPEDITED   EXEMPT

2. PROJECT TITLE: The Lure of Non-credit Art Classes for Adult Learners

3. Gina Murray   Doctoral Candidate   EFLT   509-592-7197   gina.murray@auburn.edu
   PRINCIPAL INVESTIGATOR   **TITLE**   **DEPT**   **PHONE**   **AU E-MAIL**

   224 Ridgewood Court, Auburn AL 36830   gina.doug2@gmail.com
   MAILING ADDRESS   **FAX**   **ALTERNATE E-MAIL**

4. SOURCE OF FUNDING SUPPORT: ✓ Not Applicable __ Internal __ External Agency:_____ | Pending   Received

5. LIST ANY CONTRACTORS, SUB-CONTRACTORS, OTHER ENTITIES OR IRBs ASSOCIATED WITH THIS PROJECT:
   NA

6. GENERAL RESEARCH PROJECT CHARACTERISTICS

6A. Mandatory CITI Training	6B. Research Methodology
Names of key personnel who have completed CITI: Dr. Maria Witte Gina Murray **CITI group completed for this study:** ✓ Social/Behavioral ☐ Biomedical **PLEASE ATTACH TO HARD COPY _ALL_ CITI CERTIFICATES FOR _EACH_ KEY PERSONNEL**	Please check all descriptors that best apply to the research methodology. Data Source(s): ✓ New Data Existing Data Will recorded data directly or indirectly identify participants? Yes ✓ No Data collection will involve the use of: ☐ Educational Tests (cognitive diagnostic, aptitude, etc.) ☐ Interview / Observation ☐ Physical / Physiological Measures or Specimens (see Section 6E) ✓ Surveys / Questionnaires ☐ Internet / Electronic ☐ Audio / Video / Photos ☐ Private records or files

6C. Participant Information	6D. Risks to Participants
Please check all descriptors that apply to the participant population. ✓ Males ✓ Females ✓ AU students **Vulnerable Populations** ☐ Pregnant Women/Fetuses __ Prisoners ☐ Children and/or Adolescents (under age 19 in AL) **Persons with:** ☐ Economic Disadvantages ☐ Physical Disabilities ☐ Educational Disadvantages ☐ Intellectual Disabilities Do you plan to compensate your participants? Yes ✓ No	Please identify all risks that participants might encounter in this research. ☐ Breach of Confidentiality* ☐ Coercion ☐ Deception ☐ Physical ☐ Psychological ☐ Social ✓ None ☐ Other: *Note that if the investigator is using or accessing confidential or identifiable data, breach of confidentiality is always a risk.

Do you need IBC Approval for this study? ✓ No ☐ Yes - BUA #_____   Expiration date _____

FOR OHSR OFFICE USE ONLY
DATE RECEIVED IN OHSR: _revisions_ 7/5/11 by GB   PROTOCOL # 11-191 EX 1106   DATE OF IRB REVIEW: 6/7/11 by KJE   APPROVAL CATEGORY: 45 CFR 46.101(b)(2)   DATE OF IRB APPROVAL: _____ by _____   INTERVAL FOR CONTINUING REVIEW: 1 yr.   COMMENTS: original received 5/25/11; APR by KJE 6/7/11   revisions approved 7/11/11 -SRA

The Auburn University Institutional Review Board has approved this document for use from 6/2/11 to 6/6/12 Protocol # 11-191 EX 1106

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Appendix B: Informed Consent Letter

The Auburn University Institutional Review Board has approved this document for use from 6/7/11-6/6/12, protocol # 11-191 EX 1106.

INFORMED CONSENT
for a Research Study entitled
"The Lure of Non-credit Art Classes for Adult Learners "

You are invited to participate in a research study to determine the extent to which motivation influences participation in non-credit studio art classes. The study is being conducted by Gina Murray, doctoral candidate, under the direction of Dr. Maria Witte, Committee Chair in the Auburn University Department of Education/EFLT.   You were selected as a possible participant because you have enrolled in non-credit studio art classes between January 2008 and May 2011 and are age 19 or older.

What will be involved if you participate? If you decide to voluntarily participate in this research study, you will be asked to complete an online survey consisting of 34 questions using a scale of one to five and identify your demographic information at the link below. Your total time commitment will be approximately 30 minutes.

Are there any risks or discomforts? There are no identifiable risks associated with participating in this study. All data collected will be anonymous and your name or email address will never appear on any document.

Are there any benefits to yourself or others? If you participate in this study, you may help continuing education providers tailor continuing education art classes to better serve the needs of students. You will not receive any direct benefits.

Will you receive compensation for participating? There is no compensation for participating but your participation is essential to the success of this research project and will be much appreciated by the evaluator.

Are there any costs? There are no costs related to your participation.

If you change your mind about participating, you can withdraw at any time during the study. Your participation is completely voluntary. If you choose to withdraw, your data can be withdrawn as long as it is identifiable.   Your decision about whether or not to participate or to stop participating will not jeopardize your future relations with Auburn University Department of Education/EFLT, the Jan Dempsey Community Art Center, and the Montgomery Museum of Fine Art.

Your privacy will be protected. Any information obtained in connection with this study will remain anonymous. We will protect your privacy and the data you provide by excluding your identity, not collect your email or IP address, and restrict access to only those individuals

conducting this study. Information obtained through your participation may be published as a dissertation, published in a professional journal, or presented at a professional meeting.

If you have questions about this study, please contact Gina Murray at 509-592-7197 (gcm0002@tigermail.auburn.edu) or Dr. Maria Witte at 334-844-4460 (wittemm@auburn.edu).

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Human Subjects Research or the Institutional Review Board by phone (334)-844-5966 or e-mail at hsubjec@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE WHETHER OR NOT YOU WISH TO PARTICIPATE IN THIS RESEARCH STUDY. IF YOU DECIDE TO PARTICIPATE, PLEASE CLICK ON THE LINK BELOW. YOU MAY PRINT A COPY OF THIS LETTER FOR YOUR RECORDS.

Gina Murray   August 26, 2011

_____   _____

Investigator obtaining consent   *Date*

Gina Murray

_____

Printed Name

LINK TO SURVEY

https://www.surveymonkey.com/s/LPBY7HT

Appendix C: Interview Consent Letter

Dear Jan Dempsey Community Art Center Class Participant,

I am a graduate student at Auburn University conducting research on what motivates adults to participate in non-credit studio art classes. I would be most appreciative if you would take approximately five minutes of your time to complete the attached survey. You have been contacted because of your past participation in art classes through the Jan Dempsey Community Arts Center in Auburn. The City of Auburn has granted permission to invite past participants to complete the attached survey. The distribution of this survey is for my research purposes only and is not affiliated with the Jan Dempsey Community Arts Center or the City of Auburn.

Dear MMFA Art Class Participant,

I am a graduate student at Auburn University conducting research on what motivates adults to participate in non-credit studio art classes. I would be most appreciative if you would take approximately five minutes of your time to complete the attached survey. You have been contacted because of your past participation in art classes through the education department at the Montgomery Museum of Fine Art. MMFA has granted permission to invite past participants to complete the attached survey.

Dear OPCE Art Class Participant,

I am a graduate student at Auburn University conducting research on what motivates adults to participate in non-credit studio art classes. I would be most appreciative if you would take approximately five minutes of your time to complete the attached survey. You have been contacted because of your past participation in art classes through the Auburn University Office of Professional and Continuing Education. OPCE has granted permission to invite past participants to complete the attached survey.

Each email concludes with the statements below:

Your participation is of great importance to my research and I thank you in advance for sharing information about your experience. All responses will remain anonymous.

Clicking on the link below will lead to the informed consent form and survey: https://www.surveymonkey.com/s/LPBY7HT.

Sincerely,

Gina Murray

Appendix D: Survey Instrument

Motivation Survey for non-credit studio art class participants

In an effort to more fully understand what motivates adults to participate in non-credit studio art classes, please respond to the following survey. Choose the answer that most closely matches your reasons.

I participate in non-credit studio art classes:

	1				**5**
	Strongly Agree	**Agree**	**Neutral**	**Disagree**	**Strongly Disagree**
1. to learn about things around me.	○	○	○	○	○
2. to satisfy my curiosity.	○	○	○	○	○
3. to explore new ideas.	○	○	○	○	○
4. to learn about myself.	○	○	○	○	○
5. to expand my knowledge.	○	○	○	○	○
6. to discover new things.	○	○	○	○	○
7. to be creative.	○	○	○	○	○
8. to use my imagination.	○	○	○	○	○
9. to build friendships with others.	○	○	○	○	○
10. to interact with others.	○	○	○	○	○
11. to develop friendships.	○	○	○	○	○
12. to meet new and different people.	○	○	○	○	○
13. to reveal my thoughts, feelings, skills to others.	○	○	○	○	○
14. to be socially confident and skillful.	○	○	○	○	○
15. to gain a feeling of belonging.	○	○	○	○	○
16. to gain others respect.	○	○	○	○	○
17. to be good at creating art.	○	○	○	○	○
18. to improve my skill and ability in creating art.	○	○	○	○	○
19. To develop artistic skills and abilities	○	○	○	○	○
20. be active	○	○	○	○	○
21. to slow down.	○	○	○	○	○
22. to relax physically.	○	○	○	○	○
23. to relax mentally.	○	○	○	○	○
24. to relieve stress and tension.	○	○	○	○	○
25: I am generally satisfied with course outcome	○	○	○	○	○
26: Art classes give me a sense of accomplishment	○	○	○	○	○
27. In my free time, I associate with people I met in art class	○	○	○	○	○

Demographics

28. Age:_____

29. Family Income (Thousands):   < 25   26-39   40-54   55-75   76-99   100-145   >146

30. Education Level: Some High School   High School Grad   Voc/tech   Some College

                    Associates Degree   Bachelor's Degree   Master's Degree   Doctoral Degree

31. Gender: Male   Female

32. Occupation: Management   Professional   Administrative   Military

                    Service   Sales   Labor   Technical   Education

33. Number of studio art classes completed in past 3 years:_____

34. Are you currently enrolled? Y N

35. Based on your experience, do you plan to enroll within the year? Y N

36. Based on your experience, would you recommend non-credit studio art classes to others? Y N

37. Please add any additional comments: _____