INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
A descriptive analysis of providers and participants of selected adult non-credit studio art programs in Honolulu, Hawaii

Au, Marianne H., Ed.D.
University of Hawai'i, 1990

Copyright ©1990 by Au, Marianne H. All rights reserved.
A DESCRIPTIVE ANALYSIS OF PROVIDERS AND PARTICIPANTS OF SELECTED ADULT
NON-CREDIT STUDIO ART PROGRAMS IN HONOLULU, HAWAII

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF EDUCATION

IN

CURRICULUM AND INSTRUCTION

DECEMBER 1990

By

Marianne H. Au

Dissertation Committee:

Alexander Pickens, Chairman
Frank Brown
Waldtraut L. Krohn-Ching
Charles Araki
Deborah Waite
ACKNOWLEDGMENTS

A flower does not grow without water and sun. One does not reach a goal without encouragement and nurturing assistance.

I gratefully acknowledge:

All the members of my doctoral committee for their motivation and knowledgeable advice, especially the expertise and supportive assistance of Dr. Alexander Pickens, the committee chair.

Members of the Honolulu art community, the non-credit art administrators, instructors, and adult students, who so generously and enthusiastically participated in this study.

Friends and colleagues for reading my drafts and offering editing suggestions and emotional support when I most needed it.

My children, Stanna and Wesley, who allowed their mother time and solitude, for their patience, love, and understanding.

And my family who believed in me.

I thank you all.
ABSTRACT

The purpose of this study is to provide a descriptive analysis of the providers and participants of selected adult non-credit studio art instruction in Honolulu, Hawaii. The study focuses on the administrators, instructors, and students in adult non-credit studio art programs Spring 1989 at three government and two non-profit, private institutions offering instruction in Honolulu, Hawaii. The qualitative sources for data are printed materials, researcher designed survey questionnaires, and open-ended interviews. The data presentation uses the holistic-dynamic analytic method defined by Maslow (1970) as studying a whole phenomenon and its parts at various levels of magnification. Following Maslow's paradigm and a similar model by Strauss (1987), this study encompasses the history, status, and structure of 14 non-credit studio art programs in Honolulu and surveys 315 students and 21 instructors in five current programs, reported in text and nominal tables. Elliot Eisner's (1979) aesthetic philosophy of writing influences the descriptive text style of presentation.

The theoretical frame for the study is Abraham Maslow's (1970, 1971) theories and propositions regarding motivation based on human needs. Three domains of inquiry include: (a) demographics of the population; (b) internal motivations; and (c) external motivators that influence participation. These domains derive from the review of literature on adult education, art education and assumptions based on the researcher's experience. Procedures of constant comparison (Glaser and Strauss, 1967) code, analyze, and organize the data to decipher trends, patterns, contrasts, and similarities among and between the institutions and participants. Justifications for study are (a) an
increase in interest and participation in the arts by American adults; (b) Hawaii as a site, was not included in previous studies on adult art education; and (c) the non-credit facet of art instruction for adults is lacking in current research.

The findings contribute a database of information to providers of non-credit adult art instruction, and serve as a resource for additional research into suggested areas of concern. The researcher recommends (a) taking art instruction into the community to stimulate interest among uninvolved adults; (b) providing studio spaces for the experienced student-artists; and (c) training seminars for instructors.
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS ............................................ iv</td>
</tr>
<tr>
<td>ABSTRACT ....................................................... v</td>
</tr>
<tr>
<td>LIST OF TABLES ................................................ xli</td>
</tr>
<tr>
<td>LIST OF FIGURES ............................................... xiii</td>
</tr>
<tr>
<td>CHAPTER I INTRODUCTION ...................................... 1</td>
</tr>
<tr>
<td>Purpose of the Study ......................................... 3</td>
</tr>
<tr>
<td>Design of Study ............................................... 5</td>
</tr>
<tr>
<td>Guide to Inquiry .............................................. 6</td>
</tr>
<tr>
<td>Perception and Motivation .................................... 7</td>
</tr>
<tr>
<td>Theoretical Basis for Study .................................. 9</td>
</tr>
<tr>
<td>Assumptions for Study ........................................ 10</td>
</tr>
<tr>
<td>Justification for the Study ................................... 13</td>
</tr>
<tr>
<td>Limitations of the Study ..................................... 15</td>
</tr>
<tr>
<td>Definition of Terms .......................................... 16</td>
</tr>
<tr>
<td>Summary ......................................................... 17</td>
</tr>
<tr>
<td>CHAPTER II REVIEW OF LITERATURE ......................... 19</td>
</tr>
<tr>
<td>Adult Education ............................................... 19</td>
</tr>
<tr>
<td>Art Education .................................................. 31</td>
</tr>
<tr>
<td>Philosophy and Theory ....................................... 39</td>
</tr>
<tr>
<td>Aesthetics: Elliot Eisner ..................................... 39</td>
</tr>
<tr>
<td>Motivation: Abraham Maslow .................................. 41</td>
</tr>
<tr>
<td>Summary ......................................................... 47</td>
</tr>
<tr>
<td>CHAPTER III METHODOLOGY ................................... 48</td>
</tr>
<tr>
<td>Background of Non-credit Art Programs ..................... 49</td>
</tr>
<tr>
<td>Population for Study .......................................... 50</td>
</tr>
<tr>
<td>Consent for Study ............................................. 50</td>
</tr>
</tbody>
</table>

vii
Summary

CHAPTER VI COMPARATIVE ANALYSIS AND INTEGRATION OF DATA

Questionnaire Data .................................................. 145
Interview Information ................................................. 145
Patterns, Themes and Trends ........................................ 146
Context for HAA Interviews ......................................... 147
Five Surveyed Institutions .......................................... 148
Demographics .......................................................... 148
  Sex ........................................................................... 149
  Age .......................................................................... 151
  Employment, Income, Education, and Family .................. 157
The Influence of Early Art Experiences ............................ 169
Ethnic, Race and Nationality ......................................... 171
Internal Motivations ..................................................... 178
  Expectation of Benefits ............................................. 179
  Goal Orientation .................................................... 180
  The Need for Affiliation .......................................... 184
  The Heterogeneous Class ......................................... 185
  Possibility of Attainment ......................................... 188
  The Self-actualizing Personality ................................. 190
External Motivators ...................................................... 193
  Instructor as Motivator .......................................... 196
  Assertions on Role of Instructor ................................. 197
LIST OF TABLES

TABLE

3.1 Student Enrollment and Response........................................54
3.2 Student and Instructor Interviews.......................................58
5.1 CCECS: Instructor Demographics........................................105
5.2 HAA: Instructor Demographics...........................................141
5.3 HAA: Instructor Qualifications...........................................141
6.1 Participation by Sex.......................................................150
6.2 Participation by Age.......................................................157
6.3 Participation by Employment.............................................159
6.4 Participation by Yearly Gross Family Income.........................163
6.5 Participation by Education.................................................164
6.6 Participation by Race/ethnic and Citizenship.........................176
6.7 Summary: Comparative Demographics of Five Institutions..........177
6.8 Survey: Expectations of Benefits.......................................181
6.9 Survey: Goal Orientation.................................................182
6.10 Survey: Importance of External Motivations........................195
6.11 Survey: Instructor as Motivator.......................................197
6.12 Survey: Instructor and Peer Critiques................................202
6.13 Survey: Student Information Sources..................................210

APPENDIX 5 TABLES

A.1 CCECS: Summary of Student Surveys...................................269
A.2 CCECS: Student Demographics...........................................270
A.3 CCECS: Level of Education...............................................271
A.4 CCECS: External Motivators..............................................271
A.5 CCECS: Personal Motivations and Expectations.......................272
A.6 Kaimuki: Summary of Student Surveys.................................274
LIST OF TABLES (cont'd)

APPENDIX TABLES (cont'd)

A.7 Kaimuki: Student Demographics.............................275
A.8 Kaimuki: Level of Education.................................276
A.9 Kaimuki: External Motivators...............................277
A.10 Kaimuki: Personal Motivators and Expectations..........278
A.11 Kilauea: Student Demographics............................280
A.12 Kilauea: Level of Education..............................280
A.13 Kilauea: External Motivators.............................281
A.14 Kilauea: Personal Motivators and Expectations..........282
A.15 Temari: Student Demographics............................284
A.16 Temari: Level of Education...............................285
A.17 Temari: External Motivators..............................285
A.18 Temari: Personal Motivators and Expectations..........286
A.19 HAA: Summary of Student Surveys .........................288
A.20 HAA: Student Demographics...............................289
A.21 HAA: Level of Education.................................290
A.22 HAA: External Motivators...............................290
A.23 HAA: Personal Motivators and Expectations..............291
A.24 HAA: Ptg II, Personal Motivators and Expectations.....293
LIST OF FIGURES

FIGURE

1.1 Five Surveyed Honolulu Institutions ................................................. 4
2.1 Maslow's Hierarchy of Needs.......................................................... 44
3.1 Schedule of Student Questionnaire Survey................................. 55
3.2 Summary of Data Sources.......................................................... 62
4.1 Time-line Summary..................................................................... 97
CHAPTER I
INTRODUCTION

"The soul...may at the outset of education require extrinsic rewards and punishments to motivate its activity; but in the end that activity is its own award and is self-sufficient" (Bloom, 1987, p.20).

Adults who have completed their formal education have the luxury of choosing to learn only what, when, and where they want to learn. Participation in the arts is one of the ways people are choosing to add, constructively and pleasurably, to their personal growth. Individuals are seeking out the arts to fulfill a need of self rather than to fulfill a requirement of society.

John Naisbitt and Patricia Aburdene, in their book, Megatrends 2000 (1990), cite statistics to illustrate that participation in the arts is intensifying. "Sometime in the millennial 1990's the arts will replace sports as society's dominant leisure activity...this dramatic change parallels the shift from an industrial to an informational society and has been accelerated by the coming of age of the baby boomers, a well educated and consequently arts-loving generation" (p.84). They predict the 1990s will witness a renaissance in the arts reaching from the United States and Europe to the Pacific Rim.

It is difficult, from Megatrends 2000 and other literature and surveys on the arts, to isolate the specializations among the varied activities defined and grouped as art. "The arts" may encompass the visual arts, as well as, drama, dance, and music. Some people may passively enjoy the arts as a commodity to view, to appreciate, or to purchase, for prestige, for entertainment or for investment. Other
people feel a need to experience the arts by participating actively in the learning of skills, in producing, or in performing the arts.

"Learning the arts" also has defined domains. "Community art activities" may include a variety of participatory and educational programs, in several aspects of the arts, for both children and adults (American Council for the Arts, 1979; Arts, Education, and American Panel, 1977; Hutchens, 1986; Von Eckardt, 1982). Art education or instruction for adults may include a formal, learning environment that offers academic credits or non-credit programs in an array of formats; lectures, films, and studio "hands-on" experiences (Harris, 1980; Jereb, 1984; Lanier, 1986).

The defined area of "learning the arts", the focus of this inquiry, is the non-credit studio art programs that offer, to adults, "hands on" instruction in using art and craft materials. For the purpose of this study, "non-credit" studio art courses, which include classes and/or workshops, are defined as scheduled, sequential, instructed learning experiences offered in programs that do not grant academic credits, grades, or certification.

Honolulu, Hawaii is the location for this investigation into adult non-credit studio art programs. At the time of this inquiry, no professional art schools in Hawaii offer certificates of completion or degrees in art. The Art Department at the University of Hawaii offers a curriculum leading to the Bachelor of Fine Arts (BFA) degree and the Master of Fine Arts (MFA) degree. Undergraduate studio art and Art History are offered for credit at the two-year community colleges in Hawaii.
Adults seeking art instruction but not seeking college credits or degrees attend non-credit studio art classes and workshops offered by various institutions. Prior to this inquiry there has been little documented information or census data available on these non-credit adult art programs in Honolulu, Hawaii.

Purpose of the Study

The purpose of this study is to provide a descriptive analysis of the providers and participants of selected adult non-credit studio art programs in Honolulu, Hawaii. This inquiry documents the history and the current status and structure of non-credit studio art instruction for adults in Honolulu, Hawaii. Researcher designed survey questionnaires and personal interviews collect descriptive and qualitative data from participants in five Honolulu institutions offering non-credit art programs in Spring 1989 (Figure 1.1). The study findings--analyzed, compared and interpreted for patterns, themes, and trends--contribute a pragmatic database of information of value to the providers of non-credit adult art programs as well as the general art community in Honolulu.

The study generates additional areas of concern for further investigations; serves as a resource for additional research into non-credit adult art programs; and creates greater awareness about, insight into, and understanding of this segment of the Honolulu art community. The overall goal of this researcher, is "to raise to the level of articulated, documented description what insiders and participants feel but cannot describe and define" (Courtney Cazden as quoted in Bogdan & Biklen, 1982, p.215).
Organizations offering non-credit adult education can be classified into two main divisions by sponsorship. Within each division the following five representative institutions offering adult non-credit studio art instruction were selected and consented to participate in the survey:

1. **Government sponsored programs.** City, state and/or federal programs, e.g., college, university, schools, and parks:
   a. University of Hawaii; College of Continuing Education and Community Services
   b. State Department of Education; Kaimuki Community School for Adults
   c. City and County Department of Parks and Recreation; Kilauea Recreation Center

2. **Private, Non-profit.** Structured classes and workshops sponsored by institutions outside of the general educational system, e.g., museums, art galleries, private art schools:
   a. Temari Center for Asian and Pacific Arts
   b. Honolulu Academy of Arts Art Center
Design of Study

1. This study utilizes qualitative techniques of data collection to compile a historical review of non-credit adult studio art programs in Honolulu, Hawaii from 1945-1989. This documentation establishes a contextual setting for the status and structure of five selected institutions offering adult non-credit studio art programs, the instructors, and the attending adult students.

2. A survey, using questionnaires and interviews, was conducted, February to May 1989, with attending adult participants in the non-credit studio art programs offered by the five selected institutions in Honolulu (Figure 1.1).

   a. The administrators and instructors in the five selected institutions were surveyed with researcher designed questionnaires (Appendices 2 and 3) and semi-structured, open-ended interviews to obtain information on their institution, census data, and their personal perceptions on adult non-credit art instruction.

   b. The student questionnaire designed by the researcher (Appendix 4) collected census, descriptive, and subjective data on the students. Audio-taped, semi-structured, open-ended interviews obtained the perspectives and perceptions of a sample of adult students from the Honolulu Academy of Arts Art Center.

   The data, collected from the descriptive survey questionnaires, and interviews, are analyzed and coded using comparative procedures seeking patterns, themes, and trends in demographics, motivations and perceptions (Glaser & Strauss, 1967; Strauss, 1987).
The description and interpretation of the data are generated by integrating the shared perspectives of the administrators, the instructors, the adult students participating in the study and the experiential data of the researcher (Bogdan and Biklen, 1982; Merriam and Simpson, 1989; Strauss, 1987).

The collected data classified and presented from different levels of magnification uses the holistic-dynamic analytic method defined by Maslow (1970). Essential characteristics of holistic analysis are to first, obtain an understanding of the total structure, e.g., the institutions; then proceed to study the role that individual parts (students and instructors) of this whole play in the organization and dynamics of the total structure.

Guide to Inquiry

Cyril Houle (1983) and Alan Rogers (1986), in their writings on the adult learner, emphasize that any adult oriented activities will flourish or decline dependent upon the success of the providers in (a) getting to know their clientele— who they are and what they want; (b) reaching out to prospective individuals through effective communication; and (c) keeping their present participants by fulfilling their expectations.

This descriptive investigation of adult non-credit studio art programs offered in Honolulu, Hawaii, follows a qualitative discovery path within the parameters established by C. Houle and A. Rogers and other scholars of adult education (Cropley, 1985; Pollack, 1988; Dufresne-Tasse, 1985).
Both the student questionnaires and the interviews were directed toward obtaining data in three domains of inquiry:

1. **Demographics.** The demographic characteristics and art experiences that describe and influence the adults attending non-credit studio art courses.

2. **Personal motivations.** The expectations, interests, and goals that motivate and influence the adults attending non-credit studio art courses.

3. **External motivators.** The characteristics of the institutions and the instructors offering non-credit art programs and their influence on the adults attending non-credit studio art courses.

**Perception and Motivation: Conceptual Constructs**

This study is concerned with "the perceptions" and the "motivations" of the adults involved in non-credit studio art instruction. Both of these abstract and subjective constructs, (a) perception and (b) motivation, have been studied extensively by psychologists. Selected psychological theories and findings summarized here define the constructs as they apply to this study.

**Perception**

Perception is a cognitive activity derived from sensory data, feelings, and intuition that involves many different mental processes such as synthesizing, judging, estimating, remembering, comparing, and associating (Zimbardo, 1985).

Two general factors affect the way people interpret what they sense, i.e., their perception: (a) Past experiences; and (b) personal need (Ragland & Saxon, 1981).
1. Past experiences create a perceptual set. Previous experiences in a certain environment affect the way people learn to see and influence what they expect to find.

2. Personal need is the second general influence on perception. The more you need or want something (like food) the more strongly you perceive the things that promise to satisfy that need. These needs may be physical, emotional, or social. This need theory, explored extensively by Abraham Maslow (1970), is discussed in greater detail under the motivation section of this chapter and in Chapter II, Review of Literature.

Bogdan and Biklen (1982) use the label "participant perspective" (instead of perception) in reference to the way different people "make sense out of their lives" (p.30). The terms, perspective and perception, are used interchangeably in this study, since they are similarly defined.

**Motivation**

Alan Rogers (1986), in his writings on the adult learner, states that "Motivation in education is that compulsion which keeps a person within a learning situation and encourages him or her to learn" (p. 61). Motivation refers in this study, to goals, needs, wants, intentions or purposes that cause one to act. To describe a person's motivation for a decision or action (a) changes in behavior can be observed, from which one can make inferences about the underlying psychological and situational reasons; (b) "educated hunches" can be made by the researcher; or (c) the explanation of the person making the decision or doing the action can be accepted as valid (Zimbardo, 1985).
An adult's reasons for choosing and pursuing an art activity relate to several theories and findings by psychologists regarding motivation. Studies by various psychologists suggest that the incentive or motivation to be creative comes from seeking internal goals of self-expression, self-satisfaction, and standards of excellence, as well as from external rewards of grades or money (Ragland & Saxon, 1981).

Abraham Maslow, one of the foremost humanistic psychologists of the 1960s and 1970s, stipulates in his books, Motivation and Personality (1970) and Farther Reaches of Human Nature (1971), that the following theoretical propositions should be incorporated into any sound motivational theory: (a) The individual as an integrated whole; (b) the influence of culture; (c) the influence of environment; and (d) the possibility of attainment. Maslow identifies levels of internal motivations based on satisfying a hierarchy of human needs. The highest need he labels "Self-actualization".

Theoretical Basis for Study

Maslow's theories and findings, along with the findings from studies in adult education (reviewed in Chapter II), serve as the conceptual and theoretical framework for inquiry into the adults, who pursue learning in a non-credit studio art environment.

It must be emphasized that the intent of this researcher is not to do an in-depth psychological analysis, as Maslow did, on any of the subjects participating in this study. The psychological theories and concepts of Maslow, and the theories of the other cited psychologists, on perception and motivation, are not to be tested, validated, or disproved in this study. They are used as mirrors to give a descriptive
reflection of the adults involved in non-credit art programs. Since the interpretation of personal characteristics or personality can be very subjective, Maslow's needs theory and self-actualizing criterion are used as acknowledged scholarly guides for this researcher's analysis and interpretation of the results of this inquiry.

Assumptions for Study

Since the late 1960s, this researcher has been teaching non-credit studio art classes to adults at various institutions in Honolulu, Hawaii. Based on this experience it was determined that a need exists for (a) documented historical data on non-credit adult art instruction; (b) descriptive data on the functioning institutions offering and the instructors teaching non-credit studio art courses; and (c) descriptive census of the adult students enrolled in those courses. During the years of teaching art classes in non-credit programs the following observations and assumptions regarding (a) the programs and (b) the students initiated this study:

Non-credit Programs

Assumption 1. "Non-credit" as a descriptive term meaning, "a learning experience pursued not for academic credit, grades or certification," covers a wide range of course offerings, both in and out of the arts. The studio art classes and workshops offered under this generic term "non-credit" vary in quality and content, from one institution to another and sometimes within an institution. Neither the content level nor the level of instruction is always clear to students seeking to enroll.
Assumption 2. The depth and status of these non-credit art courses are questioned by students seeking "college-level" instruction and by professional artists. The non-credit art programs are often perceived by people, both in and out of the art community, to be comprised of hobby classes, or "one-shot" courses for amateurs and retirees to "fill up time". Cropley (1983) believes that all adult programs suffer negative consequences from what he called the "frill/ luxury stigma". This may be especially true in describing the negative perceptions that discourage participation by students seeking advanced art instruction outside a degree program.

Assumption 3. A contradictory perception is often heard from the adult who is hesitating about taking his first course in an art medium --"I'm not good enough" or "I don't have any talent." The "first timer's" perception that the instruction will not accommodate his lack of experience often prevents him from participating in any studio art course, even a ungraded, non-credit one. The organizations and institutions in Honolulu have not been studied to provide descriptive data on their non-credit adult art programs which could support or alter any perceptions or impressions held by the concerned public. Information on past programs and status of existing programs is undocumented and/or unavailable in a centralized location. At the beginning of this study, the number of non-credit art offerings and their participants could only be estimated.

Assumption 4. Another prevalent problem concerning the institutional providers is how to communicate their non-credit art offerings to adults interested in learning an art medium. Scheduled classes and workshops are often cancelled for lack of sufficient enrollment. Adults complain
"I didn't know about the class." Yet, the institutions believe they are actively publicizing their offerings.

**Adult Participants**

**Assumption 5.** Both the adults attending and the instructors teaching non-credit studio art courses are diverse in demographics and background. They represent a range of ages, ethnicity, socio-economic levels, professions, ability level and experience in the arts. There is, however, little documented information or census data available, on either the non-credit adult art students or their art instructors, from which any overview descriptions can be drawn.

**Assumption 6.** Contrary to their diverse demographics, the adult students seem more alike than different. The adults in a studio class establish a sense of bonding with one another and with their instructors that form an "ethos" group. The definition of "ethos" as used here is from *Webster's II New Riverside Dictionary* (1984); "The character, disposition, or basic values peculiar to specific people, culture or movement."

**Assumption 7.** This study evolved from the researcher's belief that the public's perceptions regarding the level of difficulty and purpose of studio art instruction offered in non-credit programs may be creating a stigma that hinders the participation of adult prospects. The providers of these non-credit studio art offerings need insight into: What attracts new, inexperienced adults to art instruction? What attracts and retains the experienced adult art student?

An institution or organization may offer a class or activity but it is the adult student who decides whether to accept the offer. The providers and the adult students, who together create an art studio
environment, need to be studied from several perspectives to seek out what keeps Honolulu's present adult non-credit studio art offerings flourishing, and what is needed to foster the growth of these offerings.

Justification for the Study

Since the adult student has the choice of learning only what, when, and where he wants to learn, several studies justify the need to identify and to understand the demographic and motivational characteristics of the adult learner (Capozzoli, 1987; Cropley, 1983; Houle, 1983; Pollock, 1987).

D. Jack Davis (1977) stresses research efforts in art and art education must deal with short range descriptive studies that provide a database for immediate decision-making and projection. Basic descriptive data are a necessary prelude to experimental efforts. Davis believes that such a database is embarrassingly absent from too many areas of concern in the field of art and art education, and preliminary descriptive research in specific areas, locations, or disciplines of the art is needed. He writes, "We have been working backwards by trying to generalize without sufficient knowledge for generalization" (p.118).

Art groups, the National Endowment for the Arts (NEA), the National Association of State Arts Agencies (NASAA), and Arts, Education and American Panel (1977), as well as publications by the American Council for the Arts (ACA, 1979; Harris, 1980; Von Eckardt, 1982) state that institutions need to identify their audiences, assess the learning needs and goals of their clientele and establish educational delivery systems to realize these goals.
Stanford University educator, Elliot Eisner (1972), emphasizes the need for descriptive research in the field of art teaching to provide clarification and explanation of conditions as they are. Studies of the student population and the characteristics of art teachers should make no effort to alter or evaluate the existing state of affairs but to describe it carefully.

Few survey studies have focused on the field of adult art education. Louis Harris conducted three nationwide polls for the American Council for the Arts (ACA) in 1973, 1975, and the final one in 1980. None of Harris' polls, which surveyed adult Americans, include participants from Hawaii. James F. Jereb in his 1984 dissertation, "A Survey of Adult Education Programs in American Museums", does not indicate that any Hawaiian museums are included. The 1977 Arts, Education, and Americans Panel publication, Coming to Our Senses, primary focus was art education from elementary school through college with only a small portion of the study reporting on the status and aims of adult art education. Very little information on adult non-credit education is included in these cited examples and none of them include Hawaii as a location.

Why, where, and when an adult participates in a non-credit art studio learning activity; the characteristics of the non-credit art course or program that the adult participants select; and the personal characteristics of that adult have not been addressed in previous studies. Hawaii as a location is not specifically included in the referenced art studies and historical documentation is dispersed or unavailable regarding adult non-credit studio art instruction in Hawaii.
A stated purpose of this study is to investigate and compile this information which is presently unavailable.

Limitations of the Study

The population for this study is a large selected sample of the students, instructors and major providers involved in non-credit art and crafts programs in urban Honolulu, Hawaii. The institutions, past and present, in this study represent the major providers of non-credit adult art instruction within an urban geographic area on the Island of Oahu (Appendix 6. Map of Oahu) the most populated of the five islands that comprise the State of Hawaii. The art programs of the selected institutions are available to adults from the entire Island of Oahu.

Five institutions (Figure 1.1), their administrators, instructors, and adult students voluntarily participated in a questionnaire survey. The student survey was limited to the adults in attendance in the classes or workshops in session at the time the questionnaire was administered mid-term during the Spring Sessions, February-May 1989, of the five institutions. A sample of students selected from the Honolulu Academy of Arts courses were interviewed on audio-tapes.

Not included in this study are: Artist organizations and art associations that sponsor occasional adult workshops; adults attending private lessons available from individual artists in their studios or through art galleries; organizations that restrict participation to a limited population (i.e., military facilities and private schools).

This survey and study were conducted and financed solely by this researcher. Inherent limitations imposed by these physical and financial constraints must also be considered.
The generalizations of the results of this study are limited to the specific circumstances and conditions of this investigation. Bogdan and Taylor (1975), however, found in their studies that "all settings and subjects are similar while retaining their uniqueness" and they feel ", . . .all settings and subjects are representative of all other" (p.12). The uniqueness of Hawaii may limit the generalization of some of the data and findings to locations outside the islands, but the characteristics of students, general classifications of institutions, and studio art learning environments used in this study can be found in almost all communities.

Definition of Terms

Terms used in this study are defined as follows:

**Adult student or learner.** A mature person (usually over 18 years of age) who has completed his formal education and is participating in a program for the primary purpose of personal development and enjoyment. Enjoyment does not mean "ease" or "triviality", however, but rather ego involvement in learning.

**Art or fine art.** For the purpose of this investigation the terms describe the media experiences encountered in the classes and workshops included in this study. The terms when quoted from other sources are defined as their authors determine. The terms are not intended to be a value judgment.

**Art community** as defined in *Coming to Our Senses* (Arts, Education and American Panel, 1977): A community is composed of those who live in the same geographic area, whether it be a neighborhood, a city, or a metropolitan area. "But we must also think of a community as made up of
those who share common social characteristics, norms, and values" (pp. 184-185). In this study it also includes adults with common interests and aspirations.

Non-credit. Learning experiences that do not grant academic credits, grades, or certification.

Studio art course, class, workshop, program. The terms when used in this study refer to scheduled, sequential, instructed "hands on" learning experiences using various art & craft materials, i.e., media.

Course: An individual instructed class or workshop.

Class: Four or more meetings, more than 12 hours total.

Workshop: One-three meetings, less than 12 hours total.

Program: A planned sequence or group of instructed courses.

Professional artist. A person who sells his art; one who has achieved a level of proficiency and skill in a media; and/or completed a degree with an art major. This is often a self-proclaimed status.

Terms used in art literature and by artists are not always understood by the general public and not always commonly defined by art professionals, a glossary of art terms which appear in this study are included in Appendix 8.

Chapter I Summary

The purpose of this study is to provide a descriptive analysis of the providers and participants of selected adult non-credit studio art programs in Honolulu, Hawaii. The study renders a historical review of non-credit adult studio art programs in Hawaii focusing on the status and structure of five selected institutions offering adult non-credit studio art courses, the instructors, and the attending adult students.
The data collected during the Spring of 1989, using printed materials, survey questionnaires and open-ended interviews, are classified and presented from different levels of magnification using the holistic-dynamic analytic method defined by Maslow (1970). Comparative procedures (adapted from Glaser & Strauss, 1967) code and analyze the data for patterns, themes, and trends. The results of this study will be of value to the providers of non-credit art instruction in planning adult non-credit art programs. The compiled information provides a database for additional inquiry into specific areas of concern.

The domains of inquiry guiding this study are derived from the literature on general adult education and assumptions based on this researcher's experience. The theoretical frame for the study is Abraham Maslow's (1970,1971) psychological theories and propositions regarding motivation based on human needs. Justifications for this study are (a) an increase in interest and participation in the arts by American adults; (b) Honolulu, Hawaii, as a site, has not been included in researched surveys or studies on adult art education; and (c) the non-credit facet of art instruction for adults has not been directly addressed in the researched materials.
CHAPTER II
REVIEW OF LITERATURE

The purpose of this study concerns non-credit studio art instruction offered to adults in Honolulu, Hawaii. In the fields of adult education and art education very little, if any, of the researched literature focused on this specific topic or location. Therefore, this researcher includes reviewed sources in the following relevant categories as they apply to this study. The views of two authors, Eisner and Maslow, who had significant impact on this researcher are also included in this chapter.

1. Adult education: (a) Women in adult education; (b) Women in art education; and (c) Senior citizens.

2. Art education: (a) Community based programs and (b) Museum based programs.

3. Philosophy and theory: (a) Aesthetics, Elliot Eisner and (b) Motivation, Abraham Maslow.

Adult Education

Several noted authorities on adult education presented papers at the UNESCO 1983 European Conference on adult education. The conference was a forum for the exchange of ideas and experiences in the field of adult education in the East and West European countries. The papers presented at that conference were published in 1985 under the title, Motivation for Adult Education. The most relevant ideas expressed in
papers by contributing authors; Arthur J. Cropley, Cyril O. Houle, Robert M. Worthington, and Colette Dufresne-Tasse are summarized here:

Arthur J. Cropley's 1983 UNESCO conference paper, "Motivation for Participation in Adult Education", sees motivation as (a psychological disposition), "A state in which adults engage in a learning activity without setting themselves any specific goal" (Cropley, 1985, p.21). He believes that organized adult education is not geared to the participants and target groups and is therefore unable to meet the expectations of the participating adults.

Cropley concludes that there is a need for an analysis of the motivation structure in adults and specifics of adult learning in order to design practical adult education activities. Although Cropley's paper concerns European adult education, several conclusions and implications in his paper are relevant to research in adult art education.

1. "The tendency of adults to persist with an adult education activity or to drop out after a short time is largely determined by the extent to which they regard their expectations of the activity as fulfilled or unfulfilled, knowledge of the kinds of things they hope to achieve as a result of participation is of great practical importance for adult education" (p.25).

2. Lack of participation in adult education programs can be attributed to the failure of the institution to offer courses having the "right" content that coincides with the interests of the students. Another factor is the failure on the part of the instructors and institutions to convince learners that they are making progress in the students' desired direction.
3. Adult learners differ from children and do not want to have to do things inconsistent with their position as adults. Unlike children, adults usually bring well developed personal goals and ideas to a learning situation.

4. Frequently cited reasons in various surveys and studies for non-participation are lack of time and the inability to meet the cost or fees. However, Cropley found that when these two factors are eliminated, the context of the social group membership became the determining factor in how available time and money are spent. "So that not absolute lack of money or time, but rather people's priorities for using what they have available may play a decisive role" (p.28).

5. Cropley categorizes psychological factors that affect the willingness or unwillingness to engage in adult education as "attitudes." "Attitudes of learning itself, to oneself [self image] as a learner, to particular learning activities and conditions and to particular kinds of content" (p.29).

6. Initial participation in an activity and continued participation, as opposed to dropping out, depends on (a) the existence of goals, hoped for results or motives and (b) the learner viewing the activity as worthwhile.

An especially relevant point for art educators is Cropley's view that adult education, in general, has suffered under the "frill/luxury stigma." The perception of adult education as essentially recreational in nature has had negative consequences in areas such as financing of adult activities. Another important point Cropley makes is the adult students, "are drawn from a very small minority of the population which, in a sense, is the one least in need of adult education" (p.30).
Cropley cites probable inhibitions resulting from unhappy experiences in schools as another major block to adult learning. Of course, the opposite may be said, namely, that participation in adult activities may be influenced by positive experiences in early school learning situations.

Cyril O. Houle (1985), in his UNESCO paper, "Structural Features and Policies Promoting or Inhibiting Adult Learning," hypothesizes, "That every adult has a basic orientation to education, an underlying conviction of its nature and value which influences his or her opinion about and participation in learning" (p.67).

Houle divided adults into six classifications of orientations: (a) The oblivious person, (b) the uninvolved person, (c) the resistant person, (d) the focused participant, (e) the eclectic participant, and (f) the comprehensive learner (pp.66-69). The fourth category, the "Focused Participant" is Houle's most descriptive classification for adults who are pursuing the arts: The focused participant has the desire; (a) to know, (b) to achieve a personal, social, or religious goal, (c) to enjoy learning as an activity, (d) to escape, (e) to respond to a requirement or social pressure.

"A personal-goal-oriented person is attracted to any form of learning which appears to enable an identified personal advancement to occur but is resistant to any kind of instruction or inquiry which has no such outcome" (p.70).

Houle maintains that the chief value of his classifications may come from the realization that more than passive procedures are needed on the part of institutions in order to stimulate the interest of prospective students:
It often happens that institutions issue only a general invitation to take part in their offerings, perhaps by publishing a brochure or a newspaper advertisement or making announcements in the broadcast media. Such a message is received in different and various ways by those who are aware of it, and such people are often only a small fraction of its potential audience. The people who are aware—and, even more, the people who respond—are those to whose orientation the message is consciously or unconsciously addressed. (Houle, 1985, p.71)

Houle suggests that the providing institution needs to consider ways to improve the promotion and reduce the inhibitions of people who have a wide range of orientations. "Special ways of approach must be found to the uninvolved so that an activity which previously seemed foreign to their interests no longer appears remote" (p.71). Houle concludes that the failure to make the distinction between personal goals of the individual student and the content of an offering by an institution is one of the major factors inhibiting adult learning.

Much of Robert M. Worthington's (1985) paper, "Current and Future Status of Adult and Continuing Education", in the UNESCO publication is devoted to adult basic and secondary education; General Educational Development (GED) tests; equivalency diplomas or certificates; and technical training programs, topics not relevant to this study.

However, Worthington is one of several sources that emphasizes, "By 2000 AD the population of this country [America] will be dominated by persons in their middle years...nearly 60 percent of our population will be over 30 years of age" (p.185). [Note: According to the State of
Hawaii Data Book (1989), the projected median age in Hawaii for 1990 is 31.9 years. Worthington reports adult education in America is growing at a 12 percent per annum rate compared with a 2 percent growth in elementary and secondary education, which clearly indicates that the future educational market lies with adults.

Worthington states that participants in adult programs enter or exit depending on their needs, aspirations, and availability of instructional programs. The participants do not desire to complete any specific level of instruction but enter adult education classes to meet a particular personal objective. Worthington acknowledges in his conclusions that museums and other cultural institutions are making renewed efforts to reach and better serve adults in their life long learning pursuits.

Various teaching theories and methods are the focus of Colette Dufresne-Tasse's (1985) UNESCO paper, "The Eleven Propositions and Certain Considerations Concerning Adult Student Motivation." The significant findings and implications of her research regarding instruction and teachers of adults are (pp. 81-85):

1. The adults' interests and even determination to learn are necessary but not sufficient as a motivating factor; the instructor must also positively support the efforts of the students.

2. Adults expect more from an institution than a physical framework in which to pursue an almost-self-taught activity, even if it is an activity familiar to them. They want teachers to transmit knowledge, so that the student can acquire the skills or knowledge more easily and with less anxiety.
3. The teacher needs to "anchor the students' curiosity"; to help the student relate the new subject to that which the student already knows.

4. An adult student seeks a learning process that offers both pleasure and success.

The teacher needs to provide an atmosphere that satisfies the students' physiological needs (according to Maslow's needs theory) and the students' needs for security, belonging, and esteem. "The need for belonging in class takes the form of the need for 'affiliation'... the student wishes to establish and maintain positive affective relationships with the teacher and with the other members of the class" (p.85).

ERIC Clearing house on higher education report four, *Adult Development: Implications for Higher Education*, is another source for general information relative to the adult learner. The authors, Rita P. Weathersby and Jill M. Tarule (1980) indicate that institutions of adult education need to (a) identify groups to be served; (b) assess the learning needs and goals of this clientele; (c) set up educational goals that reflect a commitment to individual development; and (d) establish educational delivery systems to realize these goals (p.4).

Weathersby and Tarule's study of both non-formal and formal learning indicates that adults' lives are patterned in predictable sequences which they label "life stages". This is an age-linked period characterized by psychological stages or provocative "markers" of events. Their research shows that age, sex, and cultural (ethnicity and class) norms are important in these "life stages" and are reflected in the choice of adult activities and tasks. "Education enables the
satisfaction of different developmental needs depending on a student's place in the life cycle" (p.20).

This study by Weathersby and Tarule indicates, as did the UNESCO papers, that there is a "readiness factor", related to both internal changes in self-perceptions and to major life events and changes in external circumstances, that influence and motivate the participation of adults in educational programs.

Alan Rogers (1986) in his book Teaching Adults, a practical reference for providers of adult instruction, divides that field of education into three main sectors:

1. **Formal** courses and classes run by schools, colleges, universities and other statutory and non-statutory agencies that make up the educational system.

2. **Extra-formal** courses and classes run by formal agencies outside the educational system.

3. **Non-formal** educational activities provided by voluntary agencies and informal groups. He also includes in this group non-taught, self-programming groups of adults without a face-to-face teacher.

Rogers identifies two characteristics common to all forms of teaching adults:

1. Participants in adult programs are voluntary learners. They have "chosen" to attend class and they have "chosen" their teachers rather than the other way around.

2. Students come with an intention of achieving a goal. "Some will have come more for social reasons than for the immediate learning, while others may not always know clearly what they want or may want one
thing and in fact find achievement in something different...never the less they all come for a purpose--and if they don't get it, sooner or later they will stop coming" (p.xvi).

Rogers' book discusses in detail the implications of communicating to prospective students the courses' content; name and qualifications of the instructor; tuition and fees; and other information which will help the student make a choice depending on his needs. His description of the role of the teacher (pp.113-130) details teaching methods and relationships that would be helpful to teachers of any subject when working with an adult group.

Alan Rogers concludes that, "Social skills may be more important in selecting teachers of adults than subject specialism. It is not always the best policy to get the most up-to-date expert or series of experts to talk to a group of adult learners. Continuity of contact may be more important to allow for growth over a period of time rather than a series of individual teaching sessions by specialists" (p.130).

The Adult Education Quarterly, offers no relevant or new information which would add to this particular study on non-credit art instruction except for the implications for staff development reported by Ennis, et al. (1989). The article states that, "Administrators in large programs are frequently unwilling to share curriculum decisions with instructors. Among the reasons for this hesitancy are a lack of staff experience with curriculum decisions" (p.85). The authors stress that shared decision making and communication patterns founded on mutual trust between teachers, administrators, and students play an important role in an elective program for adults.
Many of the articles in *Lifelong Learning: An Omnibus of Practice and Research* (a research journal devoted to adult education) address the same concerns and findings as previously reviewed in the UNESCO papers, ERIC study and Alan Rogers' book. However, there is some additional information worth summarizing.

"Satellite Centers; a non-threatening personalized environment for adult, part-time students" by Cindy Rose (1988), acknowledges that although human beings bring a variety of needs and motives into both the learning environment and the work environment, the one need each person brings is the need to achieve a sense of competence. Rose states that one's cultural background strongly effects how one learns. As adults and as learners, we are very much the product of our past lives. Other articles in this publication will be noted later under the specialized headings.

**Women in Adult Education**

There is a perception, true or not, that women comprise the larger percentage of adult learners. Several journal articles concentrate on the participation of women in general adult education programs.

Carol Mohney and Wayne Anderson's 1988 study, "The Effects of Life Events and Relationships on Adult Women's Decisions to Enroll in College," published in the *Journal of Counseling and Development*, hypothesizes that the time for women to return to college is determined by the state of their personal relationships and life events rather than solely by motivation. Although their article concerns "college for credit" adult women, the results of their survey are just as applicable to non-credit adults. The authors state that women have different
developmental stages than men and base their work and school decisions on a different set of values than men.

Mohney and Anderson find the most often cited barriers for women not to enroll in college is their role demands as wives, mothers, and other personal responsibilities as well as job demands. The results of their survey, using a sample group of 38 women attending an evening program at a small liberal arts college, indicate that none of the women mentioned only one event that motivated their re-entry into college. Most of the women students list 5 to 10 events that led to their enrollment at that particular time.

**Women in Art Education.**

The perception that women dominate the attendance in adult education was given historical context and justification for the perception, as it pertains to women's role in the arts, in *Women as Interpreters of the Visual Arts 1820-1979* (Sherman & Holcomb, 1981).

The tradition of women as amateur practitioners of the arts goes back to the nineteenth century and before when teaching of drawing, painting, and needlework were featured in the American and European seminars or academies for fashionable middle- and upper-class young ladies. "Although female amateurism has certainly had negative effects, the tradition also served to attract women to the criticism and scholarship of the visual arts" (p.17).

Associated with female amateur engagement in the visual arts were certain widely held views regarding women's traditional social roles as wife and mother. Before the mid-Twentieth Century, women were excluded from public life. Women were believed, by the proponents of such arguments, to possess superior innate spiritual qualities. These
qualities of sensitivity, self-sacrifice, and intuition, it was assumed, prepared women for their roles as guardians of culture and morality.

A general reform in women's education in America began in 1830. Broader academic opportunities were offered to women. Formal art education for women traces back as early as 1867 when Vassar College offered art in its curriculum for women. Feminine identification with aesthetic values became assimilated to women's moral responsibilities in forming the character, values, and sensitivities of the young. This moral responsibility resulted in traditional job roles assigned to women such as, the unmarried school teacher, and the dedicated, caring nurse. It also resulted in the acceptance of women as art educators.

"The period from 1890-1930 was dramatic in the expansion of women's employment in higher education, museums, and libraries as interpreters of the visual arts" (p.56).

The women's movement in the early 1970s prompted a rethinking of the social attitude regarding a woman's "proper" role. "Until that time --and even today--the old justification of women's involvement with the visual arts on a nonprofessional level continued with the survival of their identification as guardians and transmitters of culture" (Sherman & Holcomb, 1981, p.89).

Senior Citizens in Adult Education

Another group, usually considered to be the majority of the participants in adult learning programs, are retired senior citizens. Annette Buchanan (1988) in "An Emerging New Group on Campus", published in Lifelong Learning: An omnibus of practice and research, limits her study to older persons, both the pre-retirement period from 50-64 years of age and the retirement period over 65 years of age. Buchanan
believes that education for older persons should be given a high priority. The statistics Buchanan cites show the fastest growing age group are people over 55 years and by the year 2000 AD persons over 65 years are expected to represent over 13 percent of the population.

While pre-retirement education, in her view, would emphasize financial and career planning, Buchanan maintains that the period after 65 years of age is the time to relax and pursue topics of interest. Classes for this "over 65" group should provide "enrichment, intellectual stimulation, but also an opportunity to build a new network of friends with new common interest" (p.5).

The study notes that in 1984, 740 institutions of higher learning offered free or reduced tuition courses for older persons. Twenty-five states had legislation that allowed or required reduced or free tuition. Another ten states had policies that, while not legislatively mandated, allow tuition waivers at state-supported institutions. Many of these programs, the study finds, are unpublicized and unknown to older persons in the community. Buchanan cites the "catch-22" situation encountered by the schools in some states: Continuing education programs are in a bind when their adult education programs must be self-sustaining; yet, free programs are legislated for older adults, without the sufficient funding being provided.

Art Education

Much of the literature and doctoral studies on art education have been in the academic areas of elementary and secondary education and undergraduate college programs. Published information could not be located that specifically pertained to non-credit studio art instruction.
for adults. Relevant information is reviewed in the following related non-academic categories of art education to provide some contextual historical background for this study.

**Community Based Art Programs**

*Art in Action—American Art Centers and the New Deal* by John Franklin White (1987) gives a background on the impact of the Works Progress Administration (WPA) Federal Art Project which was established by Franklin D. Roosevelt in the midst of the 1930s' depression. According to White, there were in 1987, approximately 5000 museums and community art centers throughout the United States that owed their existence to the effects of this public program for the arts.

The WPA project began in 1935 for the purpose of providing employment for artists and art educators. By 1940 there were more than 100 art centers and museums bringing art to the people in diverse geographical locations across America.

The Second World War, which by 1941 had involved the United States, contributed to the end of the New Deal. Federal support for the arts, through the WPA, ended in 1943.

One may surmise there might have been still more federally assisted art centers if the New Deal had not been brought to an end. One may just as easily surmise that the local and regionally supported centers that emerged after 1943 drew inspiration from those still fresh and alive in public view. Indeed, we know that what mattered to the art centers did not cease with the exit of federal assistance. If programs and community-oriented concepts could not immediately bridge the loss
of financial support, there was enough appreciation and expectation established among the cultural leaders of the communities to guarantee sustaining local support.

(White, 1987, p.7)

Many of these community art centers offered classes, free or at a minimal cost, for both children and adults. Several of the centers were located in major cities in areas where they served minorities and lower income people, who otherwise may never have experienced participation in the arts.

The American Council for the Arts (ACA) is a national arts service organization founded in 1960 to promote and strengthen cultural activities in the United States. The ACA sponsored a 1978 survey of cultural activities in Los Angeles. That survey published in The Arts in the Economic Life of the City, (ACA, 1979) contains information and generalizations regarding art organizations applicable to cities other than Los Angeles.

Federal assistance for the arts, which had ended in 1943, came to life again in the form of a new agency inspired by President John F. Kennedy. The National Endowment for the Arts (NEA) was created by congress in 1965--during the presidency of President Lyndon B. Johnson--as an independent federal agency to assist in the development of cultural resources.

Between 1963-1969, other federal programs were created and funded by congress, such as Title III and Title IV-C under the Department of Health, Education and Welfare. Many of these programs offered grants for art education. These federal programs were founded on the premise
that they should "... be broad enough in scope and flexible enough in administration to be significantly helpful in carrying out local cultural plans" (ACA, 1979, p.91). Beginning in 1981, most of this funding ceased under the administration of then President Ronald Reagan (Von Eckardt, 1982).

The ACA publication (1979) states that the criterion for determining the success of non-profit arts organizations cannot be the same as in private businesses where the primary aim is profit. In the non-profit arts, management of funds is the responsibility of the governing board or other funding sources. In private business, management can raise prices according to what the market will bear; non-profit organizations usually do not have that authority. Non-profit groups cannot issue stock or bonds to raise capital. "The government and foundations must take on a larger role in subsidization--a task formerly performed by individual contributors" (p.94). The study suggests that cultural agencies seek permission to raise revenues to expand their own programs. According to the 1979 publication, funds raised in Los Angeles were reverting, at that time, to the city's general fund.

This 1979 ACA study encourages the growth of educational programs to stimulate appreciation of the arts as a lifetime experience that would extend far beyond adolescence. It emphasizes that art programs for adults are important not only to increase the peoples' interest in the arts, but also to support the art education programs aimed at their children. The ACA states that communities need to provide broader and more flexible use of public and private facilities for art activities, experimental arts groups and arts education efforts.
Another publication sponsored by The American Council for the Arts (ACA) was *Live the Good Life* by Wolf Von Eckardt (1982), referred to by the author as a "pep talk" for the arts. Von Eckardt argues for cultural planning. He encourages artists and art groups to communicate with local government representatives and community groups to determine ways to create working and living space for artists, art education facilities, and exhibition space for the achievement of "the good life for all".

Von Eckardt traces the involvement of the American government in the arts from as early as 1792 when a competition was held for the design of the United States Capitol. Beginning in 1965, the federal government "appropriations and support were steadily increased until 1981," when, according to Von Eckardt, "the Reagan administration set out to reduce all federal expenditures--except for the military" (p.6).

The National Institute of Education and CEMREL, Inc. (An acronym for Central Midwestern Regional Educational Laboratory, a private non-profit corporation) co-sponsored an art conference in 1976. Papers presented at this conference in Aspen, Colorado, were published in *Arts and Aesthetics: an Agenda for the Future* (Madeja, 1977). This yearbook justifies and summarizes many concerns for the future of research in the arts.

The overall purpose of the conference was to construct a national agenda for research and development in the arts and education. The conference participants recount the prior ten years following the passage of the Elementary and Secondary Education Act of 1965, which had
provided the federal financing for the vast expansion of art education and community art activities.

In 1976, the year of the conference, the future of the arts looked especially prosperous and promising. Seminar reports presented by leading art educators proposed research agendas, methods, and priorities for conducting database studies in art education. Unfortunately, the majority of federal funding for art education ended in the early 1980s. The research studies that were proposed so enthusiastically in the CEMREL conference failed to develop.

*Americans and the Arts* is a 1981 publication by the ACA of a national arts 1980 survey, the third and last of a series of polls conducted by Louis Harris (1981) under the sponsorship of Philip Morris. (The first Harris survey was in 1973 and the second one in 1975.) The 1980 survey reveals that the attitude toward the arts was more positive than it had been in the previous five years.

In 1980 the United States was plagued with inflation and joblessness, people had limited time and money to spend. Harris found, "While leisure time has been declining, however, the arts are the only non work area tested in which people report an increase rather than a decrease in involvement...even in the face of deeply troubled times [the arts] do not decline in perceived value and importance" (Harris, 1980, p.3).

A total of 1,501 men and women ranging in ages from 18-65 answered the telephone questionnaire. This sampling included all states except Alaska and Hawaii. The poll reveals the following statistics relevant to the scope of this research:

36
1. Photography. The number of Americans engaging in photography rose from 19% in 1975 to 44% in 1980, the highest increase of all the art media.

2. Pottery and Ceramics. Participation increased from 8% in 1975 to 18% in 1980.

3. Sculpturing or Working with Clay. The number of people doubled from 5% in 1975 to 10% in 1980.

4. Painting, Drawing and Graphic Arts. Increased from 22% in 1975 to 28% in 1980.

Harris observes that participation in the arts in America is led by young people under 30 years of age, followed by those with some college education and non-whites. These findings are in contradiction to the perception that older people with more leisure time and the affluent segments of the public are the greater participants in the Arts.

**Museum Based Art Education**

A 1984 dissertation, "A Survey of Adult Education Programs in American Museums" by James Frederick Jereb, states the American museum served the elite and scholarly in its early stages but since the late 19th century it has focused on the general adult public. Jereb identifies the trends and development within museum adult education programs in a nationwide perspective. Jereb gathered data by way of a questionnaire sent to 368 museums in all fifty states; 173 museums responded. Unfortunately, the dissertation does not identify the responding museums by name or location, so it is not possible to determine if any of the Honolulu museums are included in the study.
The study includes nine types of museums, not limited to art museums. Art museums represent 66 of the 173 total museums.

Forty-four of the art museums surveyed offered studio art classes and 65 offered some form of workshops. Jereb defines a workshop of 1-3 days as "a single event involving a small number of people studying a particular type of topic" (p.56). In his survey, the most popular adult workshop was in crafts.

Jereb's research gives minimal attention to studio art classes. The following paragraph is one of the few references commenting on the subject in his paper:

Two other types of specialized adult classes were found in this survey and should be mentioned: studio art classes and college credit courses on museum education, techniques and method. Today, many museums have discontinued the studio art classes because they were in direct competition with other institutions. However, studio art classes were found in approximately 50% of the art museums....Most adult learners attending these classes want to acquire a specific skill knowledge or outlet for expression. These courses have a particular curriculum, pre-registration, and a prescribed fee for materials. (Jereb, 1984, p.53)

A summary of Jereb's findings that relate to adult studio education:

1. The primary instructors for adult studio art classes are museum staff. College and university faculty are secondary instructors. The primary instructors for workshops are museum staff with "experts from outside" as secondary instructors.
2. Museums have expanded their education departments more than any other area in the museum.

3. Adult education tuition-paid programs are money makers for the museums.

Regarding the last two findings, Jereb included all museum programs (films, lectures, tours, and exhibitions as well as classes and workshops), so the results cannot be assumed to reflect the art classes and workshops alone.

Philosophy and Theory

**Aesthetics: Elliot Eisner**

The basic philosophy, regarding presentation and methodology in educational research, that guided the design of this study is expressed by Elliot Eisner in his book, *The Educational Imagination: On the Design and Evaluation of School Programs* (1979).

As a professor at Stanford University, Eisner began to question the scientific epistemologies of the neopositivists and social science research procedures that guide research projects. Doctoral students are often subtly persuaded that non-scientific modes of inquiry are not really acceptable ways to do a dissertation. Eisner contends that most educators defined "research" as methods emphasizing statistics and "research design" was almost always quantitatively oriented inquiry.

The educators professionally socialized in schools of education or in psychology departments come to accept a limited set of assumptions about what must be done to conduct meaningful educational research to acquire knowledge and understanding. Eisner states, "Art or aesthetics,
in this context of inquiry, were considered not worthy of the standards of scholarship" (p. viii.).

The educational significance of educational inquiry must be appraised by its relevance and utility to educational problems and educational aims. Eisner maintains, "The model of natural science in which much educational research is based is probably inappropriate to most of the problems and aims of teaching, learning, and curriculum development" (p.265).

One of the themes pervading Eisner's research model is the need to consider problems in context. As an artist fills a canvas, the researcher should perceive and conceptualize the whole first and then, gradually, work in problems of differentiation. Because the shape and configuration of the context shifts overtime, one must recognize both the characteristics of the context and the ways in which the context can alter the appropriateness of the prescriptions or findings. The researcher, like the artist, must stay flexible, open-to discovery, and see the process as important as reaching the objective.

Educators have been taught to use a language that attempts to emulate the language used in the natural sciences and those working in industrial-military areas. "Our language, [say educators]...should be precise, operational, unambiguous, and technical. A language [says Eisner] criticized by many literate people as incomprehensible jargon" (p.x). Eisner believes there is a place in educational professional publications for metaphor, poetic statement, and non-operational comment or insight; that descriptive assertion that one cannot measure. Eisner advocates giving academic permission to the doctoral student to write expressively to avoid the turgid and pretentious written work being
produced by graduate students at his university, Stanford, and other schools of education.

The qualitative or aesthetic approach Eisner advocates states that we must make inferences; we must seek an empathetic understanding of the kind of lives students lead; we must make judgments; "we must attend to what is not easily standardized and that we must get to know students as people" (p.269) These do not describe relationships to which operationalism and quantification lend themselves.

Robin Alexander(1982) in his review of art education research criticizes Elliot Eisner as being too "sketchy" in describing ethnographic and participant observation techniques to be used by researchers in organizing the observed experiences.

This study uses a variety of methods to collect and compile data which help to describe the adults and institutions involved in the non-credit art programs based on Bogdan and Biklen (1982), Glaser and Strauss (1967) and other proponents of qualitative research methods.

The collected data, although sometimes expressed in numbers and percentages, are used as tools to help "paint" a holistic picture of this section of the Honolulu art community rather than to produce a statistical end product. The intent of the overall composition of this study is to achieve an aesthetic and qualitative description of the providers and participants in the adult non-credit art programs.

**Motivation: Abraham Maslow**

The motivational theories of the humanist psychologist, Abraham Maslow as presented in his books, *Motivation and Personality* (1970) and *Farther Reaches of Human Nature* (1971), concerning (a) theoretical propositions, (b) the hierarchy of needs, and (c) the self-actualizing
personality form the framework for assessing the motivation and personalities of the adults involved in non-credit art education; and (d) Maslow's holistic-dynamic analytical as adapted in the methodology of this study.

Theoretical Propositions

Maslow stipulates the following theoretical propositions which he asserts should be incorporated into any sound motivational theory:

1. **The individual as an integrated whole.** The study of motivation must be in part the study of the ultimate human goals, desires, or needs.

2. **The influence of culture.** While ends may be universal, the roads taken to achieve those ends are determined locally in the specific culture.

3. **The influence of environment.** The situation in which the organism finds himself is defined as environment. "Human motivation rarely actualizes itself in behavior except in relation to the situation and to other people" (p.28).

4. **The possibility of attainment.** "On the whole we yearn consciously for that which might conceivably be actually attained" (p.31).

The Hierarchy of Needs

Abraham Maslow (1970,1971), in conducting his private study into the realm of psychological health and personality identifies in his writings, levels of human motivation based on a hierarchy of needs. Maslow determines man's basic internal motivations are based on satisfying these needs. Maslow's hierarchy of needs is often depicted as a pyramid (Figure 2.1) illustrated as one level building on or
depending on the satisfaction of a prior need. At the base of the pyramid are the fundamental human needs. Maslow stimulated before one can be motivated by the next level of needs, the prior needs must be satisfied, at least in part. Maslow's level of human needs from lowest to highest are:

1. **The basic physiological needs.** Every human is motivated to satisfy the needs and drives of the body, for warmth and shelter; and of the appetite, for food, water, and sex.

2. **The safety needs.** The next needs that man seeks to satisfy would be for security, stability, dependency, protection, structure, and order.

3. **The belonging and love needs.** The third level of needs that motivates man Maslow emphasizes is the importance of the familiar neighborhood, one's territory, being with "one's own kind", and with one's familiar working colleagues.

4. **The esteem needs.** "All people in our society...have a need or desire for a stable, firmly based, usually high evaluation of themselves, for self-respect, or self-esteem, and for the esteem of others" (1970, p.45). These esteem needs can be classified into two subsidiary sets: (a) The desire for achievement; for mastery and competence; for confidence; and for independence and freedom; and (b) the desire for reputation or prestige, status, fame, dignity or appreciation, and recognition in the eyes of others.

Abraham Maslow states his hierarchy of human needs may not be as rigid as implied, "Most behavior is overdetermined or multimotivated. Within the sphere of motivational determinants any behavior tends to be determined by several or **all** of the basic needs simultaneously rather
than by only one of them" (1970, p.55). However, he says, "It takes a
 certain amount of gratification of lower needs to elevate [a person] to
 the point where he is civilized enough to feel frustrated about the
 larger, personal, social, and intellectual issues" (1970, p.70).

 In *Megatrends 2000*, Naisbitt and Aburdene (1990) state that
 Abraham Maslow's needs theory, as it relates to the arts, is as valid
 for societies as it is for individuals. The satisfaction of basic
 needs, such as shelter and safety, within our society ..."has stimulated
 the search for meaning exemplified by the renaissance in the
 arts..."(p.311).

 Figure 2.1

 *Maslow's Hierarchy of Needs*

 ![Maslow's Hierarchy of Needs](image)

 Figure 2.1  Maslow's Hierarchy of Needs often depicted as a pyramid.
 Maslow hypothesizes that man's basic internal motivations are based on
 satisfying these needs. As each lower need is in part met, the next
 higher level of need is activated.
Self-actualization

Maslow discovered that even if all of these four categories of needs are satisfied some individuals are motivated by a higher need which he calls "self-actualization" (SA). He concludes that there is a small proportion of such people in the general population. "The self-actualizing person is after all very different from other people in thought, impulse, behavior, emotion... He is like an alien in a strange land. Very few really understand him, however much they may like him" (1970, p.165).

Maslow identifies and classifies the characteristics of the adults he determines to be self-actualizing based on a positive criterion (1970, p.153-178). Maslow's criterion is used to assess and describe the participants interviewed in this study of adult non-credit art programs.

Life is a process of choices. Maslow emphasizes many times in several of his writings that self-actualization is not an end state but a process of making growth choices toward actualizing one's potentialities, one's talent, one's intelligence. "Self-actualization means working to do well the thing that one wants to do... as good as he can...." (1971, p.48).

Maslow qualifies his satisfaction of basic needs motivational theory by admitting that there are determinants of behavior other than those generated by internal drives. "One other important class of determinants is the so-called external field. Theoretically, at least, behavior may be determined completely by the external field" (1970, p.55). Nevertheless, Maslow cautions against "... too great a preoccupation with the exterior, the culture, the environment, or the
situation..." (1970, p.28) since the individual partially creates his barriers and his objects of value.

**Holistic-dynamic Analytic Theory**

Abraham Maslow (1970) labels his approach to the positive theory of motivation, a holistic-dynamic analytic method. He defines this method as a study of a part as it relates to a whole. One essential characteristic of holistic analysis in actual practice is that there should first, be a preliminary study or understanding of the total organism or structure. One proceeds then to study the role of the individual parts as it relates to the total organism or structure, as facets of a whole, seen as a figure against a ground, or at different levels of magnification.

According to Zimbardo (1985) "Maslow's theory has had more influence on therapy and education than on psychological research." Zimbardo states that some psychologists criticize Maslow's approach and theories because: (a) They lack adequate experimental confirmation; and (b) the concepts are vague, fuzzy, and not operationally defined (p.385).

Maslow's 1970 study of the self-actualizing personality, by his own admission, was based on a small number of subjects and incomplete demographic data. Because of this, he states any quantitative presentation is impossible in such a study, except for nominal frequencies: "Only composite impressions can be offered for a holistic impression of the characteristics of the adults that may identify them as self-actualizing people" (1970, p.153).
Chapter II Summary

This study focuses on adult non-credit studio art programs. This researcher's investigation into the literature sources found none that addressed the specialized topic of this study. The following relevant and related categories were explored for information and findings which could guide and be incorporated into this study: Motivation theories and characteristics of the adult learner; the affects of demographics (age, sex, culture) on the adult learner; adult teaching methods and student-teacher relationships; history and trends of art education in both community centers and museums; support for and financing of art programs; research theories and methods applicable to the qualitative design and presentation of the findings in this study.
CHAPTER III
METHODOLOGY

The purpose of this study is to provide a descriptive analysis of the providers and participants of selected adult non-credit studio art instruction in Honolulu, Hawaii. A qualitative approach is used to collect and to interpret the information. "What makes a study interpretive or qualitative is a matter of substantive focus and intent rather than a procedure in data collection, that is, a research technique does not constitute a research method" (Erickson, 1986, p.119). The methods and validity of qualitative research have been described and justified by Bogdan and Biklen (1982), Strauss (1987) and many other scholars.

This study applies Abraham Maslow's holistic-dynamic analytic methodology. Maslow (1970) describes this method as studying a whole phenomenon and its parts at various levels of magnification. "Most of the time we shall be able to discover the flavor or aim of the specific behavior [or phenomenon] only by understanding the whole of which it is a part" (p.306). Maslow uses the analogy of soup, stew, or hash, dishes that are concocted of many of the same ingredients, yet each having its own unique flavor. But, he further states, "There are enough exceptions to this rule to convince us that the aim or flavor inheres in the part as well as the whole" (p.306).

Following Maslow's paradigm and a similar model suggested by Strauss (1987), this study encompasses a macroscopic view of the history, status, and structure of non-credit studio art programs, past and present, in Honolulu, Hawaii. The study surveys the adult
participants in five representative institutions offering non-credit studio art programs Spring, 1989. The investigation narrows to a microscopic mini-case focus, using open-ended, semi-structured, audio-taped interviews, to gain the perspectives of selected participants.

Maslow's (1970,1971) description of his holistic analytic method does not specify techniques and procedures for collecting and analyzing data. The procedures of constant comparison, based on Glaser and Strauss (1967), are the techniques used to organize and decipher trends, patterns, contrasts, and similarities in the myriad of collected data. Constant comparison, an analysis process as adapted in this inquiry, involves six basic phases: (a) Coding of responses to generate categories; (b) comparison of data within and among the five surveyed institutions; (c) integrating the data from various sources into categories; (d) delimiting the emerging patterns and trends into assumptions; (f) interpretation of the findings and assumptions against the theoretical frame which guided this study; and (g) arriving at conclusions and recommendations based on findings.

Background of Non-credit Art Programs

The macroscopic view of non-credit adult studio art instruction in Honolulu relates the historical background and description of programs, past and present, presented in Chapter IV. The background, status, and structure of adult non-credit art programs at the five Honolulu institutions, participating in this study's survey, are individually described and presented in Chapter V. The data sources for the historical and institutional information were printed brochures,
documents (distributed by or about the institution); and interviews with selected administrators and other knowledgeable persons.

Population for Study

Five administrators, 21 non-credit art instructors, and 315 adult students from five institutions, in the urban area of Honolulu, Hawaii, participated in a questionnaire survey conducted by the researcher. The selected institutions represent the two major sponsors of non-credit adult programs offering studio art instruction.

1. Government sponsored:
   a. University of Hawaii; College of Continuing Education and Community Service (CCECS)
   b. State Department of Education; Kaimuki Community School for Adults (Kaimuki)
   c. City and County Parks and Recreation; Kilauea Recreation Center (Kilauea)

2. Private, non-profit:
   a. Temari Center for Asian and Pacific Arts (Temari)
   b. Honolulu Academy of Arts; Art Center (HAA or Academy)

Consent for Study

Each of the five selected institutions were initially requested to participate in the questionnaire survey in a letter from the College of Education endorsed by the Chairman of the Doctoral Committee. The survey was conducted with the permission and cooperation of the respective administrators, the non-credit art instructors, and adult
students. All participants were informed of the purpose of the study and voluntarily participated in the survey.

**Questionnaire Survey**

A survey was conducted on the attending population in each of the five participating institutions using three separate questionnaire forms designed and administered by the researcher to:

1. The administrators of the surveyed non-credit art programs (Appendix 2 Administrator Questionnaire [AQ]).
2. The art instructors teaching in the surveyed courses (Appendix 3 Instructor Questionnaire [IQ]).
3. The adult students in attendance in the art courses at the time the pre-tested questionnaire was administered (Appendix 4 Student Questionnaire [SQ]).

**Design and Purpose of Questionnaires**

The format and content of the questionnaires were based on advice and guidance from the literature, art professionals and doctoral committee members, and the researcher's personal experiences, gained from teaching adults in non-credit art programs (refer to Appendix 1 Construction of the Questionnaires).

The questionnaires were designed to explore and to collect nominal and subjective data in three domains of inquiry: (a) Demographic descriptives of the population; (b) personal motivations and expectations of the participants; and (c) external motivators, e.g., program characteristics that influence participation. Dichotomous, multi-choice, open-ended, fill-in, and ranking order questions are used in the format.

51
The questionnaires were broad based and exploratory in design. The requested information, while not all utilized in the final stage of this study, provides a database of information and a population census of value to the participating institutions. Since the cooperation of the institutions was important to the success of this survey, the interests of the institutions in some instances were accommodated. After the class term (in session at the time of the survey) ended, the students would disperse and be difficult to contact to acquire additional information. It was considered prudent to collect more rather than less data from which to draw information related to this study.

Oppenheim (1966) describes the descriptive, enumerative, census type of questionnaire used in the survey: This type of questionnaire used on a representative sample tells how many members of a population have a certain characteristic or how often certain events occur; they are not designed to "explain" anything or to show relationships between one variable and another.

Length of Questionnaires

Studies have shown that questionnaire length itself need not interfere with response rates. Multi-page questionnaires can receive response rates as high as ones consisting of 1 or 2 pages. "How meaningful the questionnaire is, more than how long it is, will determine whether they choose to respond" (Berdie, 1986, p.53). The following forms are located in Appendices: (a) Administrator Questionnaire: 5 pages/ 39 items (Appendix 2); (b) Instructor Questionnaire: 5 pages/ 36 items (Appendix 3); (c) Student Questionnaire: 7 pages / 39 items (Appendix 4).
**Questionnaire Survey Response**

Five administrators, 21 instructors, and 315 students, representing 30 classes and workshops from the five institutions, responded to the questionnaire survey. From the total of 483 adult students initially enrolled in the surveyed Spring 1989 non-credit art courses, 368 (76%) of the students were in attendance at the time the questionnaire was administered, of this number 315 (86%) responded to the questionnaire (Table 3.1).

**Reporting of Questionnaire Data**

The data from the student questionnaires are tabulated using whole numbers and/or rounded or mean percentages and summarized on tables by institutions (Appendix 5). The tabulation of the responses on the individual questionnaires were compiled by two University of Hawaii math students, independent of the researcher. Descriptive statistics, used in this study to report the tabulated data, Oppenheim (1966) defines as simple techniques to describe a population or sample. He defends the use of the mean and percentages as applicable statistical techniques for reporting a qualitative survey.
### Table 3.1

**Student Enrollment and Response at Five Surveyed Institution**

<table>
<thead>
<tr>
<th>Institution</th>
<th>Enrolled</th>
<th>Present</th>
<th>Responded</th>
</tr>
</thead>
<tbody>
<tr>
<td>College of Continuing Education and Community Service</td>
<td>144</td>
<td>94</td>
<td>77</td>
</tr>
<tr>
<td>Kaimuki Community School for Adults</td>
<td>47</td>
<td>35</td>
<td>33</td>
</tr>
<tr>
<td>Kilauea Park and Recreation Center</td>
<td>13</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Temari Center for Asian and Pacific Arts</td>
<td>14</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>Honolulu Academy of Arts Art Center</td>
<td>265</td>
<td>212</td>
<td>180</td>
</tr>
<tr>
<td><strong>TOTALS NUMBERS</strong></td>
<td><strong>483</strong></td>
<td><strong>368</strong></td>
<td><strong>315</strong></td>
</tr>
</tbody>
</table>

**Percentage of total enrollment present at time of survey:** 76%

**Percentage of students present returning questionnaires:** 86%
Time and Location of Questionnaire Survey

The pertinent questionnaires were self-administered by the researcher to the administrators, instructors, and students in the five institutions during mid-term of their Spring Sessions--February-May 1989. The motive for the mid-term timing of the survey was to exclude the potential "drop out" and to examine the most motivated students (Figure 3.1).

Figure 3.1

Schedule of Student Questionnaire Survey

1. College of Continuing Education and Community Service: Between the 3rd and 5th weeks of the scheduled 6-10 weekly classes.

2. Kaimuki Community School for Adults: 6th week of the scheduled 10 weekly classes.

3. Kilauea Park & Recreation Center: 5th Week of the scheduled 10 weekly classes.

4. Temari Center for Asian and Pacific Arts: 2nd session of a 3 session workshop.

5. Honolulu Academy of Arts Art Center: Between the 2nd and 7th week of the scheduled 14 weekly classes.

Note: See Tables in Appendix 5 for itemized questionnaire survey data. Refer to Table 3.1 for summary of enrollment and number of responses.
Interviews with Participants

Mini-case studies, or what Strauss (1987) and Dillon (1989) called, a "microethnography" of the phenomena was conducted with selected instructors from the five surveyed institutions and adult students from the Honolulu Academy of Arts Art Center. From the total respondents to the questionnaire survey, open-ended, semi-structured interviews were conducted with (a) four of the administrators from the five institutions; (b) 11 instructors, from a total of 21 that returned the Instructor Questionnaire; and (c) 36 HAA adult students, 20% of the 180 HAA students that returned the Student Questionnaire (Table 3.2).

Consent for Interviews

A cover letter attached to each questionnaire form requested the respondent's consent for an interview. If consent was given, the respondents name and contact information was requested (Appendices 2,3,4).

Interviews: Administrator

The researcher interviewed, in the offices of their organizations, four of the five administrators, directly involved in the non-credit art program in the five institutions. (The AQ was returned from the College of Continuing Education without the consenting cover sheet granting the researcher an interview with an administrator.) The administrators' interviews obtained information on their non-credit art programs, their personal perspectives on the role of the administration, selection of instructors, the emphasis their program places on art and their perceived changes in the program. Information from the oral interviews with the administrators, not audio-taped and transcribed, were reviewed
by each respective administrator for accuracy. When identified by name, the administrators' given names are used.

**Interviews: Instructors**

A total of 11 instructors from four of the five institutions were interviewed and audio-taped for their perspectives on various aspects of teaching in non-credit programs, their role as an instructor, the value and future direction for non-credit art instruction. (The only instructor (a volunteer) available to represent Kilauea completed the questionnaire but did not participate in the interviews.) Six of the 11 interviewed instructors taught non-credit classes at the Honolulu Academy of Arts. Three of these instructors were affiliated with more than one institution (Table 3.2). The instructor audio-taped interviews were transcribed, summarized, and edited by this researcher. Excerpts from their transcripts are interrelated in various parts of the study in which the non-credit art instructor's perspective contributes additional information. When identified by name, the instructors' given names are used.

**Interviews: Students. Honolulu Academy of Arts Art Center**

The Art Center Program at the Honolulu Academy of Arts (HAA or Academy) was selected as the setting for the adult student interviews. The Academy had the largest number (180) of respondents to the student questionnaire representing 57% of the total surveyed adult students. The Academy also had the highest number of students responding on the attached SQ cover sheet giving their consent to be interviewed.
Table 3.2

**Student and Instructor Interviews**

Reported in whole numbers (n) and percentages

<table>
<thead>
<tr>
<th>Responded to</th>
<th>Questionnaire</th>
<th>Interviewed</th>
<th>percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAA Painting II students</td>
<td>19</td>
<td>17</td>
<td>89%</td>
</tr>
<tr>
<td>HAA students; other classes</td>
<td>161</td>
<td>19</td>
<td>12%</td>
</tr>
<tr>
<td>HAA Instructors</td>
<td>11</td>
<td>6</td>
<td>55%</td>
</tr>
<tr>
<td>Instructors (other institutions)</td>
<td>10</td>
<td>5</td>
<td>50%</td>
</tr>
</tbody>
</table>

**HAA Interviews: Selection of Student Samples**

The Honolulu Academy of Arts adult students selected to be interviewed form two sample or representative groupings:

1. The first group consist of 17 adults out of 19 students, enrolled in the researcher's HAA Painting II class. The Painting II class was selected to illustrate the diversity of individuals represented in an adult non-credit studio art class.

2. An additional 19 students, enrolled in the 16 other HAA classes, were selected jointly by their respective instructors and this researcher (from the consenting students). This second sample of 19 students was chosen to represent demographic diversity and level of art experience. The "judgmental selections" (Maslow, 1970) of this second sample of 19 students obtained a cross section of students to validate and to supplement the Painting II sample class.
All of the audio-taped interviews were transcribed, summarized, edited, and coded by this researcher. The complete interview transcripts are not included in the text of the study. Some of the interviewed students, more articulate and informative than others, became the key informants. Excerpts from the key informants, from both HAA sample groups, are quoted and incorporated into the text to verify, to supplement, and to show divergent perspectives regarding the issues evolving from the analysis. Where applicable, pseudonyms or first names only are used for the student participants, unless permission was given by the person to use a full name.

**Justification of Interview Sample: HAA Painting II Class**

The selection of the Painting II class as a class sample is justified in four ways:

1. Validity of this sample class as being representative is determined in the survey tally of the demographics which shows diversity in the categories sampled on the student questionnaire.

   The demographics (age, sex, ethnicity, employment, income, marital status, education and level of art experiences) found in this class are compared in Chapter VI to similar demographics in all of the Academy classes as well as the compiled demographic responses from the other surveyed institutions.

2. All but two of the students in the HAA Painting II class were available, willing to cooperate, and gave their consent to be interviewed.

3. The students were accessible to the researcher once a week for fourteen weeks for observation and for a mutually agreed upon time and place to conduct the interviews. Bogdan and Taylor (1975) state that
prolonged association with subjects and settings allow intimate views of individuals, group dynamics, and relationships.

4. The Painting II class is advertised with a prerequisite of "previous painting experience." It can be assumed that a class advertised as such would have a high percentage of experienced art students. The level of experience and years of participation in art provide these adult students a long range perspective upon which to base opinions and suggestions regarding art instruction.

Interview Schedule and Location

All of the interviews were audio-taped on various dates between February and May of 1989, after the completion of the questionnaire survey. The location of the student and instructor interviews was at the site of their class, and conducted before, during, or following the class meeting. The Honolulu Academy of Arts Painting II class of 17 adults were individually interviewed and recorded on audio-tapes before, during, or following the 3 hour long Friday morning class session, between February and May 1989. The interviews ranged from a short 10 minutes to approximately an hour in length.

Interview Format

All of the interviews in this study were personally conducted by the instructor-researcher in a conversational, informal setting. The direction of the interview was semi-structured by topic but intentionally was left open-ended, varied in the wording, and was not presented in a pre-set sequence. Personal adaptation was accepted relevant to the individual being interviewed.
The student interview format, was semi-structured toward obtaining information and perceptions of the adults in the three domains of inquiry that guided this study:

1. **Demographic characteristics.** What would describe these adults? What in their background and experiences influenced their interest in art?

2. **Personal motivations.** Why were they taking this class or any art class? Why at this time? What had they gained or what did they hope to gain? What were their future plans and goals?

3. **External motivators.** What influenced their selection of where to study art and with whom? How did they hear about the program? What institution or program characteristics did the students feel were effective, or needed improvement?
## Summary of Data Sources

<table>
<thead>
<tr>
<th>SOURCES:</th>
<th>DATA:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printed material</td>
<td>History of non-credit adult art programs in Honolulu, Hawaii.</td>
</tr>
<tr>
<td>Interviews with knowledgeable persons.</td>
<td></td>
</tr>
</tbody>
</table>

| Printed material | Background and structure of five participating institutions and their non-credit art programs. |
| Administrators | |

| Survey questionnaires: | |
| Administrators | Demographics, characteristics, motivations and perceptions of population in five Honolulu institutions offering non-credit studio art instruction for adults. |
| Instructors | |
| Adult students | |

| Semi-structured, open-ended, audio-taped interviews: | |
| Selected adult students | Perceptions of key student informants from the Honolulu Academy of Arts. |
| Selected non-credit art instructors at surveyed institutions | Perspectives and concerns on non-credit art courses. |
Comparative Analysis and Integration of Data

Analysis of the data was an ongoing process during (a) classroom observations while self-administering the questionnaires; (b) the tabulation of the nominal questionnaire responses; (c) the taping and transcribing of the interviews; and (d) the editing and coding of the myriad of resulting information.

The exploratory, open-ended data, collected from the questionnaires and the interviews, were initially organized into three domains of inquiry: (a) Demographics, (b) internal motivations, and (c) external motivators. Subsequent coding created sub-categories within these domains.

This nominal data, compiled from the questionnaires, provide a database for comparisons of similarities and differences among the five institutions. The nominal data also provide verification or nullification of the sample groups (HAA Painting II class and the HAA key informants) as being representative of a non-credit studio art class and the adult students attending non-credit art courses.

The researcher searched for and extracted traits, patterns, and linkages, by comparing individuals and classes, both within the individual institutions and among the five institutions. The integration of the questionnaire data, collected from the five institutions, with the interview data, collected from the sample groups at the Honolulu Academy of Arts, are linked to the theories of Abraham Maslow (1970,1971) and the findings of the scholars of adult education. Concluding assertions, recommendations, are based on findings and further investigation into areas of concern is suggested.
Presentation of Findings

The history and status of nine providers, past and current, of non-credit art instruction in Honolulu is presented in Chapter IV. The background and contextual information, and summary of the nominal data (compiled from the questionnaires at the five surveyed institutions) are reported under the individual institution in Chapter V. Nominal and percentage tables from the Questionnaire data are located in Appendix 5.

In Chapter VI, the data from the five institutions are interrelated and compared for differences and similarities in and among the five institutions. The summarized results are presented in comparative tables and narrative text using direct quotations from the HAA interviews (Bogdan and Biklen, 1982). The findings are also related in the text to the assumptions and theories of the scholars of motivation and adult education.

Personal observations, reactions, and comments by the researcher are identified, to clearly distinguish the researcher's commentary from the study's objective data and the participants' perspectives. The summarized conclusions and recommendations in Chapter VII of this study, while interpreted by the researcher, are based on the findings documented by the nominal data from the questionnaires and the qualitative information from the interviews.

The generalization of the results of this study is limited to the specific circumstances and conditions in which the study was done, and the selected population. However, the demographics of the population, the general classifications of organizations, and physical environments used in this study can be found in almost all communities.
The Instructor as Researcher

This researcher's role throughout this study is one of personal involvement based upon: (a) Her participation as an artist and instructor for twenty years in the adult art community in Honolulu; (b) her current position as an instructor at one of the participating institutions (The Honolulu Academy of Arts); and (c) her personal acquaintance with many of the students and most of the instructors involved in the study.

This researcher assumes the role of instructor-researcher in the selection of her Painting II class at HAA as the primary sample student group. This instructor-researcher has been teaching at the Honolulu Academy of Arts since 1976. In prior years at the Academy she has taught classes entitled Beginning Painting and Collage in addition to the Painting II level class. Several of the students interviewed have been students in some or all of these classes taught by the researcher. They are so identified in the text.

Qualitative research, such as this study, which personally involves the researcher is criticized by Bogdan & Taylor (1975) and Oppenheim (1966) as lacking in objectivity in the collection, analyzing and reporting of the data. Oppenheim recognizes that bias can creep into the personal collection of data when the researcher unconsciously communicates his or her own attitudes and expectations. However, he believes that the high response rate, as well as, the richness and spontaneity of the information gathered in self-administered questionnaires and face-to-face interviews outweighs the possibility of biases (pp.31-36).
Elliot Eisner (1979) supports the education critic or researcher in the arts who has had large and varied experiences with the subject and the persons involved. He asserts such a researcher can better sort out the nuances in an experience which may be missed by a less qualified or involved observer.

This researcher recognizes another bias that could affect the interview responses regarding the institution and the instruction. It is sometimes referred to as the "halo effect", which is defined as the tendency to rate a person or institution high or low in all areas of performance based on the personal attitudes toward that person (Stoner, 1986, p.344). To diminish the halo effect the adults being interviewed were encouraged to be objective, to specify attributes, and to describe events that contributed to their perceptions.

Anselm L. Strauss (1987) states that in qualitative research experiential data is essential data because it provides a wealth of provisional suggestions for making comparisons, finding variations, and sampling. A researcher's experience, Strauss believes, is central to all modes of activity that enter into inquiry.

1. Induction: Where do the insights, hunches, generative questions for inquiry come from except from the researcher's prior experiences (personal and professional) with the phenomenon.

2. Deduction: The success of inquiry rests on effective and logical thinking about data based upon the experiences the researcher has to draw upon.

3. Verification: Knowledge about sites, events, actions, actors, as well as procedures and techniques is based on personal and professional experience. (Strauss, 1987, pp.11-12)
Experience has been underplayed by the philosophers of science and the positively minded social scientists who, Strauss declares, wish to rule out "anything that smacks of 'subjectivity' and who wish to minimize soft data in favor of hard (or 'real') data" (p. 13).

This researcher's experience is plausible and useful in the interpretation of the data. The researcher's experiential information and interpretations are validated and verified from the nominal data compiled from the questionnaires and the actual voices of the interviewed participants.

Chapter III Summary

This study applies Abraham Maslow's holistic-dynamic analytic methodology to construct a descriptive, interpretive holistic profile of non-credit adult art programs and their participants. The study encompasses a macroscopic overview of non-credit art instruction for adults in Honolulu, Hawaii. The study focuses on the administrators, instructors, and adult students in three government sponsored institutions and two non-profit, private institutions in Honolulu, Hawaii, that offered non-credit studio art instruction in Spring 1989.

The data sources for the study are printed materials, questionnaire surveys, and semi-structured, open-ended interviews. Three questionnaire forms designed by the researcher were administered by her to the participants in the five participating institutions. The interviews were conducted with knowledgeable people in the art community; administrators and instructors in the surveyed institutions; and with instructors and students in the Honolulu Academy of Arts Art Center program.
The questionnaire data and the interview responses are coded and classified into three domains of inquiry: (a) Demographics of the participants; (b) personal motivations; and (c) external motivators. The three domains are subsequently divided into emerging sub-categories. The nominal data, compiled from the questionnaires are reported in total numbers, percentages, and means on comparative tables and in descriptive text. The edited interview information from students, instructors, and administrators are integrated with the nominal data and presented in narrative text. A constant comparison analysis (Glaser & Strauss, 1967) is used to extrapolate the dominate themes and patterns within and among the five institutions. The summarized conclusions and recommendations are based on the findings from the nominal and subjective data of the participants as interpreted by the researcher using scholarly guidelines from the literature on motivation and adult education.

The researcher acknowledges her personal stake in the settings and with the persons participating in this study as an advantage: (a) The researcher has easy access to class situations; (b) the researcher already has an established rapport with the administrators, instructors and many of the students; and (c) the presence of the researcher is less threatening than that of an "outsider". 
CHAPTER IV

HISTORICAL BACKGROUND ON NON-CREDIT ADULT STUDIO ART INSTRUCTION IN HONOLULU, HAWAII

Several providers in Honolulu, Hawaii, have offered non-credit opportunities for adults to experience various art media in a "hands on" studio setting. A macroscopic, but non-inclusive, historical review (from 1945 to 1989), summarizes in this chapter nine Honolulu institutions that have sponsored non-credit studio art instruction for adults. An additional five surveyed institutions participating in this survey study are reviewed individually in Chapter V. (See Time-line Summary Figure 4.1 at end of Chapter IV.)

Some of the nine non-credit art programs reviewed in this chapter have prospered, or at least survived, and some have not. Background knowledge of their experiences is essential to understanding the current non-credit art providers. Even though some sponsors and providers of the reviewed non-credit art programs are no longer viable, they built the foundation, providing the students and staffing, for subsequent non-credit art instruction in Honolulu. This researcher acknowledges that there are other individuals and many art organizations, associations, and galleries, not included in this review, that are vital contributors to the growth of non-credit adult art instruction in Honolulu.

The purpose of this historical review is (a) to document the diversity of the contributors; (b) to portray the continuity and networking among the participants in the adult non-credit art community; and (c) to provide a contextual setting for the five institutions participating in the survey study.
Since many of the non-credit art programs had little or no written documentation, key informants involved in the nine reviewed programs were interviewed as primary sources. The perspectives conveyed by different informants sometimes vary. All of the key informants' views are identified and from the pieces the whole might be created as Maslow (1970) suggests.

Data sources for the historical review were: (a) Printed Brochures and schedules distributed by organizations; (b) Oral histories obtained through personal interviews with knowledgeable persons as key informants (given full names and/or first names used); (c) Public documents or publications; and (d) Researcher's personal knowledge and observation (where noted).

Honolulu Academy of Arts:
Art School (Studio Program)

The Honolulu Academy of Arts (HAA or Academy) is one of the earliest sponsors of non-credit art instruction for adults in Hawaii. The HAA Art School (also known as the Studio Program) began in 1945 after the Second World War. Student attendance in the Art School began to decline in the early 1970s and the school finally closed in 1981.

Louis Pohl and two other artists, Wilson (Bill) Stamper and Joseph Feher, both now deceased, made up the faculty of the school. Mr. Pohl, still active as an exhibiting professional artist, was audio-taped in a personal interview at his home-studio in May 1990. His recollections are the primary source for information regarding the Studio Program at the Honolulu Academy of Arts (HAA).
Bill Stamper was the first director of the HAA Studio Art School. "In fact, he started it. I knew Bill from Cincinnati [Ohio] when I was an art student and Bill came there to teach." Mr. Pohl was trained for six years at the Cincinnati Art Academy. Bill Stamper had received his art training at the Art Students' League in New York. "You didn't get grades and degrees in art in those days. You know that's how artists used to be trained, in non-graded situations. You learn by doing and working with other artists. That's what a real art school is about."

Lou Pohl had been to Hawaii during the war. When he told Bill, back in Cincinnati, how beautiful Hawaii was, "He asked me if they had an art school, I said I didn't know. So we came."

It was 1945 when Bill Stamper and Lou Pohl arrived in Hawaii. At that time, the University of Hawaii had a minimal art department and offered a limited number of credit classes. The veterans were returning from World War II with their educational benefits. Mr. Pohl remembers, "We started teaching classes in a little shack in back of the Academy [HAA]. It was an old army barracks. We were overwhelmed with students. They were hanging out the windows! Out of that group came some of the best artists that Hawaii has produced, Bumpei Akaji and Tadashi Sato and at least 6 to 10 others, I can't recall their names now." Joseph Feher joined the Studio Program staff in 1947. Eventually the art classes occupied the stage area of the main museum.

In 1960, the studio space of the Art School relocated again. The program moved, from the stage area in the main museum, into spacious, sky-lighted upstairs studios in the newly built education wing of the Honolulu Academy of Arts building. Bill Stamper left as director and
Joseph Feher assumed the position and stayed as director until the program ended.

Joseph Feher was a talented illustrator and commercial artist, as well as, a fine artist. All of the studio classes were ungraded and non-credit, except Feher's classes on technical skills for commercial art, which offered a two-year certificate of completion. "The Veteran Administration ranked the Art School as a 'technical school' to receive benefits. Joe's students were finding jobs in the commercial and advertising industries."

The University of Hawaii Art Department's enrollment had been increasing over the years after the Second World War. More and more students were finding they needed a degree to secure jobs, especially teaching jobs. Mr. Pohl recalls, "I had been teaching high school at Kamehameha [a private school for children of Hawaiian ancestry] since 1948, and their administration wanted me to be evaluated for certification to teach!" This in spite of his six years of art school training and extensive teaching experience. So, Lou Pohl left Kamehameha in 1960 and joined the Academy Studio Program full time.

"The trustees of the Academy felt we [the art school] were duplicating the university courses, but we weren't. College teaching is for grades. [College] students can't deviate from what the teacher wants. Regardless of how much ability or training a high school kid has had, when he goes to the University [of Hawaii] he has to spend a couple of years filling notebooks with the same little exercises. They don't consider exceptions [based on the personal talent of the individual]. You know, same requirements for all."
Mr. Pohl is disturbed because he believes the aspect of "art" is ignored in these required introductory university credit courses. "There is no mention of creativity, passion, the emotional and psychological feelings that constitute art. Teaching art should be done by artists who are able and willing to communicate the skills and inspire students. A degree means very little in art. You don't get exhibited in a show just because you have a degree. You don't gain recognition as an artist and sell your work just because you have a degree!"

Due to the influx of veteran benefits, the Honolulu Academy of Arts studio classes in the early years were very profitable. "Which wasn't good either because we [the Academy] were budgeted to lose money or break even, like any non-profit organization." By the early 1970s the program was not supporting itself, "We were getting a lot of foreign students who the Academy was subsidizing. We started the Studio Program requiring a portfolio evaluation for entrance, we ended up taking anyone who showed up."

The classes offered by the Art School began in 1945 with full-time students meeting five days a week. By 1981, Lou Pohl said the instructor's time was cut back, so the tuition could be cheaper. "I was meeting with my painting and life drawing classes on Mondays, checking on them and critiquing them on Thursdays. This was conforming with how the university was scheduled. They [students] were free to use the studio all the rest of the time. I also taught a Saturday class of high school students."

To stimulate enrollment, a visiting artist program was added at the Academy around 1970. "It wasn't too successful. It only lasted a
couple of years." Lou Pohl claims it was because, "They weren't teachers! These famous name artists just came to Hawaii to do their own work. But, they weren't willing to work with students." [Note: In 1973 The Art Center, under the direction of Violet Scott, began scheduling classes for adults. These were beginning classes directed toward adults who had little or no previous art experience or training. Violet Scott, since 1957, has been involved in teaching and later directing the children's program at the Honolulu Academy of Arts. The adult classes merged with the existing children's program and this new program was titled "the Art Center". That program, still in operation, is included in this survey study and the details are related in Chapter V.]

Louis Pohl stopped teaching at HAA in 1981. Some of his students continued their studies with him in his Nuuanu home studio. He continues to teach privately while creating his own work. The upstairs studios in the HAA education wing, at the time of this survey study, was the location of some of the Art Center's classes including this researcher's Painting II class.

Ann Steubenberg has been an active and influential member of the Honolulu Art Community for over 50 years. She has also been a long time student in the HAA classes dating back to 1931, when she took classes there as a child, up to Spring 1990 when she was enrolled in this researcher's Painting II class. Ann recalls perceptions of the old Studio Program. "I attended about 1957...Bill Stamper was my teacher in Basic Drawing. I attended classes there, five days a week from nine to twelve, for two and a half years."

When asked if she participated in the Artist in Residence Program in the 1970s, Ann reacted, "That was a fiasco! I had this character.
I can't for sure remember his name, it was Hungarian. He was the most arrogant, opinionated, dreadful person to have around. He never should have been hired. I know Joe [Feher] hired him from his work alone. He wasn't interested in teaching. He didn't even want the students around him." Ann believes, "The old Studio Program was what an art school should be. After it died, there is no place now for kids to study art professionally. They need to go to the mainland."

Young Women's Christian Association

From the 1950s into the late 1970s the downtown branch of the Young Women's Christian Association (YWCA) in Honolulu had a very active non-credit art program in drawing, painting, sculpture, and ceramics. The current (1989-1990) director of the YWCA, Shelley Asao, when contacted for this study, said she had no information regarding art offerings during that period of time.

Two of the active teachers in the old program were Minnie and Eli Marozzi. Mr. and Mrs. Marozzi arrived in Hawaii in 1950 and taught more than 30 years at the downtown YWCA. Mr. Marozzi was contacted by telephone and interviewed for his recollections. "I don't remember much, that was so long ago. There were about 8 or 10 teachers. The program must have phased out about 10 years ago, it could be 15, I can't remember, I never wrote it down." When asked why the program "phased out", Mr. Marozzi said, "They [YWCA administration] decided to go with health and athletic programs. They were interested in making money and I guess the art classes weren't pulling in enough. Word came down from the mainland organization that any class that didn't have nine students
was to be cancelled. That lasted for about a year and most of the classes got phased out."

After a discussion on the difficulty of acquiring information regarding the past non-credit art programs, the value of the classes was discussed. Mr. Marozzi said many of his students continued in the art field, carried on as exhibiting artists. "One of my students, can't remember his name, exhibits his work in France. People have always considered these classes unimportant, but lots of good artists come out of them. They [the programs] do need to be remembered. They just come and go and like me, I can't remember dates and names."

The lone survivor of the old downtown YWCA art program is the Toshiko Takaezu Ceramic Studio. Ms. Takaezu was a ceramic instructor in the Y's art program in the 1950s. For several years Toshiko Takaezu, an internationally recognized potter, has been on the art teaching staff of Princeton University. The Honolulu YWCA studio, named in her honor, in 1989 and 1990 was offering several ceramic classes in handbuilding, wheelthrowing, and glazes taught by various instructors.

Bishop Museum: Arts and Crafts School and Yarn Shop

Some of the most active and respected non-credit art instruction from 1970 to 1978 was being sponsored by the Bernice Pauahi Bishop Museum in Honolulu. Information on that program was obtained from back issues of the Ka'Elele, the Bishop Museum monthly newsletter; a telephone interview with Marilyn Nicholson, a former employee; and a personal interview with Ann Steubenberg who was--during the time the school was in operation--a member of the Bishop Museum Board of Trustees, and on the steering committee of the Arts and Crafts program.
"Beginning in September 1970," the Ka'Elele announced, "four-10 week [non-credit] art courses will be given at the museum" (July-August, 1970, No.79-80). The advertised courses offered with their instructors were: Weaving, Jean Williams; Oil Painting I and II, Barbara Engle; and Watercolor, Jean Boone.

The old Dormitory D, a wooden clapboard two story building, was the location for the Arts and Crafts School. It was on the grounds of the museum but set well away from, what was then, the main buildings. Weaving and other fiber arts became the most popular of the school's many art courses. In February 1971, 15 art and craft classes were advertised in the newsletter. That issue also publicized, "A yarn shop is now in business on the premises to supply students enrolled in the popular weaving courses" (Ka'Elele, February 1971, No.86). By March 1971, it was announced in the newsletter, "To accommodate the crowds, ground is being cleared near Dorm D to make a parking lot..." (No.87). The Yarn Shop grew in commercial status supplying most of Honolulu, not just their students, with "Hawaii's finest selection of yarns, weaving, spinning, batik and jewelry supplies; also a grand collection of craft books, natural fibers and some surprises!" (Ka'Elele, January 1976, Vol.3 No.1).

According to the February 1978 issue of the Ka'Elele, "The Yarn shop and Arts and crafts Classes are in full swing." November 1978, both the Yarn shop and the classes abruptly closed. No mention was found in any publication announcing the closing or stating the reasons. After several inquiries, this researcher was given the name and telephone number of the former manager of the Yarn Shop.
This researcher interviewed the former manager, Marilyn Nicholson, by telephone at her new job in Arizona. Marilyn said the Yarn Shop and the school were operated as a function of the museum. In 1975 she assumed the position of the museum staff coordinator of the classes and the manager of the Yarn Shop. According to Marilyn, the Yarn Shop was a profitable venture that helped to support the classes and all profits reverted to the museum. Apparently this became the problem.

Marilyn Nicholson's recollections were that, around 1978, the Internal Revenue Service (IRS), began conducting audits on non-profit organizations that were sponsoring profit making ventures that were unrelated to their mission. "Selling yarn and fine art classes were not related to the museum mission of preserving and perpetuating Hawaiian and Pacific cultures, or whatever their stated mission is."

The directors of the museum closed everything rather than chance an audit. Marilyn and a partner bought the inventory of the Museum Yarn Shop. They leased commercial space in Kailua, on Windward Oahu, where they operated for a few years a yarn shop as a profit business. That shop eventually closed and Marilyn moved to Arizona.

Ann Steubenberg, at that time one of the museum trustees, had a little different version of the abrupt closing of the Bishop Museum school and Yarn Shop. "It's true that it closed because of tax problems but it wasn't with the Federal IRS. The IRS had granted us educational Institution non-profit status under 501(c) (3). I was probably the culprit that made it [the school and shop] take a nose dive. I had been on the board of directors at the downtown YWCA when they had the gift shop there to raise money. It was the state government not the federal government that held the audit."

78
The State of Hawaii levies a 4% gross income tax on all money transactions in the state. Ann explains, "The only exemptions are non-profit organizations that are conducting an activity germane to that organization. [This tied in with what Marilyn said.] After that experience at the 'Y', when we had to pay a lot of back state taxes, I inquired if the museum was paying state tax on the school and shop income."

Upon inspection, they found, "The bookkeeping was in terrible shape and no gross income taxes had been charged or paid. They [the manager and staff] were taking in a lot of money, but they were accounting for direct cost only, like teachers' salaries. They were not budgeting in for indirect costs to the museum like utilities, janitorial services."

According to Ann, "So, they really weren't making money. In fact, they were taking in a lot [of money] but they were spending more, on restocking yarn and such. Yes, we shut it down, so as not to have a problem with the State Tax Office but also because it wasn't profitable to the museum." Ann sums up the situation as, "The Art School and Yarn Shop was worth it to the art community but it wasn't worth it to Bishop Museum."

Many of the instructors from the Bishop Museum Arts and Crafts School continued teaching in other non-credit as well as credit programs. Jean Boone was one of the instructors teaching a watercolor class at the Honolulu Academy of Arts at the time the survey for this study was conducted.

In October 1979 the Ka'Eele ran a block ad: "Although Bishop Museum no longer operates an Arts and Crafts School, classes are being
offered in Dorm D by the outstanding teachers listed here." The advertisement listed three teachers of ethnic Hawaiian crafts and a painting class taught by Gloria Foss. The Bishop Museum as of 1989 was still offering demonstrations and workshops in ethnic Hawaiian crafts (like lei-making and quilting) in its all purpose pavilion, Atherton Halau, constructed in 1980.

Foss School of Fine Arts

Gloria Foss, an established professional artist in Hawaii, when contacted, was working on a book on color which she hopes to finish by August 1990 for publication. This researcher interviewed Gloria by telephone in May 1990, for information on her former Foss School of Fine Arts which disbanded in 1985.

Gloria Foss, taught painting in the Bishop Museum's arts and crafts program for eight years until 1978 when that program was discontinued. "After they ended their program, the Bishop Museum allowed me to rent space [in the old Dorm D] at a low rent and I held classes there beginning in 1979. I sublet the space to other teachers for them to teach classes in drawing and painting. I did that for a couple of years and then I lost that space because they needed it for office space, which I guess, they are still using it for. That became the nucleus of the Foss School of Fine Arts."

Gloria could not find another affordable space to rent so each of the teachers found and paid for their own spaces. "We were incorporated as a non-profit business. The fact that our classes were 'floating'---so to speak---we were never able to create an image of a school."
The classes, offered by twelve teachers, were advertised in a brochure printed and distributed by Gloria Foss. "We [the teachers] were really like a family. I never took more than 12% of the tuition, the rest went to the teachers."

In the school's Winter Schedule of Classes 1984, classes were listed in seven different locations. With the exception of one evening class, all of the classes were offered during the day. According to Gloria, the spaces were not available in the evenings. "Due to the time [daytime] most of our students were women and a few retired men."

Gloria Foss finally gave up being the organizing director of the school in 1985. "I wanted to get back to my painting and my writing. It [the school] was destroying me as an artist and as a writer. I was not making any profit and it became just too much work. But, even if it were profitable, I think I still would have stopped." Many of her instructors began offering private instruction in their homes. Gloria continued to offer painting and collage instruction to her more advanced adult students, using various available studio spaces, usually close to the military bases. Many of her students are affiliated with the military.

Foss' own career as a painter began in a non-credit painting class organized on an Air Force base. Gloria was a 31 years old officer's wife when she began painting. "Kind of late to get started, I wish I had started sooner." Over the years, she believes she must have learned from 33 different art teachers, mostly in non-credit instruction. She received her BFA (Bachelor of Fine Arts) from the University of Hawaii in 1975. "I think that experience gave me mostly art history, very little art instruction."
'Ohana Art Center

(This researcher's personal experience)

After the conversation with Gloria Foss, I realized how much of what she said paralleled my own experiences as owner and director of the 'Ohana Art Center for two years, 1972-74. In the Spring 1972 I was offered space for low rent on the grounds of Church of the Crossroads, located near the University of Hawaii. I was not a member of the church, but the church's board of directors had a strong interest in and commitment to the arts. They expressed interest in my proposal for an art learning center. The Hawaii Potter's Guild (described later) had been located on the church grounds since 1968. The location was gaining a reputation as an art community.

Several low oriental style buildings with open lanais, were located under sprawling trees around a spacious lawn -- a beautiful, aesthetic environment. A Japanese style cottage located off the parking lot became the home for the 'Ohana Art Center. 'Ohana in Hawaiian means family, and we were. Twelve teachers taught non-credit classes to adults in painting, life drawing, fiber arts, jewelry, and printmaking. The teachers worked on commission. Forty percent of the student tuition was retained for expenses related to the art center, e.g., printing and mailing of brochures, advertising, rent, supplies, telephone and taxes. Whatever money was left over was profit. Unfortunately, there was usually nothing left over.

The 'Ohana student enrollment was increasing steadily. Our enrollment reached 125 adult students and by the end of the second year it looked as if there would be some profit to show for my work week of 60 hours. The teachers, the students and I were basking in our success.
However, in the Spring 1974, the Church of the Crossroads' Board of Directors decided they wanted our space that Fall to operate a church sponsored pre-school. The 'Ohana Art Center closed at the end of Spring Classes 1974. Affordable space could not be found to continue. In the two years since the need had been conceived, and the 'Ohana Art Center organized, the City and County Parks and Recreation had begun to offer "free" art instruction at the Ala Wai Park. Also, the Honolulu Academy of Arts in 1973 began offering classes in its new Art Center program to the same population of beginning adults that the 'Ohana Art Center was attracting. It would have been impossible for a solely owned business to compete financially with either of these subsidized programs, even if non-profit status, as projected, had been obtained.

After the closing of the "Ohana Art Center, some of its instructors went to teach at the Art Center at the Honolulu Academy of Arts. Two years later, in 1976, I would also teach adult art classes in the Art Center Program at the Honolulu Academy of Arts.

Ala Wai Art Center
City and County of Honolulu, Parks and Recreation

Bernadette Ranney was the Art Specialist for the Honolulu Department of Parks and Recreation for eight years beginning in 1973. An open-ended interview was audio-taped with Bernadette May 1990. The information and perceptions of the Ala Wai Art Center, which Ms. Ranney directed, are summarized from her interview.

"Marie MacDonald, the art specialist before me, actually started the Ala Wai Art Center just before I took over," Bernadette recalls,
"It was in an old boat dock in the Ala Wai Park [the park is located on the Ala Wai Canal opposite Waikiki]. Marie had definite ideas on what art should be. I remember once she went into a ceramic class and broke all of those awful, commercial molds that were being used. She wanted people to do 'real art'. Marie MacDonald literally wrote the book on lei making [Ka Lei--The Leis of Hawaii]." Bernadette said the Ala Wai provided a wonderful opportunity for people to try a lot of crafts and art "free".

"[Mayor Frank] Fasi wanted the parks to be used without charge to the public. He said the parks were for the people's use and not for sale or profit." Any classes that were conducted by the paid staff, like Bernadette, were offered without charge. "There were 80 odd parks throughout Oahu and when someone wanted a class taught in painting or a craft, off I'd go in my car with my supplies and teach it."

But, the Ala Wai was different. That was home-base and the only park that had a full-time art facility. Adults and children of all ages dropped in any time and did whatever they wanted. "Some used the facilities so often that they acted as assistants to help others. It became a very nurturing and mutually giving environment."

Some of the people who started at the Ala Wai went on and became professional artists. Jeffery Chang was named as one. He presently sells his pottery through Liberty House, Hawaii's largest department store chain.

Bernadette laughingly recalls a story about the policeman who learned to throw on the potter's wheel. "We were open at night and it was kind of scary. We asked the policemen to cruise by and check on us. This one became so interested he would come in. We would cover his
uniform from head to toe and he would throw a pot on the wheel and then
go back to work."

Some of the classes were scheduled in weekly sessions taught by
non-staff. "When we contracted outside teachers the students paid $15
for the class. We would then pay the teacher at the end of the class
whatever money was taken in." According to Bernadette the center
survived by trading favors. "We only had a few paid contract attendants
who were there during the drop-in time. We depended on volunteers and
donations."

A core group formed calling themselves, Friends of the Ala Wai.
This group would roundup all the discarded pots in the ceramic room,
finish them off, glaze them, put a plant in them and hold a "Plant
Sale". Proceeds from the plant sales were used to purchase wheels and
equipment needed in the art center. "If someone had a certain talent we
recruited them to do this and that, like typing, telephoning. After
all, they were using the space free so this was their 'give-back'."

Bernadette expressed the reasons she feels the Ala Wai Art Center
folded. "One of the problems was its identity became too strong and
political. We were even featured in *Sunset Magazine*. Other programs in
the city government felt we were getting too much attention and too many
benefits."

In 1978 Bernadette took an educational leave of absence and moved
to San Francisco for a year and a half. "A lot happened during that
period of time. Someone else was left in charge and somehow the whole
thing got transferred to the senior citizens. The senior citizens are a
strong political unit. They get out and get votes. The whole Ala Wai
building is now [1990] offices and meeting space for seniors. I learned
something very important from the experience; you fight for your territory. I left it and I lost it." But, Bernadette declares there are more basic underlying reasons, which may be true for the demise of many of the art programs that sprouted and flourished in the decade of the 1970s and died as the 1980s approached.

Bernadette explains, "The 1970s were a special time for the arts. It was a period of 'do your own thing', 'find yourself', you know the left over hippie philosophy. A lot of people turned to the arts for expression. There were a lot of craft fairs, performances in the parks. That feeling seemed to all die out in the 80s. Now everything is so money centered. Everyone wants to make a profit. Art education never has and never will be a profitable, cost efficient venture. Enriching our emotions and creativity is important but not tangible."

The arts in Honolulu in the 1970s were in part supported by the government. "A lot of our helpers were paid by CETA [a federally funded program for Comprehensive Employment Training]. Bernadette named several people and groups involved in the parks' programs, not only in the visual arts, but in music and the performing arts. Some of those groups became professional performers in local and mainland nightclubs. "There was a lot of viable activity going on in the parks at that time."

One of the activity organizers, hired through CETA, was Amos Kotomori, currently a Honolulu talent agent. "Amos was hired to be my assistant at the center. He organized a lot of the park's entertainment." (Amos replaced Bernadette as the center's director during her leave of absence.)

"We had bodies and money. We recruited people through the state welfare office. There was a teenage work program paid by the city.
When [Ronald] Reagan became President [of the United States in 1981] many of the federal programs that supported the arts were slashed. In the 1980s the arts were supposed to be supported by the private sector, like corporations, or self-supporting. I don't think that is realistic." Bernadette qualifies that statement by adding, "I think it is possible but we, in the arts, don't have the skills and know how, at this time, to facilitate support from the private sector, like the big corporations."

After her association with the Honolulu City and County Department of Parks and Recreation ended in 1981, Bernadette Ranney moved back to San Francisco where she owned and operated a photography business. In the Fall of 1990, she became the Instructor-in-Charge of children's classes in the Linekona Art Center at the Honolulu Academy of Arts.

Hawaii Potters' Guild

Since February 1968, the Hawaii Potters' Guild has been located on the grounds of the Church of the Crossroads, and in 1988, the guild celebrated its 20th Anniversary. For that occasion, the history and anecdotes of the guild were compiled in an informal scrapbook and notebook. The information recounted here is from that source, as relayed by Peg Frazier, a long time pottery student at the guild and confirmed by Esther Nowell, a member of the Hawaii Potters' Guild Board of Directors. The church, which in 1972 also provided space for the 'Ohana Art Center, professed a philosophy which advocated that the church should provide its facilities for maximum benefit to the whole community to enable people to live fuller and richer human lives.
Eleanor Cooper and Lucille Anderson, who were members of the Church of the Crossroads, conceived the idea of a potters guild. Lucille Anderson is the only charter member still active in the guild. Lucille had lived in Ann Arbor, Michigan, where a similar organization existed and she dreamed that one could be started in Hawaii. Kikue Takagi, Education Director at Church of the Crossroads in 1967, concurred with the idea. The church sponsored the guild by providing them space, $1000, and a caretaker's shack.

The guild incorporated as a non-profit organization in January 1968, six months after organizing. "The way I understand it," explains Peg Frazier, "The State Foundation [on Culture and the Arts] would give the guild funds to help them get started, but they couldn't if they were an affiliate of the church." The State Foundation initially gave the guild money to begin classes and workshops. "It was only that first year. After that it has been self-supporting," said Peg and Esther.

Harue McVay and Roger Lintault, at the time University of Hawaii instructors, were two of the first teachers. Sally Fletcher and Shige Yamada were also early teachers. [Sally Fletcher Murchinson was still teaching at the Potters' Guild at the time of this study. She was also teaching one of the surveyed ceramic classes in the Honolulu Academy of Arts Art Center Adult Program].

The Potters Guild's first kiln was built out of free fire bricks hauled from the old Waipahu Sugar Mill when it was dismantled. The shed, which was built to house the kiln was designed by the architect husband of one of the members and built from scrounged lumber. Even though the majority of the guild members have been women, Peg said,
"There was always a lawyer, or an architect, or a contractor, or an accountant husband to get all of that stuff done for free."

The present working facilities of the guild are located at the rear of the church grounds, tucked under the on-ramp of the H-1 Freeway. Primitive but functional may best describe the structure. A corrugated tin roof is supported by wooden posts. Fiberglass corrugated panels block out the sun at strategic locations. The "walls" are made of chain link fencing, which allows the breeze to cool the interior. Wooden shelves, loaded down with pottery in various stages of completion, are stacked against the chain link walls. Tables, potters' wheels, trash cans full of clay, are casually located on the gravel floor. There is a ambience of neatness in spite of the eclectic structure (Researcher's observation May 1990).

The guild's financial support is provided by (a) handbuilding and wheelthrowing pottery classes; (b) two pottery sales a year, Christmas and Spring; and (c) membership dues. The organization, in the Spring 1990, had a membership of 23 and offered 3 non-credit classes with 13 adult students in each class. An additional 14 students work at the guild facilities on an independent arrangement. The guild has only advertised their classes once. The class enrollments are maintained through repeat students and by word-of-mouth.

Kapiolani Community College:
Community Service

At the beginning of this study Kapiolani Community College (KCC) Diamond Head Campus, a state supported two year institution, was invited to participate in the survey. Randall Francisco, the program specialist
in who supervises the art program, declined. At the time he said the program was so new he did not feel comfortable about anyone observing the classes. "Most of our students are senior citizens and they don't like people in the class. They don't even want me to come in."

This conversation was in February 1989. Randall was approached again in the Summer 1989. This time he agreed to be interviewed about the KCC program. The following remarks and information are from an audio-taped interview conducted in his office.

The art classes are part of the Community Service Office at KCC. Randall is the supervisor of "the Arts" within that Office. Under this term, "the Arts", is included Japanese Studies, Culinary Arts (cooking), Fine Arts, and Ethnic Arts. "We started to offer our fine art classes in the Summer of 1986. This is our third summer [1989]. I am still assessing the program... Assessing not so much in terms of the money but are we reaching the market?...I want to create a market for our classes, not duplicate what's out there. Like Temari, they do their Japanese ethnic crafts well. I'd rather refer people to them."

Randall does not have an art background, he has held administrative positions in several community service programs at the University of Hawaii, Hilo Campus, and the Manoa Campus. His comments referred, several times in the conversation, to the marketing aspects of program planning. "We have a different market than the credit program [at KCC]. We [Community Services] attract basically three markets: Daytime classes are mostly senior citizens, retirees; evening classes we get the employed, working people; and then we have another group on weekends, these include both retirees and working professionals looking for something to do." Randall notes no difference in the attraction
between a morning or an afternoon class on weekends. "It depends on the instructor and the class. They are both more important to people than the time."

The art program is self-supported by student tuition. Randall's salary, instructors' salaries, and administration expenses are covered by income generated by the enrollment in the community service program. "We don't even get senior citizen funds like U.of H.[College of Continuing Education]." (Researcher's note: the senior citizen funds are detailed in Chapter V, CCECS section.)

Randall continues, "Since we offer only non-credit classes, we get no state support...the facilities, however, are free. We use the credit program's art classrooms, except for ceramics. We have our own building for ceramics and the instructor donated a kiln for our exclusive use."

The attendance is greater in Japanese Studies and the Culinary Arts, states Randall, "Especially our cooking classes. This allows me to keep the cost of the art classes within a reasonable range. I have to look at the total program. That is what I mean about assessing. Is it worth the time and effort put in if I don't get the response? I will give the fine art classes at least two more years."

Randall was asked what advantages he felt his program offered over other non-credit instruction in Honolulu. "Our campus for one [located on lower slope of Diamond Head Crater]. We have beautiful views from Koko Head and the ocean, and Diamond Head. We are a brand new campus with beautiful buildings and facilities. We have free parking within walking distance of the classes. We have top quality instruction. That is something I have been careful to get--the best instructors. Our instructors are personable and knowledgeable. We are a neighborhood"
facility, right in the middle of a middle- to upper-class residential area [between Kaimuki and Diamond Head neighborhoods]." He concludes, "We are convenient. Students feel the time they spend in class is worth it. The camaraderie the students develop in class is due to the ability and personality of the instructor."

Randall mentions the goals and direction he envisions for the program. "I want to develop a core group of students that can depend on us offering a class on a continuous basis, so they can advance in ability level from beginning to intermediate to advanced. It's not realistic to expect students to go from beginning to intermediate in one year. It takes years to develop skills and techniques. Students repeat the same art classes much more than classes like cooking. If we can depend on this core group to give us enough to hold the class, the class can fill up with other new students." Randall feels, "Our students encourage others to sign up. They[students] have been our best word-of-mouth. Our classes started out with just 4-6 students [per class], this summer we had 10-12. We might offer some family type activities. But, we will concentrate on adults, that's where the market is."

University of Hawaii:
Informal Open Studio

The informal, no instructor, no fees, arrangement of adults working together in a studio art environment does not fit the structure of any of the other organizations included in this study. But, these groups are a vital part of the information network in the non-credit art community in Honolulu. These informal groups are formed and attended
by both advanced and beginning credit and non-credit art students and even professional artists of all ages, abilities, and backgrounds.

One of the oldest, continuous informal groups in Honolulu, dating back to 1970, meet in a studio in the University of Hawaii Art Building to draw and/or paint from a live model. These informal "Life Drawing" group sessions meet, for three hours in the morning and three hours in the afternoon, just about every Sunday. Duane Preble, a long time member of the University art faculty was asked by this researcher for background information regarding these sessions.

Preble said, "I believe they were started back about 1970 by Ken Bushnell [another art faculty member]." He seemed cautious about giving out information, "Remember", he said, "these are unofficial get-togethers. It was originally organized for our credit art students, then others [non-students] started coming in. It sort of runs itself and has a mixture of college students and others."

Every Sunday morning beginning at nine o'clock people start arriving in a spacious, upstairs studio in the art building on the Manoa Campus of the University of Hawaii. They carry large sketch pads, paints, and drawing supplies. Most of these adults seem to know each other and greet each other warmly. They locate themselves at drawing benches arranged in a circle surrounding a raised platform. A woman walks to the platform and takes off the robe she's wearing. The nude model takes a position and the timed pose begins.

Adults continue to straggle in for the next hour. Soon all the benches are full. The room now has about 25 adults; 10 men and 15 women (researcher's observation 3/12/89). The model changes her poses at timed intervals. Official breaks are called each hour. Coffee is
available at the sink. Students chat and compare drawings. The end of
the 10 minute break is signaled by the model returning to the platform.
Silence befalls the chattering group. All that can be heard is the
rustle of paper and the scratching of drawing instrument. Around twelve
noon the adults bundle up their belongings and leave. This well
choreographed group has no instructor, no tuition (except pooled money
to pay the model), no beginning or ending date (based on researcher's
observations 3/12/89 and 4/16/89).

Seven of the people attending the two Sundays this researcher
visited were interviewed on audio-tapes. A composite of their comments
is summarized:

An elderly oriental man claims to have been in these informal
sessions since they met in George Hall (the old art building).
"I remember when we had to climb in the window to use the studio, back
in 1970, I think." Two other people were present at the time of this
conversation, Yoko and Dr. Doug, as he called himself. The three of them
tried to all talk at the same time. The conversation took place during
one of the breaks. Dr. Doug wanted to give all the credit to Yoko for
keeping these life drawing groups going. "Yoko has been with this group
since they started in this building [new art building opened
January, 1976]. She makes the coffee, arranges for the model, collects
the money from everyone. Depending on how many are here, she divides
the charge to pay the model $10 per hour. Yoko has really kept it
together. When she went away to Japan for vacation it wasn't the same
at all."

Yoko is recognized by her peers as a professional portrait artist.
She had little to say except the instructors in the art department were
supportive of the program and they made the space available. Since she was in charge of the time, she went back to posing the model.

Dr. Doug continued his conversation while washing out his brushes. "I think this is a very unique thing to allow people who are not affiliated with the university to come and use their facilities. The university is sometimes not given credit for some of the community services it does. To allow us the responsibility to take care of the facilities, which we do. It's [the university] such a free flowing laissez faire [attitude] which allows this kind of flexibility. You wouldn't expect it in this paranoid present society."

Two women close by were annoyed by the conversation, which by now was being conducted in whispers, so as not to disrupt the quiet studio. Dr. Doug continued talking, all the time washing his brushes. "This is the way an art school is suppose to be. Art schools weren't formed originally to give credit. Just because you get an 'A' in a drawing class doesn't mean anything. After World War II they had to validate art so people could get jobs. They integrated the art schools into the university system, and made it along the lines of a science, in order to justify, standardize, and evaluate."

Dr. Doug finally identified himself as a physician. He said he had been coming to these sessions for as long as he could remember. When asked how people hear about the group, he replied, "You wouldn't hear about this unless another artist told you."

In a later conversation two other students, Patti and Lily, discussed the new program at Kapiolani Community College. Lily inserts, "I don't think there is enough public knowledge about those classes. It is very difficult to get the information and a catalog. I had to call
several times to both KCC and Windward [Community College] to try and
get them to send me information on their classes."

Patti's following comments are typical of the word-of-mouth
communication networking that permeates Honolulu's art learning
environment, "I heard there is a drawing group at KCC like this. I
heard it from Yoko. In this group I heard about George Woolard's
Thursday night watercolor class and his Saturday morning class on
location. I think the Saturday one is privately sponsored by him. I
'signed up for a class at KCC and only 4 people showed up. But, I know
of three other people who would have been interested if they knew. I
told the teacher I would ask around for next time."

Chapter IV Summary

The non-credit art community in Honolulu is a networking complex
that involves many providers and participants. Nine sponsors of non-
credit studio art instruction in Honolulu, Hawaii from 1945-1989 were
summarized in this chapter to illustrate a part of that network and to
create a contextual setting for the five institutions and their non-
credit art programs investigated in this study. Several of the
instructors and the adults students currently involved in non-credit
instruction were, or still are, associated with some of the programs
related in this historical review.

The information provided in this chapter on the
interrelationships, the concerns, and the financial and organizational
structure of the nine providers of non-credit instruction are important
in understanding the future references made to them in this study.
The five surveyed institutions reviewed in Chapter V are included in a time-line sequence (Figure 4.1) to establish their historical correlation to the nine institutions reviewed in this Chapter IV.

**Figure 4.1**

**Time-line Summary: Providers of Non-credit Adult Studio Art Programs**


* Institutions participating in survey for this study

** Additional programs functioning at time of study, 1989.

<table>
<thead>
<tr>
<th>Institution</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honolulu Academy of Arts: Art School (Studio Program)</td>
<td>1941-1981</td>
</tr>
<tr>
<td>* Kaimuki Community School for Adults</td>
<td>1946-</td>
</tr>
<tr>
<td>Downtown YWCA: Arts and Craft Program</td>
<td>1950s-1970s</td>
</tr>
<tr>
<td>** Downtown YWCA: Takaezu Ceramic Studio</td>
<td>1950s-</td>
</tr>
<tr>
<td>* University of Hawaii: CCECS</td>
<td>1956-</td>
</tr>
<tr>
<td>** Hawaii Potters' Guild</td>
<td>1968-</td>
</tr>
<tr>
<td>** University of Hawaii Open Studio</td>
<td>1970-</td>
</tr>
<tr>
<td>Bishop Museum: Arts and Crafts School and Yarn Shop</td>
<td>1970-1978</td>
</tr>
<tr>
<td>'Ohana Art Center</td>
<td>1972-1974</td>
</tr>
<tr>
<td>* Honolulu Academy of Arts: Art Center</td>
<td>1973-</td>
</tr>
<tr>
<td>City and County Parks: Ala Wai Art Center</td>
<td>1973-1981</td>
</tr>
<tr>
<td>Foss School of Fine Art</td>
<td>1979-1985</td>
</tr>
<tr>
<td>* Temari Center for Asian and Pacific Arts</td>
<td>1979-</td>
</tr>
<tr>
<td>* City and County Parks: Kilauea Recreation Center</td>
<td>1986-</td>
</tr>
<tr>
<td>** Kapiolani Community College: Community Services</td>
<td>1986-</td>
</tr>
</tbody>
</table>
CHAPTER V
SURVEY OF FIVE HONOLULU INSTITUTIONS' NON-CREDIT ADULT STUDIO ART PROGRAMS

Five Honolulu institutions participated in a questionnaire survey conducted by this researcher from February through May 1989. The five selected institutions, which offer adult non-credit studio art programs, represent three government sponsored and two private, non-profit institutions. Each of the five institutions has its own unique history, physical setting, and organizational structure pertinent to providing a context for the presentation of the survey data on its participants. The background and structure of the five institutions and their programs are presented individually in this chapter with a summary of their questionnaire data in the following order: (a) College of Continuing Education and Community Service (CCECS); (b) Kaimuki Community School for Adults (Kaimuki); (c) Kilauea Recreation Center (Kilauea); (d) Temari Center for Asian and Pacific Arts (Temari); and (e) the Honolulu Academy of Arts Art Center (HAA or Academy).

The information and the collected data, presented in narrative text and nominal tables in this chapter and Appendix 5, reflect conditions at the time of the Spring 1989 survey, unless otherwise noted. The procedures and methods used in the collection of the data were previously described in Chapter III.

The researcher's written draft of the background and structure of each institution was reviewed by its respective administrator for verification of information. Any errors or additions were corrected before the final inclusion in this study. Uppercase letters for proper names signify the speaker of the dialogue.
College of Continuing Education and Community Service

Information Sources: The printed 1989 issue, Schedule of Spring Term Noncredit Courses; printed 1989 flyer "24 Courses in Art"; completed Administrator Questionnaire; 77 completed student questionnaires; six completed Instructor Questionnaires; interviews with non-credit art instructors; an interview with Betsy Sakata, former administrator with CCECS; A 1975 College of Continuing Education and Community Service (CCECS) unpublished study; and this researcher's personal experience and field notes.

Background

The College of Continuing Education and Community Service (CCECS) is a division of the University of Hawaii, a state supported land grant institution. Its offices and most of its course offerings are located in facilities on the Manoa Campus, the primary site of the university. Continuing education is offered to non-matriculating adult students in a variety of academic fields, such as business and technology; and general interest areas, such as cooking, health, and the arts.

The majority of classes offered by CCECS are ungraded and non-credit. In addition to the non-credit program CCECS also offers some credit courses and sponsors a variety of community services. All of the art offerings are classified as non-credit courses. CCECS began offering art instruction to adults in 1956.

Non-credit Art Courses

Spring Term 1989, 24 courses were listed as art courses, a relatively small percentage of the total of over 179 classes (CCECS offered that term) in a vast array of subjects. Eight of the 24 "art" classes are not considered media that this study classified as art in
other programs; e.g., Gem Identification, Interior Design, Wardrobe Workshop, Calligraphy, Woodshop Design, Stained Glass, and two classes in cartooning. Two (5 week) Saturday fiber classes and a 2 day workshop, Papermaking, are not included in the questionnaire survey due to the researcher's time constraints.

Thirteen of the remaining designated art courses are taught by the following six instructors: Lam Gi Char, teaching Chinese Brush Painting at CCECS for more than twenty years, offered four levels of Chinese Brush Painting, from elementary to advanced II. Ella Tokunaga taught three drawing classes. Bronze Casting and Figure Sculpture, held in succession, taught by the same instructor Sean Browne, are reported as one class in the survey. Russell Sunabe, instructor for Oil/Acrylic Painting; George Wollard, Watercolor Painting; and James Goodman, Life Drawing are the remaining three instructors included in the survey (refer to Appendix 5, Table A.1).

One class taught by each of these six instructors is included in the student questionnaire survey. The meeting time and the length of the meeting vary among the classes. The number of class meetings also varies from 6-8 weekly sessions, with the exception of sculpture/casting classes which meet for 10 weeks each. ADELLA ISLAS, a CCECS instructor on leave states that to accomplish anything in art, "Six weeks is too short... but, if class goes well [students] sign up again and repeat the class...[or] they may continue on to take other classes in the arts."

CCECS instructors believe the short 6-10 weekly terms serve as a basic exploratory introduction to an art medium and the adult students do not have to commit a lot of money and time. Students who seek more involvement with the medium are frustrated by the short sessions. A
former CCECS painting student graphically explains her feelings after the 6 week CCECS session ended, "I just got my big toe wet and I was ready to plunge in and it was all over!"

**Fees**

Former CCECS Administrator, BETSY SAKATA, explains the University of Hawaii's distinction between the terms "tuition" and "fees", "Actually the term tuition implies a credit course. We call it fees for non-credit." The fees per instruction hour at CCECS ranges from $2.29-$3.44 in the six surveyed non-credit art courses (e.g., a three hour, 6:30-9:30 PM, 6 meetings, Watercolor Painting class fee is $60). The non-credit programs were described on the Administrator Questionnaire as being self-supported by tuition and fees. Senior citizens (over 60 years of age) are eligible to attend these non-credit art classes free.

**Senior Citizen Funds**

Betsy Sakata, Associate Dean of the Summer Session at the University of Hawaii, was an administrator in program development in CCECS from 1971 to 1982. She was interviewed July 1990 for an administrator's perspective on non-credit art programming and particularly for information on the funding for senior citizens.

In 1975, Ms. Sakata wrote a proposal for funding through the Federal Administration on Aging to develop a pilot program at the University of Hawaii. This pilot program granted a limited amount of federal funding for up to 3 years, allowing senior citizens (defined as persons over 60 years of age) to attend classes free of charge on a first come basis. According to BETSY SAKATA, "The seniors and their organizations in Honolulu are a powerful political block. They get out and lobby for programs that meet their needs." SAKATA continued on to
say that as a result of this lobbying, in 1978, the Executive Office on Aging was created, funded by Hawaii State legislature appropriations administered through the Office of the Governor. These State funds are available to the Department of Education Community Schools, the State supported Community Colleges, and the University of Hawaii, credit and non-credit programs.

A non-credit administrator at Kapiolani Community College had remarked earlier in an interview that his program received no senior funds. BETSY SAKATA's reply to this information was, "They [KCC] get funds. Each department applies for them and can use them as they see fit." She explained that some program administrators choose to directly pay an instructor from these funds and then offer the class free to all. SAKATA believed this was a more prudent way of using the funds, especially for a short course.

The State funds are available to Senior citizens, allowing "free" enrollment in the non-credit courses at CCECS and the other state institutions, until the funds run out. "That funding is quickly depleted. Those same seniors, who are 'in the know', are right there to sign up the first day." The first come, first serve distribution of funds BETSY SAKATA believes, "often does not allow these funds to reach the excluded population that could benefit from free continuing education."

Solicitation of Students

The CCECS Schedule of Spring Term Noncredit Courses (1989) was distributed as a 15 page insert in the two Honolulu daily newspapers. This method of announcing the continuing education offerings is an
established procedure which occurs one time in the morning paper and one
time in the evening news prior to each new term.

The printed brochure advertising the CCECS classes lists a
description of each class content and media; the instructor's name;
qualifications of instructor (e.g., experience, degree); the level of
instruction (e.g., beginning/advanced); in addition to the cost, time
and location of the class. A mail-in application and registration form
are also provided in the publication.

The art courses are also advertised in a separate, hand
distributed, flyer, "24 Courses in Art". This latter flyer is available
in classes to current students, and at public locations for pick-up.
Neither the 15 page publication nor the specialized flyer are available
by mail, even upon request by interested persons. These publications
were the primary sources for attracting 93% of the surveyed CCECS
students (response to SQ item 7).

**Setting and Facilities**

The campus of the University of Hawaii encompasses a sprawling one
square mile in Manoa Valley. It is adjacent to several residential
neighborhoods in the urban area of Honolulu (see Appendix 6, Map of
Oahu). Most of the non-credit art students share studio facilities in
the art building with the matriculating daytime credit students.

The University of Hawaii art building offers large open studio
spaces, with the smells, textures, clutter, and ambience associated with
a productive art environment. The non-credit students and instructors
can only borrow the space during the time of their scheduled class.
All of their art work and supplies must be carried in and out for each class meeting. CCECS pays an assessed fee to the art department for use of the studio facilities.

The art building is located on an interior mall of the campus. It is not easily located by strangers to the campus. "For Summer School we hang a huge banner, 'Art Building'. It's impossible to explain to someone how to get there" (BETSY SAKATA). The parking on campus is not conveniently located adjacent to the art building and the city bus stops on the perimeter of the campus. Students dependent on public transportation and older adults find the location of the art building inconvenient. Spring 1989, five of the six surveyed classes were meeting in the art building on the Manoa campus, four in the evening and one on Saturday morning.

Spring 1989, the only CCECS evening art courses held off the Manoa campus were three Chinese Brush Painting classes meeting at various park facilities. The park recreation centers, made available to CCECS by the city, are well lighted, with parking lots close to the buildings. The instructor, MS. CHAR, who has been meeting her CCECS classes in the parks for years, says, "Its easier at night for my older students to come by bus or to park [cars] at the parks rather than at the U."

The Instructors

The six instructors in the six surveyed CCECS art classes responded to the five page Instructor Questionnaire (IQ). The non-credit instructors are hired as independent contractors to teach classes at the University of Hawaii CCECS. They are paid a percentage of the class tuition based on the number of students enrolled in the class. Although the payment percentage formula is flexible the usual
arrangement is 60% to the instructor and 40% to CCECS, adjusted by a minimum and maximum number of students.

Prospective art teachers may apply directly to the CCECS. However, Master of Arts (MFA) graduates, referred to CCECS by the University of Hawaii Art Department, were five of the six art instructors participating in this survey. The sixth instructor who teaches Chinese brush painting is a graduate of an art school in China.

Both of the printed brochures advertising the CCECS art classes includes in the classes' description the instructor's name; the qualifications of the instructor (e.g. experience, degree); and their notable accomplishments (e.g., "In 1984, Ms Char was chosen as Hawaii's Chinese Living Treasure", "[George Woollard] has exhibited extensively in Hawaii including the Honolulu Academy of Arts; New York City and Europe.") All of the instructors responded that they concurred with that policy.

Table 5.1
CCECS: Instructor Demographics

Whole numbers reported from a total of six instructors.

\[ n = \text{number of instructors in each category.} \]

<table>
<thead>
<tr>
<th>Age</th>
<th>n</th>
<th>Sex</th>
<th>n</th>
<th>Family income</th>
<th>n</th>
<th>Marital status</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-39</td>
<td>4</td>
<td>Male</td>
<td>3</td>
<td>Less than $14,999</td>
<td>2</td>
<td>Single</td>
<td>2</td>
</tr>
<tr>
<td>40-55</td>
<td>1</td>
<td>Female</td>
<td>3</td>
<td>$15,000-29,999</td>
<td>2</td>
<td>Married</td>
<td>4</td>
</tr>
<tr>
<td>Over 55</td>
<td>1</td>
<td></td>
<td></td>
<td>$30,000-49,999</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
One CCECS instructor was employed full-time as an art store employee, and one indicated that teaching for CCECS was her only employment. The other four instructors responded that this teaching job was one of several part-time jobs or was a supplement to their income as professional artists. Other demographic data on the six instructors is listed in Table 5.1. All of the instructors, except Russell Sunabe have intentions of continuing to teach in non-credit programs. RUSSELL SUNABE (a temporary replacement for Adella Islas) is going to New York City at the end of the Spring 1989 term, "to try my hand as a professional artist."

Interviewed at the Honolulu Academy of Arts, where she was teaching Spring 1989, ADELLA ISLAS (CCECS instructor for three years) explains as a self-supporting single parent, "The problem is the [non-credit] classes don't pay a whole lot...there is no security. You don't know if you will teach from semester to semester. You see your name on the semester schedule and then just before it [the class] begins they [HAA or CCECS office] let you know if there are enough students to have a class." (One of Islas's two Spring 1989 drawing classes at the Honolulu Academy of Arts was cancelled due to insufficient enrollment.) ADELLA does not blame the institution, "They don't have that security, so how can they commit themselves to the teacher."

The Life Drawing instructor, JAMES GOODMAN, at the College of Continuing Education also teaches a Life Drawing class at the Honolulu Academy of Arts. Obviously frustrated because he depends on his teaching jobs for support, GOODMAN relates the unpredictable employment teachers experience in non-credit programs: "My Life Drawing classes at the University [CCECS] have been so large. I get like 20 some students
and that's too many. So this Summer I thought I'd offer a second class
called, Life Painting....I really thought there would be enough bodies
out there. But, what has happened is I have an enrollment of about 8-10
in each class, so they both might get cancelled--I'll end up without any
classes! The [CCECS] office didn't even get that hand-out brochure out
early enough for me to give to my students [in the previous class]."

Non-credit classes at the CCECS, and at most institutions that
offer such programs, are dependent upon student demand. If a minimum
number (whatever the administration and/or the teacher determines that
number to be) of students do not enroll, the class is cancelled. The
teacher is given notification of the cancellation, usually 6-7 days
before the first class meeting (this was confirmed by CCECS instructors
responses to IQ Item # 10).

The responsibility of maintaining and increasing enrollment in non-
credit courses (not just at CCECS but in all other non-credit programs)
is often the responsibility of the instructor, as many instructors like
the life drawing teacher and others who survive the insecurity inherent
in the system have found. Some instructors, who recognize and accept
this responsibility, have been successful in developing advanced courses
or related courses in their medium. BETSY SAKATA, expressing the view
of an administrator, believes the program director, not the instructor,
should have the responsibility of developing a course. "The difference,"
she says, "lies in whether you have a director, like Bob Miller
[retired from CCECS ], who has an interest in developing an art program
and knows something about art."
Profile of Adult Students

(Summary of survey data Appendix 5, Tables A.2-A.5)

The adult students in six Spring 1989 non-credit studio art classes, five evening and one Saturday morning, at the University of Hawaii College of Continuing Education and Community services (CCECS), were self-administered the Student Questionnaire (Appendix 4) between the 3rd and 5th weeks of a 6-10 weekly Spring session which began January 30, 1989. A total of 94 students were present in the six classes, at the time of the survey, 77 (82%) students returned the questionnaires. The enrollment figures for the art classes were obtained directly from attendance sheets available in the individual classes, at the time of the student survey.

The CCECS data indicate the program attracted 43% males and 57% females, full-time employed (57%), between the ages of 26-60 (68%). In spite of the free tuition available to senior citizens, only 27% of the students in attendance were over 60 years (Table A.2). Caucasians (48%) dominate the ethnic composition of all surveyed classes except the Saturday morning Chinese Brush Painting Advanced II class where 59% of the students were of Chinese ancestry. The 10 Chinese students in that one class represented one-half of the total of 20 Chinese adults (26%) surveyed in all six classes.

The academic location of the classes on a college campus apparently attracts adults familiar with that environment. The vast majority (83%) of the CCECS students indicate they had some college education, 32% of them with graduate level education. Several students volunteered on fill-in SQ Item 33 their varied vocations (i.e., engineers, architects, physician, teachers, and college professors).
Half of the adult's indicated they have some college credits in art and 31% have more than 10 years of experience in art. Several of the students volunteered on SQ Item 33 that they are professional artists and (26%) motivated toward a professional goal in art. There appears, however, to be a similar balance of adults with little or no art experience, for example 49% of the respondents indicated no college art credits and several identified themselves as "beginners" (Table A.3).

The majority of the adults ranked on an attitude scale (Table A.5) their most or very important motivation for taking a class was to learn skills (87%) and techniques (79%) and to satisfy a desire to create (80%). It is interesting to note that 40% of the students ranked their most or very important motivation for taking a class was to learn a new hobby, and 42% ranked the same statement as less or not important.

Although 31% of the attending respondents considered the cost of the class and materials as the one least important reason (Table A.4) they took the class, it may not reflect the feelings of the students that drop out of the class. ADELLA ISLAS believes, "The first night they [CCECS students] drop out because they find the cost of the materials is more than what they want to invest for just a hobby class. They have no idea of these costs before enrolling." RUSSELL SUNABE, Beginning Painting CCECS instructor, agrees, "I'd say about half dropped out the first night when they got a look at that supply list."

Kaimuki Community School for Adults
Information Sources: Printed Kaimuki/Kaiser Schedule of Classes Spring 1989; completed Administrator Questionnaire and interview with the
principal, Harry Fujinaka, March 6, 1989; 33 completed student questionnaires; three completed Instructor Questionnaires; an interview with one non-credit art instructor; and researcher's field notes.

Background

The Community Schools for Adults in Honolulu are part of a complex statewide structure—the Hawaii Department of Education—commonly known as the DOE. The DOE administers all public education on all islands in Hawaii. A metaphor of an octopus may best describe the Hawaii Department of Education. The head of the octopus is a composite of the governor of the state; the state legislature; an elected policy making Board of Education (BOE); and a State Superintendent of Education, who is appointed by the BOE. The district superintendents form the arms of this giant octopus. The Community Schools for Adults is only one of several departments administered under the district superintendents. The facilities of various public high schools throughout Hawaii are used as sites for the adult education programs.

The location selected for this study, representative of a Community School for Adults, is the central urban campus of Kaimuki High School in the Honolulu District. Art instruction has been among the class offerings at Kaimuki Community School for Adults since the program began in 1946.

The Kaimuki Community School for Adults has a permanent office on the Kaimuki High School campus. From this Kaimuki office a full-time principal, Harry Fujinaka, a part-time vice-principal, Dr. Glenn Honda, and a support staff of three office workers, employed by the DOE, administer the adult programs located on two high school campuses. The Kaiser (High School) Community School for Adults located several miles
away in the Hawaii Kai neighborhood (Appendix 6 Map of Oahu) and Kaimuki are jointly advertised and referred to as the Kaimuki/Kaiser Community Schools for Adults.

**Non-credit Courses**

The Community Schools are accredited by the Western Association of Schools and Colleges, so they offer adult classes in credit, as well as, non-credit categories. The credit classes include: Adult Basic Education (ABE), grades 1-8; remedial tutorial reading programs; English as a second language; and accredited courses to meet requirements for a high school diploma. The non-credit arts and crafts classes, which come under the heading of General Interest Classes, constitute a small part of the extensive offerings for adults at the Community Schools. Three sessions of classes are offered during the year; 10 weekly classes each Fall and Spring Session and a 6 week Summer Session.

**Art Course Offerings**

The brochure *Kaimuki/Kaiser Community Schools for Adults Schedule of Classes Spring 1989* lists 47 (6 were dropped for lack of enrollment) General Interest Classes at the Kaimuki High School location and 13 at the Kaiser High School location. From this total of 60 offerings, only five of the 41 classes held at Kaimuki in Spring 1989 classify, for the purpose of this study, as art media. The Kaiser Community School offered only one art class, Chinese Brush Painting.

The five Kaimuki classes surveyed taught traditional art media: Silk Screen I, and II; Chinese Brush Painting; Photography; and General Painting. Thirty-five from a total of 47 students initially enrolled in the five art classes were present at the time of the survey, 33 (94%) returned the questionnaire (see Appendix 5; Table A.6).
When asked how the popularity or enrollment in the art classes compared with the other general interest classes, the principal HARRY FUJINAKA replies, "Well, we didn't have to drop any this term....They do O.K., we hold some with a smaller number of students, like 8, rather than cancel. [10 students are needed in each class to break even] It keeps the interest going. Sometimes we have had to drop photography--not enough [students]."

**Fees**

Class tuition is determined by the State Board of Education. The Spring 1989 fees were based on $1.50 per instruction hour. The fees were $37.50 for four of the five art courses offered for 2.5 hours, 6:30-9 PM, in 10 weekly meetings. The photography class, meeting for two hours 7-9 PM, was $20 for the 10 weeks. Both the principal and teachers agreed that the tuition was lower than similar classes offered in the community. Fall 1989, the DOE raised the fee base from $1.50 to $2.00 per instructional hour.

Senior citizens (over 60 years of age) may enroll free in any of the Community Schools as long as funds, (appropriated by the State, though the Executive Office on the Aging, explained in CCECS.), are available.

**Solicitation of Students**

The offerings, credit and non-credit, for all of the Community Schools on Oahu are jointly announced in a full page advertisement in the two daily Honolulu newspapers, once prior to each term. In addition to the full page advertisement, printed pamphlets (one typing paper sheet folded) announcing course offerings are distributed by the individual school complexes. These pamphlets are available for pick up
at various public schools and libraries. The SQ survey shows 73% of the Kaimuki adult students heard about their class in the newspaper advertisement and 30% in the school's printed pamphlet (SQ item 7).

The Community Schools do not mail out information on their classes (unless a self address, stamped envelope is provided with the request). They accept registration and payment in person only at the appropriate school office, weekdays 8 AM-4 PM and Monday-Thursday evenings, 6:30-8:30 PM. Some school offices are closed 12 noon to 1 PM.

Neither the newspaper advertisement nor the pamphlet includes as part of the art classes' description the instructor's name and qualifications. Only one of the teachers suggested the instructor's name should be included in the brochure. The principal agreed that the instructors name might be important information to include, but there was not enough space.

Setting and Facilities

The Kaimuki campus, approached by a circular drive, is a complex of several, mostly two story, classroom buildings connected by covered, well lighted walkways. Parking is available on both sides of the circular drive and in a large parking lot immediately adjacent to the campus buildings. A city bus stops in front of the campus.

All of the adult art classes at Kaimuki are offered in the evenings since they share the classroom space and equipment with the high school. The photography class meets in a regular classroom, equipped with individual one-arm desks since darkroom facilities are not available at the school for adult classes. The adult photography class emphasizes how to use the camera and photo composition. Slides, taken
by students the previous week, were being shown for critique the day of this survey.

Painting, silkscreen and Chinese brush painting are held in the high school art room. The art room is located on the second floor of one of the two story walk-up buildings. It is a typically cluttered art room equipped with long tables. No painting easels are provided. Sinks are located under windows on one wall and tall cupboards line the opposite wall. Storage area in the art room has not been allotted for the evening adult classes. Adults in the Chinese Brush Painting class and the General Painting class are responsible for supplying and transporting their own supplies to and from each class meeting.

Silk screening requires bulky equipment and many supplies. The instructor, Sally Dahlquist, bought the paint and other supplies in bulk and charged students a sharing fee. After class, students help the silkscreen instructor pack up everything and carry it down the steps to a shopping cart. The instructor arrived and left the class looking very much like a "bag lady" pushing her metal shopping cart full of paint, screens, and rolls of film and papers.

Instructors

Spring 1989, the three instructors teaching the five non-credit art classes at Kaimuki responded to the Instructor Questionnaire: Ron Grant, Photography; Margaret Chang, Chinese Brush Painting; and Sally Dahlquist, who was teaching three of the evening classes, General Painting, Silk Screen I and II. Ms. Dahlquist was contacted again and interviewed in May 1990. By that time, she was not teaching any evening non-credit art classes at Kaimuki. She was teaching secondary art full-time at a public high school several miles across the island from
Kaimuki. Excerpts from her interview are incorporated into the following text.

The instructors are hired by the Department of Education (DOE) as part-time employees. A degree in art is preferred but not required by the administration. Sally Dahlquist has a masters degree in education, with a specialization in art. The other two instructors are non-art majors with college degrees. Ron Grant, identified himself as a "former professional photographer" and his current full time employment as "Litigation". Margaret Chang (no relation to HAA instructor, Beulah Chang) did not disclose her background. Instructors are paid a flat rate per teaching hour on a DOE scale based on their level of education and their length of teaching experience with the DOE. The highest rate on the DOE scale was approximately one-half the compensation paid instructors at CCECS, HAA, and Temari.

The instructors for non-credit courses are hired directly by the principal of the Kaimuki Community School for adults. SALLY DAHLQUIST, who taught her evening classes at Kaimuki for ten years, explains that once you are in a teaching position the Kaimuki administrator grants "location tenure [that is] you are assured of the job from term to term as long as there are enough students enrolled to hold a class."

All three Kaimuki instructors indicated they receive less than 6 days notice on a class cancellation. SALLY says, "If the office doesn't call, they just assume you will show up for class on the first day."

SALLY DAHLQUIST states the reason she did not continue teaching the painting and silkscreen classes at Kaimuki in the Fall 1989. "I enjoyed teaching the adults and I suppose I would have continued except
the traveling was just too far." (From where she teaches high school during the day.)

Profile of Adult Students

(Summary of survey data Appendix 5, Tables A.7-A.10)

The five non-credit art classes at Kaimuki had an initial enrollment of 47 adults. The total number present at the time of the survey (March 6-9, 1989) was 35 students, of these 33 (94%) returned the completed questionnaires. The enrollment figures were obtained directly from the attendance sheets available in the individual classes.

The survey data tabulated twice as many females (67%) as males (33%) attending the five non-credit art classes at Kaimuki. The ages of these evening students ranged between 26-60 years (69%) and 78% of them were employed, full-time (48%), part-time, or self-employed (30%). In spite of the free tuition for seniors, only 24% of the adults were over 60 years of age and only 12% retired.

Japanese-American (52%) and Hawaiian/mix (27%) were the dominant ethnic groups represented. The remainder of the adults self-identified as Caucasian (18%), Chinese-American (12%), and one American Indian. No other ethnic groups were represented (Table A.7).

The classes were composed of adults with little or no previous art experiences. Although a large majority (84%) of those responding had some college education, 70% of them had no college credits in art. Three-fourths of the students identified themselves as "beginners". Only three of the 33 students indicated that they had more than 10 years of previous art experience.

On the SQ item 39 statements (Table A.10) the majority of the adults ranked their most or very important motivation for attending the
art class was to learn specific techniques (83%) and to learn a new hobby (70%).

Instructor SALLY DAHLQUIST, recounts the type of adults she had in her classes over the years. "Silkscreen attracted students from all over the island, as far as Kailua, because it's not offered everywhere. I had mostly beginners. I tried an advanced class once but I had to take in so many beginners to fill up the class, that we let it go. When I had enough students who wanted to continue I would hold an advance [silk screen] class."

SALLY admits that in 10 weeks she can only teach techniques, not art. "I let them copy or whatever, make T-shirts, that's what most of them come for." Even in her beginning painting class she allowed students to copy, a master painting, for instance. "The students would come with these preconceived ideas of what they wanted. Usually an immediate picture, realistic, of course. I'd start to teach basic design and mixing color, but I'd give up and let them do it [their preconceived picture]."

The survey data reveals the one most important reason Kaimuki adult students (67%) select their particular class is the media content (Table A.9). The instructor, the institution, the class schedule, and the cost are all of lesser importance to them in their choice of enrolling in a non-credit art class at Kaimuki Community School for adults.
Spoehr, Recreation Director, February 23, 1989; 13 completed Student Questionnaires; one completed Instructor Questionnaire; and researcher's field notes.

Background

The Kilauea Recreation Center is one of more than 80 parks on Oahu under the direction of the mayor of the City and County of Honolulu. The park facilities and the salaries of the maintenance staff and program directors are funded by property taxes levied by the City and County. The parks are administered by the Department of Parks and Recreation. Each park has a recreation director or manager. The various parks, with their community centers, swimming pools, and playgrounds, are grouped by neighborhood areas called complexes or districts.

The Waialae Complex, which has six park locations, is in the same general urban location as the other four surveyed institutions. For better comparative purposes, the Waialae Complex was selected over other park locations for participation in this survey. Kilauea Recreation Center is one of the six parks within the Waialae Complex and the only one offering an art class Spring 1989.

Art Course Offerings

All activities for the parks are listed by complexes in printed multi-page handout brochures. The majority of the activities and classes listed in the brochures are for children and teenagers and meetings for senior citizens. Listed in the 11 page Spring 1989 brochure for the Waialae Complex was one art class for adults in ceramics at Kilauea Recreation Center. A few ethnic crafts were offered
at some of the parks but the majority of the activities listed were health, fitness, and sports.

**Solicitation of Students**

In addition to the printed brochures, available for pick-up at public locations (e.g., parks, schools, libraries), a full page advertisement in the daily newspapers announces the park locations for the "hundreds" of offerings in all of the City and County sponsored programs on the Island of Oahu. Due to the massive number of offerings, they are coded in the advertisement by number, with each park assigned a numerical code. This advertisement appears one time prior to each new term, Spring, Summer, and Fall.

Like the Department of Education Community Schools, the Department of Parks and Recreation does not mail information to prospective students, even upon request. All registration and payment of fees, if applicable, must be done in-person at the respective park site.

The ceramic class at Kilauea was advertised in the Waialae Complex's handout brochure as an "advanced beginning" level, scheduled to meet on Thursdays from 1-3 PM. The brochure did not list the number of meetings nor the fee. The Kilauea Recreation Director, JOYCE G. SPOEHR, explains since this is a "volunteer" class the number of meetings is left open, "They [ceramic class] usually meet for 10 classes. There are no fees charged for the class, the students pay the instructor 'Japanese style'. At the end of the class the students collect money from each other and give it to him as a 'gift'."

Joyce comments she would like to see the space used for more art classes, but they would have to be on this volunteer (no fee)
arrangement or sponsored by a non-profit organization in order to charge
a fee in a public park.

Setting and Facilities

Kilauea Recreation Center is located at the foot of Diamond Head
Crater (the famous Honolulu landmark) adjacent to Kaimuki Intermediate
School. The spacious architecturally attractive hollow tile building,
completed at the Kilauea Park in 1984, has large meeting rooms, offices
and gym facilities surrounding an enclosed garden. The day of this
researcher's visit the ceramic class was meeting at the far end of one
of the large all purpose rooms. The opposite end of the room was piled
with exercise mats and ping pong tables. The park center's director,
Joyce G. Spoehr, accompanied the researcher to the ceramic class that
was in session.

The adult class in session was a continuation of ceramic
instruction that began the previous Fall. JOYCE SPOEHR, explains that
the instructor does not like to take in new students in the Spring
session..."because he teaches sequential projects and the new students
can't catch on." According to JOYCE, "The content of the class is very
structured, all the students do the same project. He demonstrates a
slab method and they all do a slab pot." Joyce is responsible for
firing the kiln.

Instructor

The ceramic instructor Etsuo Katano, is a retired federal
administration officer. MS. SPOEHR explains, "Mr.Katano teaches this
[ceramics] as a volunteer. He's been doing it[teaching] since 1986 at
Kilauea." Mr. Katano was not available for an interview. He completed
the Instructor Questionnaire (IQ) on which he indicated he has no
college degree and no art background. He is married with an annual income of over $50,000. He discloses on his IQ that ceramics is a hobby of his that he enjoys teaching and he has been volunteering for 10 years to teach ceramic classes to senior citizens. Mr. Katano's name as instructor, which apparently is very important to his students, is included along with the class description in the hand-out brochure advertising the park activities. The majority of his students (62%) indicated in the survey that the instructor was their one most important reason for taking the class (Table A.13). Again on the ranking SQ Item 39, 82% of Mr. Katano's students rated the instructor as the most or very important reason for enrolling in the ceramic class (Table A.14).

Profile of Adult Students

(Summary of survey data Appendix 5, Tables A.11-A.14)

There were 13 students enrolled in the ceramic class and all were in attendance at the time of the survey, February 23, 1989. All 13 of the adults returned the Student Questionnaire.

This ceramic class was demographically homogeneous in all categories. According to Joyce Spoehr, the students were all from the surrounding older, predominately oriental populated neighborhood. The demographic survey indicated that the students in the class are all Japanese-Americans over 60 years of age and all except two of the male students retired.

Eight (63%) females and five males (38%) attended the class, the majority (80%) married. The highest level of education for the majority (77%) of these senior citizens was high school. The reported income range was either $15,000 - 29,999 (23%) or 30,000-49,000 (38%) of the
individuals responding to this inquiry, 31% declined to indicate their income range (Table A.11 and A.12).

These retired adults at Kilauea Park indicated on the survey ranking statements (Table A.14) that their most or very important motivation for taking the ceramic class was to learn a hobby (84%), to relax (81%), to learn specific techniques (90%) and to work with this instructor (82%).

Temari, Center for Asian and Pacific Arts

Information Sources: The Temari publications: New Year, 10th Anniversary 1989; Spring, Summer, Fall 1989; and Holiday 1990; completed Administrator Questionnaire by Rae C. Shiraki, Education Director; 12 completed Student Questionnaires; two completed Instructor Questionnaires and an interview with Gail Toma, Temari instructor; and researcher's field notes from two Saturday observations 4/15 and 4/22/89.

Background

The year of this survey, 1989, Temari was celebrating its 10th Anniversary. The organization was founded by two fiber artists, Reynold Choy and Ann Asakura Kimura in a small garage in 1979. Reynold and Ann were dedicated to perpetuating traditional fiber arts of the Asian-Pacific Basin and to adapting those traditions to the contemporary lifestyles of Hawaii. The original name was "TEMARI, Center for Asian and Pacific Fibers." In 1986, the organization was renamed "TEMARI, Center for Asian and Pacific Arts" to reflect the program's expanded mission which included creative opportunities and experiences in many of the folk arts and crafts of Asian and Pacific cultures. Temari is the
name of a traditional Japanese ball decorated with an embroidered geometric pattern of colored threads, it is the logo of the school. The school title, Temari, which the organization always differentiates by using all uppercase letters, is written in upper and lowercase letters in this study for consistency.

**Financial Structure**

Temari operates as a non-profit, tax exempt corporation under Section 501(c) (3) of the Internal Revenue Code. The number of directors may vary, at the time of this study, 17 persons comprised the Governing Board of Directors. Financial support, which is important to a private, non-profit operation, comes from several sources.

A Temari membership program offers annual memberships which may be purchased at any time during the year. The yearly memberships are offered in six categories, ranging from $25 to $1000. A mail-in membership form is included in a newsletter/class schedule brochure which is distributed five times a year.

In each of the five issues of the brochure, new and renewing members, that joined since the last issue, are listed by name and category of membership. The Fall 1989 brochure shows, as of July 15, 1989, the total number of new and renewing members in all categories numbered 246 individuals and businesses. The January 1990 brochure lists 56 new and renewing memberships.

Additional funds, especially for special events comes from the State Foundation on Culture and the Arts, which receives appropriations from the legislature of the State of Hawaii. Funds from this source were used to underwrite a series of workshops during Spring 1989 by a
visiting artist from Japan, Tetsuo Okamoto, a distinguished Tokyo dyer and weaver.

The major revenue source for the teachers' salaries are the workshop fees. Additional funds are generated by various craft sales and selling commercial advertising space in the publication distributed by Temari.

Solicitation of Students

Temari distributes a large, 12 x 16 inch brochure, attractively printed in a 12 page newspaper format. It contains the schedule of art and craft offerings, upcoming events, solicitation of memberships, enrollment procedures with a mail-in form, and commercial advertisements.

The announcements of the scheduled class offerings include the instructor's name, fees, date and time of meeting(s), a complete description of the course content, all materials students should bring to the meeting and any supply fees that the instructor will be collecting. The brochure is available upon request, but it is also folded in half and mailed automatically to a list of 7,500 persons, five times a year: Winter, Spring, Summer, Fall and a Holiday Issue. The majority of the surveyed Temari students responded that they heard about the basket workshop from the "printed brochure" (83%) or an "art newsletter" (23%), which could be interpreted to mean the same Temari publication (SQ item 7).

Non-credit Offerings

Temari's art and craft activities are non-credit and offered primarily for adults. According to Ms. Shiraki, a total of 550 adults were registered in 40 art and craft workshops at Temari during the
Winter and Spring terms -- January-May, 1989. Temari offers some children's sessions, especially in the summer and around holidays, but the majority are adult workshops that range from one to three meetings (either half-day or full-day). Occasionally a course extends up to six weekly meetings of two hours each. Spring 1989 (Mar 26-May 27) a total of 22 workshops was offered in various media taught by fifteen instructors.

The 14 attending adults in two Saturday workshops entitled, Beginning Baskets, were surveyed for this study to represent Temari's non-credit program. Students in the basketry workshops taught by Gail Toma were requested to participate in the questionnaire survey primarily because they were the only Temari courses that were meeting for a series of sessions at the time of the survey. Instructor GAIL TOMA explains the reasoning behind the structure of her basket workshops at Temari, which consist of three sessions of three hours each:

"Maybe I'd like the number of hours to increase to four but I'd still keep it three sessions." The first session is an introduction. "I show slides of my work and other professional basketmakers and show how to make a simple basket. The second session they bring anything they want to add to the basket [like beads, shells, dried flowers] and they learn how to put on a handle. By the third session they know exactly what to ask me and what they want to do."

If a student wants to continue he signs up for the next series of basket techniques. Gail offers four progressive series of basket workshops, each consisting of three meetings of three hours each.

The student enrollment in the Temari workshops ranges from a minimum number of 3-6 students to a maximum of 8-15. Ideally, GAIL TOMA
likes her basket workshops to be between 6-10 people. "They [students] need the 'group' situation. I could teach the skill on a one-to-one private situation but in the end they would have just their basket. In a class they would have 6-10 others to share. Too many students, I can't get around to help [them]. Fifteen I would say would be the max."

Fees

The course fees vary among the offerings and the instructors. The tuition for the instruction is approximately $5 per instruction hour. Material fees are assessed separately and paid directly to the instructor. The fee for the basket workshops was $40 for nine hours of instruction, with an additional $16 fee for supplies. Students may register and pay their fees by mail or in person.

Setting and Facilities

Temari Center for Asian and Pacific Arts is located in Kaimuki, an older commercial and residential neighborhood, with a large Oriental population, within urban Honolulu (Appendix 6 Map of Oahu). Waialae Avenue, the main commercial, shopping street of Kaimuki, is intersected by streets that are numerically named.

Temari is located in back of a Japanese Buddhist Temple (Kaimuki Hongwanji) on 10th Avenue, two blocks off of Waialae Avenue, in the middle of the block. A carved wooden sign "TEMARI" is the only identification for its location. The only available parking is on the street. Tucked behind the Hongwanji Temple, and barely visible from the street, stands the building that houses Temari. The green with white trim wooden buildings of the temple and Temari blend with the character, age, and style of the small, single family, wooden houses of the neighborhood.
The large, professionally published 12 page brochure that listed 22 classes and 15 instructors gives the impression of a large institution. Instead, a single story 900 square feet building, only half enclosed within walls, is the location for all of Temari's offerings. The enclosed portion of the building forms an "L" shape around a square lanai (Hawaiian version of a patio) which is covered--with an extension of the tin roof of the building--but open on two sides.

In one enclosed wing of the building, on April 15th a workshop was in session. A group of mostly Oriental women were working on sewing machines making soft fabric wallets, using an ancient Japanese craft of mending cloth called "Sashiko".

The other leg of the enclosed "L" of the building was separated from the Sashiko workroom by a chalkboard mounted on a portable wooden stand. This wing of the building was a combination office, storeroom, and kitchen (with a hot plate, coffee pot and refrigerator).

The Basket class was meeting on the open lanai portion of the building. Adult students were sitting on folding chairs around formica topped homemade tables. Wooden benches lined the edge of the square lanai. Reeds of various types were soaking in buckets of water setting on the benches and on the concrete slab floor. Regarding the physical environment of Temari, GAIL TOMA admits, "Of course, it would be nice to have better facilities. But, actually I can teach basketry anywhere, even on the beach because the tools are minimum. All I need is water and clippers and a tape measure in addition to the reeds."
Instructors

Two Temari teachers, completed the Instructor Questionnaire, Gail Toma and Tamara Carroll. Ms. Carroll teaches a six weeks course in Western Calligraphy for CCECS at the University of Hawaii as well as the same six weeks course at Temari. According to Rae Shiraki, Temari Education Director, instructors are paid a flat rate per teaching hour as part-time employees and the rate (unspecified) is standard for all instructors and classes. Visiting artists are independent contractors, paid according to their qualifications and/or experience.

GAIL TOMA has a teaching certificate with an art major, "Funny thing, I never saw myself as a teacher. When I graduated from the University [of Hawaii] no one in the Department of Education made me feel like I wanted to be a teacher...I find I'm a damn good teacher!" GAIL TOMA describes her teaching style as, "I'm a cheerleader! I make my students feel good about what they do and about themselves." She has been teaching at Temari for six years as one of several part time teaching jobs. Gail describes her primary profession as a fiber artist.

TAMARA CARROLL has no college degree but identifies herself as an exhibiting and professional free-lance graphic artist. She states that "teaching and sharing [with students] keeps my own work sharp."

Both instructors are married with comfortable family annual incomes, $30,000 to over $50,000. Gail indicates her age range as 40-55 and Tamara as 20-39 years. Both appear to be in the younger end of their respective age ranges.
Profile of Adult Students
(Summary of survey data Appendix 5, Tables A.15-A.18)

Two surveyed Beginning Baskets workshops met for three Saturdays, three hours each. One workshop was scheduled 9-12 AM and the second workshop, 1-4 PM. A total of 14 students (9 in AM and 5 in PM) were attending the two workshops. Twelve of the 14 students (86%) responded to the Student Questionnaire. The data from the two workshops are combined and reported as one workshop. The questionnaire was administered by the researcher in the second of the three meetings on Saturday, April 15, 1989.

The students in the two basket workshops were, with one exception, all females. Two of the females were single, the rest of the students (83%) were married. Nine students out of the 12 volunteered their annual family incomes, five of them reported incomes over $50,000. Ten of the 12 students (84%) were between the ages of 26-60, 42% of them full-time employed, 16% were part-time or self-employed and 33% were retired. Only one student indicated she was not employed outside of her home and was the mother of a school age child. Caucasians (42%) and Japanese-Americans (42%) were the principal racial/ethnic groups (Table A.15).

All of the adults had some college education, 42% of them reporting more than four years of college (Table A.16). This group was composed of students divided in art experiences, half (50%) of the students had no college credits in art while the other half did. Seven students indicated that they had more than 10 years of experience in some art media and five perceived themselves as proficient in an art medium (other than baskets).
The instructor GAIL TOMA remarks on her basket class demographics. When she started teaching at Temari, six years ago, most of her students were senior citizen, Oriental women, "The age level of the students is dropping. I have only one man now in that retirement age. One of the girls in that last class just graduated four years ago as an architect from U.of H. [University of Hawaii]. With that downward trend in age I feel the need for these classes is expanding."

The majority of the adults ranked their most or very important motivation for taking the class was to learn specific techniques (75%); to learn baskets as a hobby (67%); to relax and unwind (63%); and to satisfy a desire to create (67%). Only one student declared as important, a professional goal to sell her work (Table A.16).

GAIL supports the value of non-credit art instruction because it provides what most of the students want to gain from an art experience, "These people [in non-credit art programs] please themselves and get great personal satisfaction out of what they make. I feel they [non-credit art classes] are very important to fill a void that exists in most of our lives... Credit classes, where students are striving to please their instructor rather than themselves, don't give that [personal satisfaction]." GAIL TOMA gives her basket class as an example, "Here they [adult students] have something tangible that they accomplished. They have something to show for three hours of work."

That feeling of accomplishment builds the adult student's self worth and self-esteem, "They take it [their basket] out of class and they get praise, 'Oh, you made that!', 'I don't believe you did that!', or, 'It's so nice!'. There is so little of that sense of completeness and accomplishment in other parts of our lives."
Researcher's note: The surveyed students in this workshop may not be representative of the other Temari workshop offerings because basket making as a craft is not truly representative of Asian and Pacific Arts, the professed focus of Temari. The Oriental ethnic crafts may attract a different group of adults defined by ethnicity and age. An attempt was made by this researcher to survey just the demographics in the one and two day workshops. The instructors and the students in those workshops were reluctant to relinquish any of their limited time to complete even a one page questionnaire. However, a fiber class, such as this basket workshop, as an art medium, is more comparable to the offerings in the other four surveyed institutions than would be an ethnic medium.

The Honolulu Academy of Arts Art Center

Information Sources: A published book, Its Origin and Founder by Sister Grace Marian (1984); Printed Academy Art Center Schedule of Classes for Adults, Spring 1989; completed Administrator Questionnaire and interview with Violet Scott, Art Center Curator April 25, 1989; 11 completed Instructor Questionnaires, interviews with six current instructors and Louis Pohl, a former HAA instructor; 180 completed Student Questionnaires; and this researcher's experience and field notes.

Background

The Honolulu Academy of Arts (HAA or Academy) was founded in 1927 by Mrs. Charles Montague Cooke. She was born Anna Rice on the Island of Kauai in 1853, the daughter of Boston Missionaries, who had arrived in Hawaii in 1840. Mrs. Cooke and her husband, a successful businessman, donated their Honolulu home site on Beretania Street to build a museum
to house the extensive art objects and paintings that had been acquired by the Cooke family over the years. What had begun by Mrs. Cooke and her friend, Mrs. Isaac Cox, a teacher of art and dramatics, as a small museum especially for the young people of Honolulu has expanded into a first class museum collection. The Academy exhibits in the galleries examples from its international permanent collection of Asian and Western art and artifacts, supplemented with special visiting exhibits. The private, non-profit museum is supported primarily by private funding, in the form of donations, endowments, and memberships. Additional grants from federal and state agencies underwrite special events.

The promotion of study and advancement of art education, the encouragement of artists and others interested in the study of art were all written into the original charter of incorporation for the Honolulu Museum of Art. The name was changed to the Honolulu Academy of Arts before the opening to best reflect its much broader educational program and purpose, "to educate and inspire the people of the work-a-day island world, especially children" (Grace, 1984, p.16).

Since the Academy opened in 1927 they have offered a children's art program of private classes on Saturdays and during the summer months as well as providing art classes and tours for public elementary school classes that visit the Academy during the school day.

The Academy extended art education to adults with the opening of the Art School in 1945. The program was patterned after the fine art academies on the United States mainland. The Studio Program, as it was called, accommodated students pursuing a professional goal in fine art or commercial art. Prospective students applied for admission by
submitting a portfolio of their work. Three well-known artists taught
classes there in painting, drawing and commercial art.

Each class met five days a week for three hours each session.
Open studio time was available for students to work. No grades were
given but Certificates of Completion were awarded for prescribed
studies. The attendance in the program gradually declined and the
program completely ended in 1981. Details of the Academy Art School are
recalled under a separate heading in Chapter IV.

Violet Scott joined The Academy's children's program in 1957. She
is currently curator of the Art Center, which offers both children and
adult art classes. When asked why the old Studio Program was
discontinued, Ms. Scott replied that she believes it was difficult for
most adults who had some kind of employment to attend classes five days
a week.

In 1973, the Art Center program began offering adult non-credit
studio classes to inexperienced "beginning" adults in a variety of art
and craft media on one-class-meeting-a-week schedule. This concept--
both in schedule and adult students--of the Art Center Adult Program
differs from the professional focus of the old Studio Program. The Art
Center Adult Program, originally designed to attract and accommodate
beginning art students, finds it must now also include classes that
challenge the more advanced students.

Non-credit Courses

The Honolulu Academy of Arts Art Center offers the largest number
of courses and has the largest enrollment of adult students of any of
the surveyed institutions. Spring Term 1989, 265 adults were initially
enrolled in 17 (of 18) HAA studio art classes in various media;
ceramics, printmaking, basketry, drawing, and several painting media. (One class--Basic Drawing--had been cancelled for insufficient enrollment.) Most of the classes were beginning level but several, advertised as levels II or III, specified that students should have some previous media experience (Appendix 5, Table 19).

A minimum of 10 adults in a class is needed to pay the teachers full salary. The Art Center curator, VIOLET SCOTT qualifies this, "Now, if a teacher chooses to hold a class with fewer than 10 students, their pay would be adjusted down. Its sometimes good to do that, if the teacher is willing, so interest can be created and the class will increase in size the next time." According to Ms. Scott the maximum number of students in studio classes is 20-24, dependent upon the type of class and studio capacity.

BARBARA BRITTS, one of the two Spring 1989 HAA instructors of watercolor comments that her class enrollment is about 15-20 adults, "over 20 is too big. It depends on the makeup of the students. If it's too small, like under 10, you don't get enough interaction among the students."

DENISE DEVONE, a painting instructor, agreed that over 15 students in a studio class was too many, "But, maybe you have to start out with 20 and hope that enough drop out so that you end up with 15."

Schedule

The HAA adult non-credit studio classes are offered twice a year, Fall and Spring. Each of the two terms schedules 14 weekly three hour class meetings—-in the morning, afternoon, and on Thursday evening—-Tuesday through Friday. (Spring 1989, one watercolor class was offered
for only 7 weeks to accommodate the instructors schedule.) The Fall session begins the first week in October and ends in mid-January with a two-week Christmas hiatus. The Spring session begins the first week in February and ends mid-May, with a one-week Spring break. No Summer classes are offered.

DENISE DEVONE, HAA painting instructor, had in the past, taught night classes at CCECS. She compared the two schedules, "14 weeks at the Academy is too many, yet the 6 weeks at CCECS is too short. In between 10-12 weeks is better." DENISE DEVON complains, "hardly any of my students come back after Christmas." Many students and other teachers expressed that ending the classes before the December Holidays was a more convenient schedule.

**Fees**

The 1988-89 non-credit tuition was $90 for Academy members and $95 for non-members for each course (42 hours of instruction at $2.14-$2.26 per instruction hour). As of January 1990 the tuition increased per course to $115, members, and $125, non-members. Additional fees are assessed in some classes for models and supplies. According to the curator, Violet Scott, the Art Center is a partially self-supporting unit of the Academy. The space and some full-time personnel are provided by the Academy but the teachers' salaries and supplies are dependent upon the tuition proceeds.

Adults may enroll in any of the Art Center classes and receive academic credit through Hawaii Pacific College (HPC: A private four-year institution located in downtown Honolulu, renamed Hawaii Pacific University in 1990). Tuition for academic credit is set by HPC at $215 per 2 credit art course plus assessed material fees. HFC student
enrollment at the Academy is minimal, some classes may have one or two, at the most three, HPC credit students, many of the classes have none. The HPC credit students, present at the administration of the questionnaires, (with one exception) are not included in the survey.

Solicitation of Students

The schedule of the Art Center adult classes is typed on two pages of typewriter size (8 1/2 x 11 inch) and quality white paper and stapled to a printed sheet of colored cover stock quality paper. Description of class content, name of instructor, tuition and fees, and a registration form are included in the schedule form. Mail-in or in-person registration for non-credit classes is accepted by the Art Center office. These class schedules are mailed to students enrolled the prior term and to other prospective students upon request. Only 19% of the attending adults indicated they had heard about the HAA classes from this printed schedule.

The Honolulu Academy of Arts prints and mails to its members, a monthly newsletter. An article in this newsletter announces the registration period for the upcoming term of Art Center adult and children classes. A small 2" x 2 column advertisement is sometimes placed on the art page of the Sunday newspaper announcing the classes with a contact telephone number for information. Students responded on the questionnaire (SQ Item 7) that instead of any of these public media announcements, they heard about the class on their own initiative (33%); or from friends who had the class (27%).
Setting and Facilities

(Art Center as existed until May 1989)

The architecture of the Honolulu Academy of Arts (HAA or Academy) reflects the unique character of Hawaii which represents influences from both Eastern and Western cultures. The one-story main museum, built in 1927, was designed by a New York architect, Hardie Phillip of the Bertram Goodhue firm. The plan provides for galleries grouped around open courtyards of European, Asian, and Spanish character. The Hawaiian influence is evident in the peaked ceramic tiled roof borrowed from the old Polynesians. The front lanai, facing Beretania Street, reflects a local missionary adaptation of the New England veranda. The eclectic ambience is one of airy simplicity, beauty, and restfulness.

The two-story education wing was added to the main building in 1960. This addition is entered from the main galleries by a wrought iron gate. Students enter the education wing from the street, through another wrought iron gate facing Ward Avenue, into an open courtyard with a fountain. Large open areas in the basement of the education wing divide into 3-4 classroom studios, each with its own sink. Storage areas, a ceramic workroom, and a kiln room are also located in the basement. The main floor offices and gallery areas open onto the fountain courtyard. Upstairs, above the offices, an L-shape balcony or lanai overlooks the fountain courtyard. Opening onto this lanai are several air conditioned rooms and studios used, in Spring 1989, for painting, printmaking, and ceramics classes.

The Spring 1989 classes, surveyed for this study, were the last ones to be conducted in the education wing of the original Academy.
building on the corner of Ward and Beretania streets. No adult classes were offered at the Academy from May 1989 until February 1990.

By Spring 1989, construction had been in progress, for more than a year, on the restoration of the old Linekona School, also known as Lincoln School. The building is listed on the register of Hawaii Historical Buildings. In January 1990, Linekona School, located diagonally across the street from the main Academy, became the exclusive home of the Art Center. With the new facilities, the Art Center, according to Ms. Scott, is expected to expand offerings of art programs, activities, workshops and classes for both children and adults. The old facilities described here were to be converted to museum use.

Instructors

A total of 11 of the 12 instructors that taught 17 classes during the HAA 1989 Spring Session completed and returned the Instructor Questionnaire (refer to Appendix 5, Table A.19). The Academy Art Center classifies the instructors as independent contractors. All instructors are paid the same salary based upon a flat rate per teaching hour except when adjustments are made for underenrollment. When the non-credit student tuition was increased in January 1990, the instructors' hourly pay rate was increased by $6.

Adella Islas, a HAA drawing instructor, also teaches at other institutions. She has experienced various payment methods offered non-credit instructors: (a) a percentage of the tuition based on student count (CCECS); (b) a flat rate per teaching hour (HAA and Temari); and (c) an adjusted rate based on qualifications and experience (DOE, Kaimuki). The method ADELLA ISLAS prefers is her payment as a credit course lecturer at Kapiolani Community College--a flat rate per class,
"because, the outside of class preparation time is calculated into the compensation."

The majority of the instructors at the Academy, as at the other four surveyed institutions, were teaching to supplement other employment or to allow them time to work on their own art.

DENISE DEVONE (teacher of children, handicap and adult classes at HAA) regards teaching non-credit classes, not as a career. "No, this is money. It's not a stepping stone. It's something I happen to have fallen into and I do O.K. I earn money so that I can go home and paint. The more successful my paintings become, the less I will teach."

DENISE qualifies that by adding, "If I reached the point where I no longer had to teach, I would still teach but be very selective and focus on the handicapped."

The Art Center administrator states that a minimum of a Bachelor of Arts or Fine Arts (BA or BFA) is required of all instructors except for Chinese brush painting. Previous teaching experience is also a requirement to be an instructor in the Art Center adult program. However, the demographics of the 11 responding teachers at the Honolulu Academy of Arts show diversity in all categories (Table 5.2).

Statistics do not always explain qualifications nor adequately describe the diversity found among non-credit art instructors at the Academy (Table 5.3) nor at any of the other four surveyed institutions. The following descriptions on the HAA instructors demonstrate how ineffective numbers can be in "telling the story".

One of the two ceramic instructors who does not have any formal art training, has a Ph.D. degree in another non-art field and less than three years teaching experience. However, she is a "qualified"
professional potter, who exhibits her work locally and nationally. She has developed her skills in ceramics into a creative and lucrative pottery business along with her husband, also a potter. By contrast, the other HAA ceramic teacher, also a recognized professional potter, has a Master of Fine Arts (MFA) degree in art and 20 plus years teaching experience. Despite the disparity in their qualifications, both ceramic instructors are respected by their adult non-credit students and recognized as excellent teachers. The Chinese brush painting instructor claims neither a college degree nor an art "degree" but she had long training with master artists in her craft in China to achieve her professional level of competency. The basket instructor is a professional bookkeeper and teaches her avocation, basketry, as a supplement to her full-time occupation.

One of the watercolor instructors, an exhibiting professional watercolor artist, is over 60 years of age. She has been teaching watercolor to adults at the Academy for only five years, her only teaching experience. She has a teaching certificate but does not have a degree with an art major. "I learned [watercolor medium] from a class just like the class I'm teaching. I started painting in adult education in non-credit classes in California....I took lots of classes." Her HAA watercolor classes are in demand, easily filling up with the maximum number of students. Students' demands for her as an instructor have created two watercolor classes at advanced levels. The cited examples of non-credit art instructors' qualifications are typical, rather than unusual, of the "type" of instructor qualifications at all five of the surveyed institutions. For that reason names have not been attached to the illustrations.

140
Table 5.2

Honolulu Academy of Arts: Instructor Demographic

Whole numbers reported from a total of 11 instructors.

n = number of instructors in each category.

<table>
<thead>
<tr>
<th>Age</th>
<th>n</th>
<th>Sex</th>
<th>n</th>
<th>Family income</th>
<th>n</th>
<th>Marital status</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-39</td>
<td>4</td>
<td>Male</td>
<td>2</td>
<td>Less than $14,999</td>
<td>4</td>
<td>Single</td>
<td>1</td>
</tr>
<tr>
<td>40-55</td>
<td>2</td>
<td>Female</td>
<td>9</td>
<td>$15,000-29,999</td>
<td>2</td>
<td>Married</td>
<td>6</td>
</tr>
<tr>
<td>Over 55</td>
<td>5</td>
<td></td>
<td></td>
<td>$30,000-49,999</td>
<td>2</td>
<td>Divorced or/</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Over $50,000</td>
<td>2</td>
<td>widowed</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No response</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.3

Honolulu Academy of Arts: Instructor Qualifications

Whole numbers reported from a total of 11 responding instructors.

n = number of instructors in each category.

<table>
<thead>
<tr>
<th>Education/Degree:</th>
<th>n</th>
<th>Teaching Experience:</th>
<th>n</th>
<th>Teaching at HAA:</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA or MFA</td>
<td>6</td>
<td>1-3 years</td>
<td>4</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>*Credential</td>
<td>4</td>
<td>4-6 Years</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Non-art degree</td>
<td>2</td>
<td>6 years plus</td>
<td>5</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>No degree-no art</td>
<td>1</td>
<td>Exhibiting artist</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art school</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Elementary or secondary state granted teaching credential
Profile of Adult Students

(Summary of survey data Appendix 5, Tables A.20-A.24)

The student questionnaires were self-administered to the adults present on the date of the researcher's visit between the 2nd and 7th week of a 14 week Spring Session, beginning January 30, 1989. The initial enrollment in the 17 classes was 265 adults. At the time of the survey, the number of students attending was 212, of this number 85% (180) students responded to the Student Questionnaire (Appendix 5, Table A.19).

Almost half of the Academy students (42%) Spring 1989 were repeat students returning to the same class. The majority (80%) of the Honolulu Academy of Arts students were female. The dominant ages were distributed in three ranges: 26-40 years (27%); 41-60 years (38%); and over 60 years (27%). Caucasian was the dominant race or ethnic origin (66%) with Japanese following at 19%. The majority (55%) of the adults were married. More than half of the adults indicated they were employed; Full-time (27%), part-time (17%), or self-employed (15%). Only 18% of the students responded that they were retired. Twenty-four students did not respond to the item requesting family income. Of the 156 students that did respond, 26% reported yearly incomes $30,000-49,999 per year and 35% over $50,000 (Table A.20).

While most of the HAA students (72%) indicated some college education, 57% had no college credits in art. Fifty-two adults (29%) from the total of 180 students surveyed responded that they have been actively involved in art for more than 10 years and 57 (32%) individuals perceived themselves as being proficient in an art medium.
A professional art goal was ranked as their most or very important reason for taking instruction by 22% of the respondents, the highest of any of the five surveyed institutions (Table A.23). A larger percentage cited the same rankings for taking classes was to learn a new hobby (40%) or to relax and unwind (42%).

However, the majority of the Honolulu Academy of Arts students responded their most or very important motivation for taking classes was to improve their art skills (86%); to satisfy a desire to create (85%); and to learn specific techniques (72%).

Key informants from the Honolulu Academy of Art adult students were selected and interviewed. Excerpts from their audio-taped interviews are incorporated into the comparative analysis in Chapter VI to provide more insight into the nominal data from the Student Questionnaires.

Chapter V Summary

An overview of five Honolulu institutions in Honolulu, Hawaii, offering non-credit adult art instruction Spring 1989 is presented in Chapter V in the following order: (a) College of Continuing Education and Community Service (CCECS); (b) Kaimuki Community School for Adults (Kaimuki); (c) Kilauea Recreation Center (Kilauea); (d) Temari Center for Asian and Pacific Arts (Temari); and (e) the Honolulu Academy of Arts Art Center (HAA or Academy).

Information collected in personal interviews and from material sources is integrated and presented in narrative text to relate each of the five institutions' own unique history, physical setting, and organizational structure. The student questionnaire survey data (details
on tables in Appendix 5) from the five institutions collected during the Spring of 1989, are summarized by institution and presented in the text. The combined information gives a holistic profile of each institution and provides a context for the presentation and comparative analysis of the institutions in Chapter VI.
CHAPTER VI

COMPARATIVE ANALYSIS AND INTEGRATION OF DATA

Survey data and information on the five surveyed institutions compared and analyzed, to detect patterns, themes, and trends, was an ongoing process conducted by this researcher during (a) classroom observations while self-administrating the questionnaires; (b) the tabulation of the nominal questionnaire responses; (c) the taping and transcribing of the open-ended, audio-taped interviews; and (c) the editing and coding of the myriad of resulting information.

Questionnaire Data

The comparison of the nominal student questionnaire (SQ) data, collected from 315 respondents in the five institutions, with the SQ data collected from the Honolulu Academy of Arts' (HAA or Academy) Painting II class provides a verification of this sample group as being representative or non-representative of a non-credit studio art class at HAA and/or the other four institutions. The nominal data are incorporated into the text as secondary sources to supplement or verify information revealed in the interviews.

Interview Information

Quoted excerpts selected from audio-taped interviews with six instructors and 36 student participants at the Academy--17 adults in the Painting II sample class and 19 adults in other HAA classes--are summarized and incorporated in this chapter's narrative text. (See Chapter III, Methodology for details on the collection of data.)
interviewed students are identified by first names (in uppercase letters) and/or pseudonyms for confidentiality. The instructors' given names are used. Additional personal information, relevant to the respondent's quotation, is also included.

Patterns, Themes and Trends

The five surveyed institutions and their populations are compared in the text and on nominal tables, using mean percentages, to detect patterns, themes, and trends regarding non-credit studio art instruction for adults within and among the five institutions.

The patterns, themes, and trends in the demographics and motivations that emerge from this inquiry are linked to the theories and findings of Abraham Maslow (1970, 1971) and the scholars of adult education, reviewed in Chapter II, for similarities and differences to support this study's concluding assertions.

There is often a painful conflict between the demands of objectivity, scientific method and rigor, on the one hand, and the desire to get the fullest flavor of meaning and significance out of such self-revealing responses [in semi-structured, open-ended interviews], on the other. We have not yet acquired methods that will allow us to do both. (Oppenheim, 1966, p.165)

This researcher does not presume to have developed methods to solve the dilemma that Oppenheim acknowledges. What has been attempted in organizing and comparing the data is to portray (a) the characteristics and demographics of the five non-credit art programs and
their participants surveyed in this study; and (b) the personalities and perceptions of the HAA participant sample as revealed in their interviews. The nominal data and the interviews form a holistic descriptive overview of the non-credit segment of the Honolulu art community focusing on the programs from the participants' perspectives.

Context for HAA Interviews

Honolulu Academy of Arts Painting II

Brochure Description, Spring 1989:

Painting II - Instructor, Marianne Au (oil or acrylics)

Emphasis on basic design components: Line, color, texture, and form. Various media will be used in the solution of various composition problems. Students should have previous painting experience.

Friday mornings 9:00-12:00 noon $90 members $95 non-members

HAA Painting II Class Setting

Spring 1989, the Painting II class was meeting in the upstairs painting studio in the education wing of the main museum. Light floods the air-conditioned corner studio from overhead skylights and side windows located on the two outer walls. Twenty, large, wooden easels, showing much wear from years of use, form an irregular circle around the room. The bulky easels, the small tables which hold the painting supplies, and the stools to sit on, uncomfortably crowd the space when 19-20 students, (the presumed capacity for the studio) are in attendance. To allow more freedom of movement and more working space, four to six of the more advanced adults, and the cigarette smokers, move their easels, tables, stools and themselves out onto the adjoining
covered balcony to paint. The interviews were audio-taped on this balcony, overlooking the fountain courtyard of the education wing. The researcher and student sat together on garden patio furniture. Students from the Painting II class would volunteer to be individually interviewed, when it was convenient before the class began, during a break or after class. The other HAA key informants were interviewed inside or near their respective studio classrooms before their scheduled class, during class breaks, or after class.

Five Surveyed Institutions

Identifying acronyms or shortened references for the five institutions in the text and tables are: University of Hawaii College of Continuing Education and Community Service, (CCECS); Kaimuki Community School for Adults, (Kaimuki); City and County Kilauea Recreation Center, (Kilauea); Temari Center for Asian and Pacific Arts, (Temari); and Honolulu Academy of Arts Art Center (HAA or Academy). The HAA Painting II sample class is identified in the tables and text as Ptg.II.

The findings from the questionnaires and interviews are organized and reported under the three larger divisional headings of (a) demographics, (b) internal motivation, and (c) external motivators, with subheadings in the categories that evolved from the coding of the data.

Demographics

Within any one group of adults and within each individual attending non-credit art courses a wide variety of demographic as well as, other influences, act as motivators for participation.
The literature on adult education reveals that sex, age, employment and family status, cultural norms (economic status and ethnicity), and previous educational experiences are influential, at least in part, for affecting adult participation in a learning activity (Cropley, 1985; Houle, 1985; Weathersby & Tarule, 1980).

This study of non-credit studio art courses in five institutions in Honolulu, Hawaii surveys these demographic areas. Although the integrated questionnaire and interview findings are reported under separate demographic headings and subheadings, they are constantly compared and interrelated one with the other to create a holistic descriptive demographic portrayal of the adult art students (Glaser & Strauss, 1967).

The inclusion of results from Kilauea Recreation Center (the only homogeneous demographic group in the survey) skews the findings from the other four institutions so some of the mean percentages exclude Kilauea.

**Sex**

The sex of the participants in the art classes was investigated to determine the percentage of females versus males attending the adult non-credit art classes surveyed in the five participating institutions.

The survey shows 72% females versus 28% males from a total of 315 responding adult students in 31 courses in the five institutions (Table 6.1). These percentages seem to indicate that females are more interested and motivated than males to study art on a non-credit status. This trend on participation in the non-credit art classes by sex are consistent with Sherman & Holcomb's (1981) publication which historically placed women as the dominant participants in the arts.
To determine if the time of the course offerings (day or evening) would affect the percentage of male participation, evening classes are compared to day classes by sex participation. The University of Hawaii CCECS, and Kaimuki offer evening courses. The percentages of females versus males in the evening classes of these two institutions, combined with the Thursday evening classes at Honolulu Academy of Arts (HAA) show a definite increase in male participation. For example, twice as many males (39%) were attending the evening classes in these three institutions versus 18% males attending any of the weekday morning, afternoon, and Saturday morning courses at HAA, CCECS, Kilauea, and Temari (Table 6.1). Temari and CCECS Saturday classes show a similar percentage of male participation as other daytime classes offered on weekdays. These findings indicate that a non-credit art course offered in the evening has a definite effect on increasing male participation.

Table 6.1.

Participation by Sex

 Reported as mean percentages

<table>
<thead>
<tr>
<th></th>
<th>Ptg II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents:</td>
<td>n = 19</td>
<td>n = 180</td>
<td>n = 77</td>
<td>n = 33</td>
<td>n = 13</td>
<td>n = 12</td>
</tr>
<tr>
<td>Surveyed Courses:</td>
<td>17</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>84%</td>
<td>80%</td>
<td>57%</td>
<td>67%</td>
<td>62%</td>
<td>92%</td>
</tr>
<tr>
<td>Male</td>
<td>16%</td>
<td>20%</td>
<td>43%</td>
<td>33%</td>
<td>38%</td>
<td>08%</td>
</tr>
</tbody>
</table>
Table 6.1 (cont'd) Participation by Sex

Time of course:

PM (after 5 PM) courses = 136 Students respondents in 14 courses
Day (before 5 PM) courses = 179 Students respondents in 16 courses

[Total all five surveyed institutions]

<table>
<thead>
<tr>
<th></th>
<th>Ptg. II-Day</th>
<th>ALL</th>
<th>PM only</th>
<th>Day only</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents n</td>
<td>19</td>
<td>315</td>
<td>136</td>
<td>179</td>
</tr>
<tr>
<td>Female</td>
<td>84%</td>
<td>72%</td>
<td>61%</td>
<td>82%</td>
</tr>
<tr>
<td>Male</td>
<td>16%</td>
<td>28%</td>
<td>39%</td>
<td>18%</td>
</tr>
</tbody>
</table>

Age

The ages of the attending adults in non-credit studio art courses in the five institutions and the HAA Painting II sample class are compared and reported in three age brackets labeled: (a) Preparation age: 18-25 years; (b) Mid-life age: 26-60 years; and (c) Retirement age: Over 60 years (see Tables 6.2).

Preparation age: 18-25 years

The Louis Harris (1981) poll, conducted across the United States (excluding Hawaii) in 1980, indicates that participation in art activities was led by people under 30 years of age. This study's survey, restricted to non-credit studio art courses, contradicts Harris's poll. The data show a similar age group, from 18-25 years, representing only 8% of the non-credit adult students at the Honolulu Academy of Arts (HAA) and only 4% by mean percentage of the attending non-credit adult art students in all five of the participating Honolulu
institutions, or 5% if the homogeneous group at Kilauea is omitted (Table 6.2).

Two of the institutions, Kilauea (all students over 60 years of age) and Temari, had no students under 26 years of age. The findings regarding the minimal participation of persons under 26 years of age in non-credit art programs are interpreted by this researcher as being a reflection of their "life stage" (Weathersby & Tarule, 1985). Students in this "preparation age" pursue education as a means of training for a vocation or a career. They would, therefore, be enrolled in a credit program leading to a degree or certification required for job qualification.

There were students in this age bracket (18-25) enrolled Spring 1989 at the Honolulu Academy of Arts for academic credit, granted through Hawaii Pacific College [renamed Hawaii Pacific University in 1990]. They are not included in this survey (with one exception), which focuses on non-credit adults. Interviews with two non-credit students in this 18-25 age bracket explain their reasons for participation in a non-credit art class:

LISA (HAA Beginning Painting) at the age of 18, was the youngest non-credit student interviewed at the Honolulu Academy of Arts. "I want to be an artist. I wanted to be a fashion designer but I would have to go away because there is nothing here in Hawaii...only at the University [of Hawaii]. I only want to do art. I don't want to do academic classes and that is not possible at the U."

LEEANN (HAA Ceramics) had attended Leeward Community College on Oahu for two years to train as a medical technologist. "I took the two
levels of ceramics offered at Leeward [for credit]. That got me interested [but] that's all the ceramics you can take [there]."

Mid-life age: 26-60 years.

This survey reveals the trend for participation in both day and evening non-credit art courses is directed toward the mid-life range of 26-60 years. A total of 72% of the responding students in four of the five surveyed institutions (excluding the homogeneous group, of over 60 years old students, at Kilauea) clustered in this 26-60 age range (Table 6.2).

The student questionnaire had divided the middle years into two age brackets; 26-40 years and 41-60 years. The groups are combined in the report on the findings since an equal mean of 36% was tabulated in both the 26-40 years and the 41-60 years age brackets, in four of the five institutions. The age distribution in the HAA Painting II (Ptg.II) sample class is reflective of the age distribution in four of the five institutions with approximately two-thirds (69%) of the adults grouped in the two middle year brackets of 26-40 (32%), and 41-60 (37%).

The dominance of participants attending non-credit art instruction in this age group, 26-60 (72%), represents a much higher percentage than the 41% in the general Hawaii population between the ages of 25-59 years (State of Hawaii, 1989). This dominance of 26-60 year old adults in a leisure time activity is difficult to understand when considering their life stage which involves earning a living and raising a family.

How mid-life age adults (26-60) arrange their schedules to participate in learning the arts and why they pursue this activity, in spite of employment and family, are investigated later under those subheadings.
Retirement age: over 60 years

People who have devoted their adult lives to earning a living or supporting a family, finds after retirement they have leisure time to pursue a former interest or to find a new interest for relaxation, stimulation, and enjoyment.

Some of the adult education literature states that older retired people, presumed to have more leisure time, are the greater participants in the arts (Buchanan, 1988; Johnson, n.d. 1976?). The comparison among the HAA Ptg.II sample class and the five institutions of student participation by age (Table 6.2) and employment (Table 6.3) determines if this assertion is applicable to the non-credit adult art students.

Only one surveyed institution shows domination by older, retired students—Kilauea Recreation Center with 100% of their 13 students over 60 years of age and 85% retired. In the other four surveyed institutions, the age distribution in the over 60 range has a mean of 24% (Table 6.2) and a mean of 19% retired (Table 6.3). General population figures cited for comparison show that approximately 11% of Hawaii's residents are between 60-74 years of age (State of Hawaii, 1989). Although there is a relatively small percentage of adults over 60 years of age in the total attendance in non-credit art courses, they still represent almost twice the percentage of 60-74 years olds in Hawaii's general population.

Participation in the non-credit art courses disclosed in these figures is consistent with the assumption in the literature that "leisure time and enrichment activities", such as art, are an activity pursued by retired people (Buchanan, 1988). However, the findings from this survey indicate that senior citizens or retired persons do not
dominate the attendance in non-credit art classes in any of the programs, except when a daytime program is offered tuition free.

Adults are classified, by the State of Hawaii, as "senior citizens" if they are over 60 years of age. Senior citizens are eligible for fee waivers at CCECS and the Department of Education Schools for Adults (e.g., Kaimuki). However, these programs show similar percentages of students over 60 years of age as the Honolulu Academy of Arts, which has no tuition differentiation by age. Temari, which has the highest tuition (per instruction hour) shows 17% of their Saturday morning students in the over 60 bracket (Table 6.2).

This suggests that the small percentage of senior citizen participation in the two state subsidized (free) non-credit art courses (CCECS, 27%, and Kaimuki, 24%) can be attributed to the courses being offered in the evening hours. Three HAA retired adult students interviewed in the over 60 age bracket support this view:

PATSY (Ptg.II) a 75 year old widow, "I took a jewelry class at the UH [CCECS]. I would have gone back to the U., but the parking at night is frightening. I've heard a lot of people say the same thing."

TONY (Ptg.II) a former utility company administrator has been taking art classes, both credit and non-credit, since his retirement over five years ago. TONY has attended classes at several institutions including a few night classes at CCECS, "It is hard for me to go in the evenings. The day classes work out better for me. Now, I take Saturday classes there [CCECS], in the mornings."

IRENE (HAA Abstract Painting & Life Drawing) is a 79 year old widow living on a fixed income in a retirement condominium. Over the past 16 years, IRENE has taken a few night classes at CCECS, but has
taken mostly day classes at the Academy. IRENE uses the city bus as transportation. "Night classes are no good for me. I would go to the University [of Hawaii] and I would stand and wait for that bus and it was so slow."

This survey indicates that even when a course is "free", an evening class does not attract more older or retired adults than a tuition class offered during the day. The only institution of the five surveyed that shows a majority (100%) of adults over 60 years of age and retired (85%) was Kilauea (Tables 6.2 and 6.3). This city and county park center offered a ceramic class in the early afternoon (1-4 PM) which was free of tuition and was taught by a retired engineer who volunteered his services.

The findings on age and sex clarify that the time (day or evening) of a class offering affects the demographic composition of a non-credit art course. Older, retired adults prefer daytime classes, even if a cost is involved over evening courses that are offered free of charge. Other cultural, socio-economic demographics and educational influences also were investigated as further determinants for participation.
Table 6.2

Participation by Age

Reported as mean percentages

Total surveyed population = 315  Student respondents

<table>
<thead>
<tr>
<th></th>
<th>Ptg II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents:</td>
<td>n = 19</td>
<td>n = 180</td>
<td>n = 77</td>
<td>n = 33</td>
<td>n = 13</td>
<td>n = 12</td>
</tr>
<tr>
<td>18-25</td>
<td>0</td>
<td>7%</td>
<td>5%</td>
<td>6%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>26-40</td>
<td>32%</td>
<td>27%</td>
<td>38%</td>
<td>36%</td>
<td>0</td>
<td>42%</td>
</tr>
<tr>
<td>41-60</td>
<td>37%</td>
<td>38%</td>
<td>30%</td>
<td>33%</td>
<td>0</td>
<td>42%</td>
</tr>
<tr>
<td>over 60</td>
<td>32%</td>
<td>27%</td>
<td>27%</td>
<td>24%</td>
<td>100%</td>
<td>17%</td>
</tr>
</tbody>
</table>

Employment, Income, Education, and Family

An adult's participation in any leisure or part-time activity is controlled to a great extent by work, family, and other "realities of life" (Roger, 1986). In spite of these restrictions, as was noted, the mid-life age range (26-60) dominates the surveyed student population in four of the five Honolulu institutions. Considerations and obligations of (a) employment, (b) income, and (c) family situations, for both the males and the females, are important to investigate as determinants for participation.

Employment

The employed adults in the sample HAA groups, as well as employed students at the other four institutions (as indicated in interviews and volunteered on fill-in SQ item # 33), indicate vocations other than art
related. "Type of employment" was not a specific question on the survey instrument, so definite figures cannot be cited.

The adults that did include their employment on the SQ or in the interviews responded with a variety of occupations: Physician, nurse, college professor, architect, photographer, construction engineer, biologist, sociologist, cosmetologist, and furniture builder are a few of the non-art occupations.

DR. PAT (Ptg.II), a female approximately 50 years old with a doctoral degree in sociology, expresses how an interest in art, even a very early and very definitive interest, can be suppressed by the realities of life. "I was interested [in art] ever since I could hold a pencil." Her mother forbade DR. PAT from taking art in high school "because we were very poor and she didn't think it would get me a scholarship into college." Later, following a divorce and with a family to support, when the choice of career training was DR. PAT's to make, she chose sociology over art. It was a matter of "which would give me a good living ..." Now that she is self-employed and financially comfortable she can finally return to her "true love, art."
Table 6.3

Participation in Non-credit Studio Art Courses by Employment

5 institutions Mean = 57% employed
4 institutions (excluding Kilauea) Mean = 71% employed
Total surveyed population = 315 Student respondents
** HAA 137 day students only  *** HAA 43 evening students only

<table>
<thead>
<tr>
<th></th>
<th>[Sample class]</th>
<th>All five surveyed institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ptg.II</td>
<td>HAA</td>
</tr>
<tr>
<td>Respondents:</td>
<td>n = 19</td>
<td>n = 180</td>
</tr>
<tr>
<td>Employed:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full-time</td>
<td>21%</td>
<td>28%</td>
</tr>
<tr>
<td>Part-time</td>
<td>0</td>
<td>17%</td>
</tr>
<tr>
<td>Self-empl'd</td>
<td>21%</td>
<td>15%</td>
</tr>
<tr>
<td>Total empl'd</td>
<td>42%</td>
<td>60%</td>
</tr>
<tr>
<td>**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>***</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retired</td>
<td>21%</td>
<td>18%</td>
</tr>
<tr>
<td>Not employed</td>
<td>37%</td>
<td>21%</td>
</tr>
<tr>
<td>Military</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Full-time, part-time or self-employed. The non-credit art courses held in the evenings and on Saturdays at four of the five institutions had a majority of full-time, part-time, or self-employed students: 82% at HAA; 71% at CCECS; 78% at Kaimuki; and 58% at Temari (Table 6.3). The time these evening and Saturday courses are offered was expected, by this researcher, to be convenient and attract employed adults.

What was unexpected is the number of full-time, part-time, and self-employed persons (49% of the 137 total day student respondents) attending the Honolulu Academy of Arts' 13 classes offered on weekday mornings and early afternoon (Table 6.3). The Friday morning Painting II class sample reflects, and therefore represents, the employment percentage of the entire Academy student respondents. The Ptg.II sample class had 42% employed adults: full-time (4 students) and self-employed (4 students).

Interviews with employed students, attending daytime classes at the Honolulu Academy of Arts, disclose conditions that allowed their participation in daytime class during the week. Both females and males express similar working situations and are equally affected by their employment restrictions. Employment patterns that emerge in the interviews, as this area was pursued, are delimited to (a) full- or part-time employed with scheduled day- or time-off; (b) self-employed, flexible self-scheduling; and (b) a hiatus from employment.

1. Full- or part-time employed with scheduled day- or time-off: DAVID (Ptg.II, Friday AM), full-time employed as a construction engineer, laughingly said, "I play hooky. I put in so many extra hours I just take off [Friday mornings]."
However, a scheduled weekday or morning-off from their employment was the more common reason adults could attend their day classes. DR. DALE (Ceramics, Thursdays AM) a physician, and KIM (Chinese Brush Painting I, Friday AM), employed in a food manufacturing plant, were both able to attend their classes on a day-off from their full-time positions.

BARBARA (Ptg.II, Friday AM) a newspaper reporter, in the Spring 1989 was also attending class on her day-off. In 1990 she accepted a position that offered no day-off during the week. She was unable to continue taking weekday morning classes.

LEEANN (Ceramics, Thursday AM) a medical technologist, was employed at night so her mornings were free which permitted her to attend classes.

2. Self-employed, self-scheduling: SANDRA (Ptg.II, Friday AM) a real estate developer, brings to class her cellular phone. "I have to keep in contact with my business and I have four kids and one breaks an arm every now and then. I have to run a house...with my phone I can keep in touch so I'm more relaxed."

MURIEL (Ptg.II, Friday AM), a cosmetologist, "to attend class I just take off. I'm self-employed so I can do it. I try to keep Friday morning open because I've made it part of my plans. If I get a job, that would be a condition."

ROCHELLE (Ceramics, Thursday AM), a free-lance graphic artist, was able to control her schedule to allow herself time off to work on her career as a professional potter and to take a daytime ceramic class.
3. A hiatus from employment: GENE (Ptg.II, Friday AM), a house painter, attended classes while unemployed between jobs. He had to stop attending after six classes because of a conflicting new work contract.

JOHN (enrolled in 5 daytime HAA classes), a commercial art teacher from Philadelphia, "I'm in Hawaii on sabbatical leave for this Spring term. This [art classes] is all I do."

Other interviewed females and males, who were employed and attending daytime classes, state similar circumstances that allow them daytime hours to pursue their art interest. The percentage (17%) of full-time employed students at the Academy, more dependent on time-off from their employers, was approximately half the part-time or self-employed adults (32%) that had more control over their schedule.

Income

The occupations of the students are, in most of the disclosed examples, well paying professions. Applying Maslow's (1970) need hierarchy, an adult who seeks to learn an art medium can be assumed to have sufficient income to provide their basic needs of food, shelter and security. The income data from the five institutions (Table 6.4) group the adult non-credit art students in the top three income levels, confirming this assumption. Of the five institutions, Temari (42%) and the Honolulu Academy of Arts (35%) show the most students in the over $50,000 per year gross income bracket. The HAA Painting II sample class reflects a similar income distribution as the entire Academy, with 34% of its students also in the over $50,000 bracket.
Table 6.4

Participation in Non-credit Studio Art Courses
by Yearly Gross Family Income

Reported as mean percentages

Total surveyed population = 315 Student respondents

<table>
<thead>
<tr>
<th>[Sample class]</th>
<th>five surveyed institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ptg II</td>
<td>HAA</td>
</tr>
<tr>
<td>Respondents:</td>
<td>n = 19</td>
</tr>
<tr>
<td>Income:</td>
<td></td>
</tr>
<tr>
<td>Less $15,000</td>
<td>5%</td>
</tr>
<tr>
<td>$15-30,000</td>
<td>11%</td>
</tr>
<tr>
<td>$30-50,000</td>
<td>50%</td>
</tr>
<tr>
<td>More $50,000</td>
<td>34%</td>
</tr>
<tr>
<td>No response</td>
<td>0</td>
</tr>
</tbody>
</table>

Education

The professional level of occupations among the non-credit art student respondents corresponds with the expressed level of education surveyed on the Student Questionnaire item # 23.

A mean of 71% of the adult students participating in non-credit art classes in the five surveyed institutions have some formal college education. The only institution where a majority of students (85%) indicate high school, or below, as their highest level of education is the ceramic class of senior citizens at Kilauea Park Center (If Kilauea is eliminated, the mean of college educated adults increases to 85%).
A comparison of general education and art credits among the surveyed institutions reveals that while the respondents are college educated, a majority of the adults indicate their college studies did not include accredited art courses. Three of the five institutions (HAA, CCECS, Temari) indicate students with the most college art credits --approximately one-fourth to one-third--which include several students with art school or college degrees in fine art (write-in responses from students on SQ Items # 29 & 33).

Table 6.5

Participation by Highest Level of Education

Reported in percentages

Total surveyed population = 315 Student respondents

<table>
<thead>
<tr>
<th></th>
<th>Ptg.II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents: n = 19</td>
<td>n = 180</td>
<td>n = 77</td>
<td>n = 33</td>
<td>n = 13</td>
<td>n = 12</td>
<td></td>
</tr>
<tr>
<td>Less Hi.School</td>
<td>0</td>
<td>2%</td>
<td>3%</td>
<td>0</td>
<td>8%</td>
<td>0</td>
</tr>
<tr>
<td>High School</td>
<td>5%</td>
<td>16%</td>
<td>13%</td>
<td>15%</td>
<td>77%</td>
<td>0</td>
</tr>
<tr>
<td>1-3 yrs College</td>
<td>42%</td>
<td>30%</td>
<td>26%</td>
<td>36%</td>
<td>8%</td>
<td>25%</td>
</tr>
<tr>
<td>4 Yr Degree</td>
<td>11%</td>
<td>20%</td>
<td>25%</td>
<td>33%</td>
<td>0</td>
<td>33%</td>
</tr>
<tr>
<td>More than 4 yrs</td>
<td>42%</td>
<td>22%</td>
<td>32%</td>
<td>15%</td>
<td>8%</td>
<td>42%</td>
</tr>
<tr>
<td>No response</td>
<td>10%</td>
<td>1%</td>
<td>1%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

COLLEGE CREDITS IN ART:

<table>
<thead>
<tr>
<th></th>
<th>Ptg.II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>53%</td>
<td>57%</td>
<td>49%</td>
<td>70%</td>
<td>92%</td>
<td>50%</td>
</tr>
<tr>
<td>6 cr. or less</td>
<td>21%</td>
<td>17%</td>
<td>18%</td>
<td>21%</td>
<td>0</td>
<td>25%</td>
</tr>
<tr>
<td>More than 6 cr.</td>
<td>26%</td>
<td>23%</td>
<td>31%</td>
<td>9%</td>
<td>8%</td>
<td>25%</td>
</tr>
<tr>
<td>No response</td>
<td>3%</td>
<td>2%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Family

Mohney and Anderson's (1988) study on women returning to college determines that women are controlled by a different set of values than men. These values are linked to their role responsibilities as wives and mothers, in addition to their job demands. This researcher's study, on adult participation in non-credit art classes, reveals that the demands and restrictions of employment equally affect females and males. This study further suggests that children living at home appear to limit male as well as female participation in non-credit art courses.

Adults with children living at home. The student questionnaire inquired if children below 5 years of age or between 6-18 years of age were living at the home of the attending adults (SQ item 18). The survey figures indicate that very few of the adult students, female or male, have children of any age living at home (Table 6.7).

In all five of the surveyed institutions only 15 (less than 5%) of the students (female and male) out of the 315 responding adults have children under 5 years old at home. Another 53 adults (17%) indicate that they have children between 6 and 18 years of age living at home. If Kaimuki, the institution with the highest percentage of parents (42%) is eliminated, that mean percentage decreases by half (Table 6.7).

These mean percentages are low when compared to the mean percentage of full-, part-time and self-employed adults at the five institutions (56%). This information implies that children more than employment influence and limit an adult's participation in the non-credit studio art offerings.

Two parents, with school age children, interviewed in the HAA Painting II sample class are also "working mothers". In spite of the
combined obligations of children and job, they explain how they manage
time to pursue their interest in art:

SANDRA is married and the mother of four school age children,
"9, 10, 11, and 13 or something like that." She keeps in touch with her
business as a self-employed real estate developer, her home, and her
children with a cellular phone she carries with her to class and which
frequently rings for her attention. She says her art is very important
to her and she "just made time."

BARBARA, a divorced parent of a 12 year old daughter, was a full­
time employed newspaper reporter at the time of the survey. Her
daughter was usually in school which allowed BARBARA to attend the
Friday morning painting class. If her daughter was too ill to attend
school on a Friday, BARBARA stayed home. One Friday, the daughter was
out of school for a reason other than illness and came to class with her
mother.

Not Employed Outside the Home. The adults, usually females, who
have not been employed outside of their homes find that regardless of
their chronological age, their "retirement" stage comes when their
children have moved away from home or are older more independent
teenagers. Their restrictions on participation in any activity are
similar to a person employed outside of the home.

This group of females in the HAA interviews, often referred to as
"housewives" or "home makers", evolved into two theme groups based on
their initial art experiences: (a) Art as a new interest after their
children had grown; and (b) A long term interest and involvement in art
media.
1. No previous art experiences. The first grouping of interviewed females, who had not worked outside of their home, express that after their "child-rearing" years they had leisure or free time which they wanted to fill with some constructive and pleasurable new activity or hobby. For various reasons they chose an art class:

RUTH (Ptg.II), in her early 50s, is the mother of three grown children. Ten years ago took a basic art class with Eli Marozzi at the downtown YWCA, "That got me interested. But, I couldn't continue because of my kids." A few years later, after the children left home, RUTH began "... looking for something to give myself a feeling of self-worth. I was thinking of going back to school and getting a masters in special education or something like that, when my girlfriend pointed out that going back to school was a really big commitment. She said, 'why not do something about your potential in art?'" For the past four and a half years RUTH has been a student at the Honolulu Academy of Arts in collage and painting classes.

YOKO (Ptg.II) over 60 years of age, also started instruction more than 10 years ago in a basic art class at the downtown YWCA. After that she came to the Academy, "When I got brave." She professes a long time interest in art, "...but, I never tried painting because I always knew I was never born with talent. Although no one ever told YOKO that, "I just knew I couldn't draw." Painting for YOKO now has become "all consuming." YOKO has continued to study painting in non-credit classes at the Academy for 10 years.

CAROL (Ptg.II) in her early 50s, has four grown children who live out of the State of Hawaii. CAROL laughs. "I had no background in art, not even in the [New York] catholic schools I attended...My very first
experience in art was in the Collage class I took here [in 1985] at the Academy."

CAROL explains that signing up for that first class was a "fluke."
"I signed up for Papermaking class. I was going to make paper for my daughter, who is an artist. But it was cancelled and the only other class open was Collage. I had already paid my money, so I thought, why not!" Other than initially coming to the Academy to make paper for her daughter, CAROL said, "Basically, I finally had time available for the first time in my life." CAROL continued taking art classes at HAA each term for the past four years.

2. Early experiences in art. The second group of interviewed females at the Academy, have sustained a long term interest in the arts based on very early art experiences. They pursued their art interest by taking instruction through the years, "off and on" and "here and there", as their family situation allowed.

MARY (Ptg II), an "almost 70 years old" mother of seven children, has taken non-credit art instruction for several years, "Off and on, here and there." Because as Mary explains, "Once you have as many children as we did, you never carry anything through... I would sign up [for a class] and something would happen with one of the kids and I would have to stop and drop the class. It was very frustrating!"

Since the late 1970s, when her youngest daughter left home, MARY has been able to commit herself to taking art instruction on a continual schedule. MARY's interest in art went back many, many years, "I remember we had art in elementary school in Plymouth [Massachusetts] and I loved it....We had a regular art teacher even back then."
As the HAA interviews progressed more and more of the adults, like
MARY, traced their present interest in art back to positive and
encouraging childhood art experiences.

The Influence of Early Art Experiences

An adult's early school situation and experiences are cited by
Cropley (1985) and Houle (1985) as being influential in creating an
"attitude" or perceptual set toward an adult's interest in and ability
to learn an activity. Roger (1986) also found that persons who succeed
in a school activity return to participate in that activity as an adult.
The HAA interviews reveal that positive childhood experiences in art did
create a positive attitude toward their ability to "do art" (Note:
Further discussion is continued under internal motivations--possibility
of attainment).

Three HAA students, retired adults, relate that even though they
had an early interest in art, "earning a living" took precedence over
art when acquiring their formal training for a career, but that early
childhood interest in art endured over the years and influenced their
participation in art upon retirement.

PATSY (Ptg.II) retired 10 years ago from her profession as a
registered nurse. A few years after retirement she began taking non-
credit art classes for the first time since she was a child in
elementary school. She has continued her art instruction for the past
five years. Because PATSY trained to be a nurse, "I didn't take art in
college, primarily science."

JAN (Beginning Painting) in her early 60s, recently retired, also
took no art courses in college because her major was math. But, she had
sustained her art interest with non-credit classes, "part-time, off and on, since 1948 in San Francisco."

IRENE (Abstract Painting), A 79 year old retired registered nurse superintendent, took early retirement at 63 in order to take art classes. For 16 years, since retirement, IRENE has been continuously attending non-credit art courses. "In high school I took a business course and no art. In college, of course, I took nursing. But, art was the only thing that ever really interested me."

All three of these retired females declare their interest in art began as early as grade school: PATSY recalls that her desire to do art goes all the way back to third grade, "...in the 1920s [in New Jersey] we had special art classes...in every grade up through high school."

Originally from California, JAN's interest in art actually started, "...in grade school. I was the kid that organized the art club and got the teacher to stay after school to give us art lessons."

IRENE laughs, "I had never taken art before but, in school [on the mainland United States] I used to do it on my own. I used to draw pictures instead of paying attention in class."

Many other interviewed adults in all age brackets, employed, retired, or not employed, fit into this pattern of "early exposure to art instruction" influencing their adult participation in art:

MARTHA (Life Drawing-PM), now retired, had her first art instruction in first grade in a school on the mainland United States.

MARY (Ptg.II), A Caucasian in her 70s, also recalled activities in her third grade class with an art teacher in Plymouth, Massachusetts.
MELITTA (Ptg.II) went to schools in her native Germany. She recalls that in the second grade she had a wonderful teacher who encouraged her to draw.

SUMAKO (Ptg.II) born and raised in Japan states that in that country, "All students take art through high school."

The pattern was evident across all demographic lines of the HAA interviewed students--except one, i.e., adults who received their K-12 education in Hawaii schools.

Ethnic, Race and Nationality

Local Adults

The responses in the HAA interviews to the questions regarding a student's previous art experience revealed (a) the students who stated that they had early school art instruction, usually received it from schools on the mainland United States or in a foreign country; and (b) in general, many of the interviewed HAA adult students indicated that they were "not from Hawaii".

It was apparent to this researcher that this trend evolving from the Academy interviews shows a very low number of "local" adult students attending the Academy classes. Unfortunately the student questionnaire did not request the "locale" of the students' education nor birth place so this trend could not be detected in the data from the questionnaire survey. The definition of "local" as used here refers not to ethnicity or race (which is why the statistics cannot be considered a valid gauge). "Local people", for the purpose of this study, are people who spent their formative childhood years in public or private schools, grades K-12, in Hawaii. In the HAA Painting II sample class from a
total enrollment of 19, only the following 3 students had attended schools in Hawaii.

One of the three, MURIEL, of part-Hawaiian mixed heritage, was in her early 30s. "I was actually raised in Kansas." She did attend a private elementary school in Hawaii before her family moved to Kansas, where she completed her intermediate and high school education. MURIEL recalls the Hawaii private elementary school had an art program, "That experience really got me going!" In Kansas, she continued taking art in intermediate and high school.

KIYOKO, A Japanese-American female, over 60 years of age, was born in Hawaii and completed her formal education in Hawaii. Although she had no art instruction in the public schools she attended, her interest in art began as a child. "My older sister was my baby sitter. She used to draw and I became interested. She died at 17. I wanted to do something with art to carry on her memory."

The third local student in the Painting II class was RUTH, A Chinese-American in her early 50s. "I was born and raised in the country on a plantation. I attended the country school...for my first three years. [After that] I transferred to Lincoln [aka Linekona school], which was an English standard [Honolulu public elementary] school...They had an art teacher...it was rare for public schools to have art."

Interviews with the students enrolled in other Academy classes revealed a similar trend in the lack of participation by local people. The interviews revealed only a few local students, who were varied in age, ethnic heritage and race. Only three students, out of 180 HAA students responding to the questionnaire survey, indicate that they are...
of native Hawaiian or part-Hawaiian ancestry. MURIEL in the Painting II class is one. Another of the three is CHARLOTTE (Beginning Painting), a native Hawaiian in her late 50s.

CHARLOTTE had no art in school. She recalls about 10 to 15 years ago she had started to draw on her own and discovered, "Oh, my God, I can draw!" When she tells her friends to try an art class, "They look at me-- and I say 'yea, art class, what's wrong with that?'" But, they don't join her.

RUTH (Ptg.II) a Chinese-American, born and educated in Hawaii, relates her perspective on local participation in the art classes: "Maybe it's the mentality of the people and how they were brought up...I definitely feel that goes back to their school training. The Hawaii schools have always been deficient when it comes to art and music."

RUTH continues, "Since I went to school 40 years ago things have not changed much...It's hard to convince people that you can join a [art] class without having any prior art training and get a lot from it."

RUTH adds, "I think local people get more involved with ethnic crafts, like lei making and sewing, and weaving hats, because it's material and useful. They are more bent on the utilitarian rather than the aesthetic."

RUTH acknowledges that people may not know about the classes but she believes, "Local people, even if they know about the classes, have inhibitions that prevent them from attending the Academy. RUTH believes part of the attitude toward the Academy in general is due to the intimidation of the institution.

Public schools are more familiar territory for local adults, "I took my first class in painting at Kailua Adult Ed."
School]. In fact, that teacher is the one that talked me into coming to the Academy or I never would have." There are a lot of people out there who would benefit from the classes, but they are scared....Few of my local friends even visit the Academy. Most of them say the last time they were here was when they came on a school tour, when they were in elementary school."

RUTH personally "recruited" three students to join her in the Academy classes. "Even the friends that I've convinced to come with me are 'haole' [Caucasians from the mainland United States]. I have not convinced any of my local friends to come. They feel they don't belong here. It's for the rich upper-class local and haole, you know, the typical Academy type."

MEGGIE, (Beginning Painting) a 66 year old Caucasian, born and raised in Hawaii, represents the "Academy type" local person Ruth refers to as "rich upper-class". MEGGIE, like Ruth, attended Lincoln Elementary Public School. However, after 6th grade, MEGGIE attended and graduated from a Hawaii private school. Since her childhood, She has been affiliated with the Academy, "...when I was 9 years old through 16 I attended the children's [Saturday] classes here." As an adult MEGGIE continued her art training in the Academy's old Studio Program.

MEGGIE, a self-proclaimed professional sculptor, was one of the advanced students in the Beginning Painting class. She is attending this beginning level class because she likes the teacher and "I wanted a goal and a place that would make me paint on a regular basis."
Ethnic/racial Composition in Courses

The ethnic and racial composition of students in four of the five institutions have the highest mean of Caucasians (44%) followed by Japanese (33%) as their dominant student population. (Kilauea Recreation Center Ceramic class shows an ethnically homogeneous group, composed entirely of Japanese-Americans, see Tables 6.6 and 6.7)

The percentages of these two ethnic/racial groups, Caucasian and Japanese, represented in the non-credit art courses are higher than the general population in the State. In the State of Hawaii, Caucasians comprise 23.4% of the total island population and Japanese another 23% (State of Hawaii Data Book, 1989, Table 21).

According to the State's statistics, Filipinos comprise 11.3% of the population, yet they are not represented in any of the surveyed non-credit art classes. Hawaiians (0.8%) and Part-Hawaiians (19.9%) in the State are also under represented in the non-credit art courses, with a mean of 8% in attendance at the five institutions. Kaimuki Community School for Adults, meeting at a public high school, is the only institution surveyed that shows a dominance of Hawaiian or part-Hawaiian adults (27%) over Caucasians (18%). If the Kaimuki students are discounted, the percentage of participants of Hawaiian ancestry is lowered in half to 4% (Table 6.7).

The Chinese is another ethnic group that displays a high percentage of participation at one institution, CCECS art classes (27%), where half of the Chinese adults attend the Chinese Brush Painting Advanced II class. The Chinese, who comprise 4.8% of Hawaii's population, participation at the other institutions ranges from none at two institutions, to 6% at HAA and 12% at Kaimuki. All other
ethnic/racial groups, according to the State of Hawaii's data represent less than 3% of the total population. This latter distribution of the State's minorities is reflected in the survey of the non-credit art courses (Table 6.6).

Table 6.6

**Participation by Race/ethnic origin and Citizenship**

Reported as round percentages

Total surveyed population = 315 Student respondents

<table>
<thead>
<tr>
<th></th>
<th>[Sample class]</th>
<th>five surveyed institutions</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ptg II</td>
<td>HAA</td>
<td>CCECS</td>
</tr>
<tr>
<td>Respondents:</td>
<td>n = 19</td>
<td>n = 180</td>
<td>n = 77</td>
</tr>
<tr>
<td>Caucasian</td>
<td>58%</td>
<td>66%</td>
<td>48%</td>
</tr>
<tr>
<td>Japanese</td>
<td>26%</td>
<td>19%</td>
<td>18%</td>
</tr>
<tr>
<td>Chinese</td>
<td>11%</td>
<td>6%</td>
<td>26%</td>
</tr>
<tr>
<td>Korean</td>
<td>0</td>
<td>4%</td>
<td>0</td>
</tr>
<tr>
<td>Filipino</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black/mix</td>
<td>0</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>Oriental/mix</td>
<td>0</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>Hawaiian/mix</td>
<td>5%</td>
<td>1%</td>
<td>5%</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>No response</td>
<td>1%</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Nationality/Citizenship:

<table>
<thead>
<tr>
<th></th>
<th>Ptg II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>American/USA</td>
<td>84%</td>
<td>85%</td>
<td>94%</td>
<td>91%</td>
<td>100%</td>
<td>92%</td>
</tr>
<tr>
<td>Asian</td>
<td>16%</td>
<td>7%</td>
<td>4%</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>4%</td>
<td>1%</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>No response</td>
<td>4%</td>
<td>1%</td>
<td>9%</td>
<td>0</td>
<td>0</td>
<td>8%</td>
</tr>
</tbody>
</table>
### Table 6.7
**Summary: Comparative Demographics of Five Institutions by Mean Percentages**

Total surveyed population = 315 Student respondents

* Mean percentages excluding 13 Kilauea students (Homogeneous in age, employment, education, and ethnic, race and nationality.

<table>
<thead>
<tr>
<th>Sex</th>
<th>Age</th>
<th>Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>28%</td>
<td>18-25 4% / *5% Married 64%</td>
</tr>
<tr>
<td>Female</td>
<td>72%</td>
<td>26-60 57% /<em>72% Children under 18 22%</em>*</td>
</tr>
<tr>
<td></td>
<td>over 60</td>
<td>39% /*24% ** 42% at Kaimuki</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Employment</th>
<th>Full-time</th>
<th>35% / *44%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Part-time</td>
<td>11% / *12%</td>
</tr>
<tr>
<td></td>
<td>Self-emp'd</td>
<td>10% / *11%</td>
</tr>
<tr>
<td></td>
<td>Retired</td>
<td>33% / *20%</td>
</tr>
<tr>
<td></td>
<td>Not emp'd</td>
<td>10% / *12%</td>
</tr>
</tbody>
</table>

| Annual family income | less than $15,000 | 7% |
|----------------------|-------------------|
|                      | $15-30,000        | 25% |
|                      | $30-50,000        | 27% |
|                      | More than $50,000 | 24% |
|                      | No response       | 17% |

<table>
<thead>
<tr>
<th>Highest level of Education</th>
<th>College credits in art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hi. school or less</td>
<td>None</td>
</tr>
<tr>
<td>1-3 yrs college</td>
<td>6 credits or less</td>
</tr>
<tr>
<td>4 yrs college</td>
<td>More than 6 credits</td>
</tr>
<tr>
<td>4 yrs college +</td>
<td></td>
</tr>
<tr>
<td>No response</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ethnic/race</th>
<th>College credits in art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caucasian</td>
<td>None</td>
</tr>
<tr>
<td>Japanese</td>
<td>65%</td>
</tr>
<tr>
<td>Chinese</td>
<td>16%</td>
</tr>
<tr>
<td>Hawaiian**</td>
<td>19%</td>
</tr>
<tr>
<td>All other</td>
<td>9%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Citizenship</th>
<th>92%</th>
</tr>
</thead>
<tbody>
<tr>
<td>American/USA</td>
<td></td>
</tr>
<tr>
<td>Asian or other</td>
<td>3%</td>
</tr>
<tr>
<td>No response</td>
<td>5%</td>
</tr>
</tbody>
</table>

177
The demographics and background of the adults attending non-credit studio art classes in the five surveyed institutions give a descriptive profile of "who they are" but "why" are these adults pursuing art instruction at this time in their lives? What do they hope to gain? What expectations are they fulfilling? The answers to these questions are based on personal internal motivations and external circumstances or motivators. In almost all cases, it is not exclusively one or the other but a combination of both an internal motivation to satisfy some need, and external situations that allow the satisfaction of that internal desire or need.

Internal Motivations

The Student Questionnaire (Appendix 4) includes 20 statements to be ranked on a five point scale to indicate the degree of importance (most, very, somewhat, less, not) of motivations or expectations for adults enrolling in an art class (SQ Item 39). The 20 statements on the form represent a random mixture of "reasons" adults have expressed for taking a non-credit studio art class (based on researcher's teaching experience, other art instructors of adults, and suggestions from adult art students in the pilot test group, see Appendix 1 Construction of Questionnaire).

An attitude or opinion scale such as this is not meant to objectively measure anything. The statements can easily be misinterpreted by the respondent and the results misinterpreted by the researcher. However, it is useful in sampling the subjective attitudes and opinions of a large group of people (Oppenheim, 1966).
The responses were tabulated and averaged statement by statement. All of the individual students did not respond to every statement. The percentages are based on the number of responses to each statement (see Appendix 5 Tables A.5, A.10, A.14, A.18, A.23, A.24 for total tabulation of results from the five surveyed institutions). The randomly sequenced statements on the SQ item 39 were regrouped after tabulation and some are reported herein according to (a) expectations of benefits (Table 6.8); and (b) goal orientation (Table 6.9).

**Expectation of Benefits**

Seven statements out of the 20 relate to the benefits adults expect to gain by attending a non-credit art class, classified as utilitarian/practical or aesthetic. The most important and very important combined responses (reported as a single mean percentage figure) to the seven statements are compared among the HAA Painting II class sample and the five institutions on Table 6.8.

From the responses on the SQ Item 39 the majority of students, attending all five of institutions, are seeking aesthetic benefits from their art course, i.e., to create and to appreciate art. Utilitarian benefits such as creating gifts appear to be not as important, except in Kilauea's Ceramic class, where half of the senior citizens responded that making ceramics both for themselves and their friends are their most or very important motivations for taking the class.

One practical benefit of the non-credit art courses, which provides the physical work space and a time set aside to work on their art, is important to a majority of students at the Honolulu Academy of Arts (51%) and at Kilauea Park Center (80%). Art media offered at these two institutions, like ceramics, printmaking, and even painting,
requires special and expensive equipment (e.g., a kiln, a press, and easels). Kaimuki and Temari students indicate that the time and place to work is of minimal importance. The media courses—non-darkroom photography, Chinese brush painting, silkscreen on tee-shirts, and basketmaking—surveyed at these two latter locations involve portable, and inexpensive equipment that could be set up in a home or almost anywhere.

**Goal Orientation**

Nine of the 20 attitude statements (SQ Item 39) are classified into four categories of goal related motivations labeled; (a) social, (b) hobby; (c) achievement or advancement; and (d) professional. The most and very important combined responses (reported as a rounded mean percentage) to the nine statements are compared by HAA Painting II class and the five institutions on Table 6.9. The categories of goal orientations for participation, relabeled to fit this study, are based on general adult education categories established by Houle (1985).

The motives relating to achievement and advancement are self-proclaimed by the largest number of adults in the non-credit studio art courses to be most or very important. The results indicate the majority of the adults were in their art classes to learn a specific medium, like painting, ceramics or basketmaking. This finding concurs with Houle's finding that the majority of participants in general adult education are in a similar category he labels, "Learning-oriented" adults.
Table 6.8
Survey of Five Institutions:
Expectations of Benefits

Reported in percentages, combining **most** and **very important** responses from a five point ranking scale.

All students returning questionnaire did not answer each statement.

Number corresponds to statement's original sequence in SQ Item 39.

<table>
<thead>
<tr>
<th>Utilitarian</th>
<th>Ptg.II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2</td>
<td>56%</td>
<td>51%</td>
<td>38%</td>
<td>20%</td>
<td>80%</td>
<td>0</td>
</tr>
<tr>
<td>#15</td>
<td>20%</td>
<td>13%</td>
<td>6%</td>
<td>31%</td>
<td>50%</td>
<td>36%</td>
</tr>
<tr>
<td>#17</td>
<td>33%</td>
<td>37%</td>
<td>46%</td>
<td>48%</td>
<td>54%</td>
<td>50%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Aesthetic</th>
<th>Ptg.II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>77%</td>
<td>53%</td>
<td>55%</td>
<td>48%</td>
<td>70%</td>
<td>50%</td>
</tr>
<tr>
<td>#10</td>
<td>93%</td>
<td>85%</td>
<td>80%</td>
<td>64%</td>
<td>66%</td>
<td>67%</td>
</tr>
<tr>
<td>#18</td>
<td>40%</td>
<td>34%</td>
<td>30%</td>
<td>52%</td>
<td>30%</td>
<td>0</td>
</tr>
<tr>
<td>#19</td>
<td>80%</td>
<td>58%</td>
<td>54%</td>
<td>52%</td>
<td>58%</td>
<td>41%</td>
</tr>
</tbody>
</table>

**Utilitarian/practical:**

2. To have time and place to work.
15. To create gifts for friends.
17. To make art work for my use

**Aesthetic:**

1. To increase appreciation of art.
10. To satisfy my desire to create.
18. To discover if I have talent.
19. To learn to be original/creative.
Table 6.9

Survey of Five Institutions:

Goal Orientation

Reported in percentages, combining most and very important responses from a five point ranking scale.

All students returning questionnaire did not answer each statement.

Number corresponds to statement's original sequence in SQ Item 39.

<table>
<thead>
<tr>
<th></th>
<th>Ptg.II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Tema'i</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#3</td>
<td>23%</td>
<td>10%</td>
<td>11%</td>
<td>0</td>
<td>20%</td>
<td>0</td>
</tr>
<tr>
<td>#4</td>
<td>19%</td>
<td>14%</td>
<td>22%</td>
<td>20%</td>
<td>22%</td>
<td>9</td>
</tr>
<tr>
<td>#6</td>
<td>16%</td>
<td>7%</td>
<td>12%</td>
<td>13%</td>
<td>10%</td>
<td>0</td>
</tr>
<tr>
<td>Hobby:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#11</td>
<td>21%</td>
<td>40%</td>
<td>40%</td>
<td>70%</td>
<td>84%</td>
<td>67%</td>
</tr>
<tr>
<td>#16</td>
<td>27%</td>
<td>42%</td>
<td>39%</td>
<td>30%</td>
<td>81%</td>
<td>63%</td>
</tr>
<tr>
<td>Ach/Adv.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#5</td>
<td>86%</td>
<td>86%</td>
<td>87%</td>
<td>65%</td>
<td>82%</td>
<td>54%</td>
</tr>
<tr>
<td>#13</td>
<td>87%</td>
<td>72%</td>
<td>79%</td>
<td>83%</td>
<td>90%</td>
<td>75%</td>
</tr>
<tr>
<td>Professional:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#8</td>
<td>28%</td>
<td>22%</td>
<td>26%</td>
<td>17%</td>
<td>0</td>
<td>9%</td>
</tr>
<tr>
<td>#14</td>
<td>14%</td>
<td>15%</td>
<td>15%</td>
<td>37%</td>
<td>0</td>
<td>11%</td>
</tr>
</tbody>
</table>

Social:
3. To get out of the house.
4. To meet new people.
6. To socialize with friends.

Hobby:
11. To learn a new hobby.
16. To just relax and unwind.

Achievement and Advancement:
5. To improve my art skills.
13. To learn specific techniques.

Professional:
8. To become a professional artist.
14. To create work to sell.
To become professional artists and to sell their art appear not to be important to the majority of adults, responding to those respective statements, in the five surveyed institutions and the Painting II sample class. Statement 11. To learn a new hobby, as a goal for enrollment, was highest in importance at the institutions offering a single utilitarian "craft" class: Kilauea, Ceramics (84%); Temari, Baskets, (67%); and Kaimuki which offers photography and silkscreen (70%).

The percentages on this ranking scale in the student questionnaire do not support the importance of the art courses as a "social" group activity. The statements: 3. To get out of the house; 4. To meet new people; and 6. To socialize with friends are not judged important by the respondents at any of the five institutions. In fact, they are ranked less or not important at all five institutions (refer to Appendix 5; Tables A.5, A.10, A.14, A.18, A.23, A.24 for complete Item 39 responses).

The interviews with the sample students at the Honolulu Academy of Arts contradicts this low ranking of the importance of the social attraction of the group as an incentive for participation in an adult non-credit art class. The interviewed individuals disclose that the class group is an important influence on their motivation and participation. The discrepancy between the two responses could be in the semantics in the SQ statements, i.e., "socialize" and other phrasing, interpreted by the students to be frivolous or to have negative intentions.
According to Abraham Maslow's (1970, 1971) motivation theory based on a hierarchy of needs, one of man's needs is "belonging" or affiliation with others. The influence and importance of "the group" is one of the motivational themes that surfaced in almost every interview.

The Need for Affiliation

The group or class was originally classified in this study as an external motivator. However, in many of the interviews that sense of being with others who "are aiming for the same type of things...for exchange of ideas" (YOKO Ptg II) is a primary motivation for the student, especially the more advanced student. The group seems to satisfy an internal need of being with, as Maslow (1970) says "one's own kind" (p.35).

KIYOKO (Ptg.II) still takes lessons after many years of painting because "I want to be with people who share my same interest."

MURIEL (Ptg.II) remarks the other students give her "more impetus into what I'm doing and its good to be around that energy."

The group helps DR. PAT (Ptg.II) to explore the different avenues others are taking. "I will always want be a part of the group situation even if no instruction is involved."

A scheduled class also serves as an "excuse" to get together. "People in our culture or society find it difficult to get together without a stated purpose" (Bogdan & Taylor, 1975, p.217). An art class makes it easier or legitimate to get together with people of similar interests.

PHYLLIS (PTG.II), an accomplished painter, takes classes because "I need to be around people who talk about art. I don't have that encouragement at home." The need for affiliation with an art group
emerged in the interviews at the Academy, as noted, as a major motivation for participation in non-credit studio art courses, one that is not evident from the questionnaire data.

The Heterogeneous Class or Group

The Honolulu Academy of Arts' classes, even if labeled as "Beginning" or "II" or "III", show a mixture of ability levels within each class. Students and instructors in their interviews reveal both advantages and disadvantages to this heterogeneous arrangement.

1. The advantages of an eclectic mixture of abilities. The majority of the interviewed advanced students did not mind relating with the less accomplished student: MIRA (PTG II) loved it..."you learn from them all."

MEGGIE, an advanced student in a beginning painting class, feels "The beginner's have such a fresh, uninhibited approach!"

MURIEL (Ptg.II) and ROCHELLE (Ceramics) agree that the more gifted students can contribute their experience to others in the class. This helps the instructor, as well as, the beginning student. JAN, an experienced painter in the HAA Beginning Painting class sums up the mutual benefits of a heterogenous ability group, "The beginners show you where you've been and the more advanced let you see where you can aim."

Many of the beginning students agree and emphasize the importance of their more proficient peers. LEEANN (Ceramics) "...When you see someone really good its an inspiration. Well thought out and creative ideas are exciting...I don't want to copy but you get the spark from what you see in someone's piece..."
From the perspective of 18 year old LISA (Beginning Painting), the variety of ages and abilities gives her exposure to people who "have been painting for years, so when they critique it's really helpful."

SALLY FLETCHER MURCHISON, Ceramics (PM) Instructor, admits that the diversity of abilities in the classes offers the beginning student an advantage by exposing them to the possibilities of expression, "Some people grow faster with other more experienced people around them."

The class demographic diversities, such as age, offers important relationships for some students that extend beyond the learning of an art medium: For 79 year old IRENE (Abstract painting and Life Drawing) who lives in a senior citizen apartment building, her art classes are "my entertainment...You know where I live, with a lot of old people. It can be contagious, like squeezing your brain. I come to class and I meet young people, and I meet people from different places, and it's real nice, interesting."

The advantages the students gain from a group, as Rogers (1985) discusses, were evident in this researcher's observation of all of the non-credit art classes surveyed in the five institutions in this study and were supported by the interviews at the Academy: The diversity of experiences among the students offers exposure to new views and widens the range of creative expression; the supportive group environment offers an environment where a student's ideas can be tested and validated by both the instructor and his peers.

2. The disadvantages of an eclectic mixture of abilities.

NORMA (Abstract Painting) labeled the more experienced students, like herself, "amateur professionals". She contrasts the more advanced students, "who seriously work at our art," to those adults that "come
here once a week and fool around as a hobby." NORMA benefits from adults that have her experience and likes a segregated group of accomplished painters. A few other experienced students, especially those repeating a class, expressed that they felt "held back" in some classes because the instructors had to start from the beginning and repeat information for the benefit of new inexperienced students.

Two interviewed HAA instructors, DENISE DEVONE (Beginning Painting) and SALLY FLETCHER MURCHISON (Ceramics) cite two disadvantages from their perspectives. Teaching a class with such a range of abilities is difficult for the instructor, "It's like teaching in a one room school house," comments DENISE.

SALLY sighs and laughs, "It's sometimes frustrating but always interesting. It is much easier to teach students who are closer together in experience and ability." SALLY recognizes that, "When there are too many divergent people, some don't get as much attention as others. The beginners require more help and I have to leave them and get around to the other students and it's hard to get back to them."

The second disadvantage the instructors note is the emotional effect of this eclectic mixture on the beginning student: DENISE had no doubt that it is definitely intimidating to the absolute beginner, "There was this man at the beginning of the semester that came outside [on the balcony] he was scared to death! We [some of the advanced students and Denise] finally talked to him and explained. He was under the assumption that everyone would be brand new. That is frightening to see all of these hot shot experienced painters in a beginning class."

PATSY (Ptg.II) is one of those insecure painters. Although she had some previous art experience, the mixture of abilities in a class is

187
a threatening experience. "To me the class [Ptg.II] is intimidating. I
look for perfection [in self]. I feel I'm not good enough by comparison
to the others."

BARBARA a beginning student in the Painting II class admits, "I'm
way over my head in this class!" Friday was her day-off and this was
the only day class she could take. After BARBARA saw the accomplished
painters in the class, "It really blew me away!" Now, she finds... "I
learn a lot from the others in the class...the other students give me a
lot of pointers."

YOKO (Ptg.II) an accomplished painter with more than 10 years of
experience states that she began taking art classes at the YWCA and her
insecurity kept her from enrolling at the Academy until she "got brave".

New students entering into a class composed of a core group of
students, who are repeating the class, can experience a period of
isolation as the "outsider".

CHARLOTTE (Beginning Painting) found that when she "stuck it out"
and got to know her fellow students "...they were real nice." The sense
of "not belonging" may be an important factor contributing to students
dropping out of a non-credit art class after a few class meetings. By
the mid-term visit of this researcher, almost a quarter of the students
enrolled were not in attendance in the classes participating in this
survey: 368 adults were present from 483 initially enrolled, a 24%
reduction in student enrollment.

Possibility of Attainment

Another pattern that evolved from the interviews relates to one
of Maslow's proposition for motivation--the possibility of attainment.
"On the whole we yearn consciously for that which might conceivably be
actually attained" (Maslow, 1970, p.31). This proposition is applicable for understanding the influence that positive art experiences in a child's early formative years can have on his later adult life. Our self-perceptions of "who we are" and "what we can do (attain)" are formed early in life.

The motivation for adult participation in art may simply be between the various individuals who believe they have artistic ability and the non-participants who believe they "have no talent". Once the latter type of individuals joined an art class, for whatever initial reasons, discovered "they can do", they were self-motivated to continue art instruction.

RUTH, who was born and raised in a plantation community on Oahu, emotionally recalled her elementary experience with art, "Coming from my background, I felt very insecure. I never felt I could do anything and the [elementary art teacher at Linekona School] sort of reinforced that. She never hung up any of my art work. My clay pieces never got fired...I hated art!" RUTH had another negative experience at the University of Hawaii, where she took a credit art class required for her teaching certificate, "I never understood what was going on."

An experience, much later, in an adult non-credit art class changed RUTH'S self-perception. About 1978, she took a non-credit drawing class for adults at the downtown YWCA. "The teacher, Mr. Marozzi, made me feel that I could do something." Now RUTH, after taking HAA classes every term for five years, expresses "I feel really good about what I do!"

Illustrations of the early art experiences that influenced other students' to participate in art as adults were related earlier in this
chapter under a heading in the previous demographic data, "Influence of Early Art Experiences".

The findings from this study, so far, demonstrate a wide diversity in every aspect of demographics, and art experiences among the adult non-credit art students. However, there were common threads woven into the pattern: As a group they have, for the most part, satisfied their basic economic and security needs; their formal educational and vocational goals; and their self-esteem is usually intact. "I am not intimidated [in art class] because I have other areas in my life that I've shown that I am competent and confident" (MELITTA, Ptg.II).

The Self-actualizing Personality

Maslow (1970,1971) states that even if all of the first four levels of needs on his hierarchy (physiological, security, belonging, and self-esteem) are satisfied some individuals will still be discontent. Maslow terms man's highest level of need, when he seeks to fulfill his potential and talents, self-actualization (SA). Maslow maintains that there is a small proportion of self-actualizing people in the general population. It can be assumed that the arts attract the self-actualizing personality because creativeness, Maslow asserts, is an universal characteristic of all SA people he studied or observed.

"Most human beings lose this [childlike potential for creativeness] as they become enculturated, but some few individuals seem rather to retain this fresh and naive, direct way of looking at life, or if they have lost it, as most people do, they later in life recover it" (Maslow, 1970, p.171).
Maslow contends, "Only composite impressions can be offered for an holistic impression of the characteristics of the adults that may identify them as self-actualizing people" (1970, p.153).

Other traits, in addition to creativeness, of Maslow's positive criterion for self-actualization people (1970, pp.153-178) are evident in many of the students interviewed in this study, especially in the adults who have committed themselves to learning and participating in the arts over a long period of time:

1. Self-actualizing people have "the capacity to appreciate...freshly and naively" (p.153).

MELITTA (Ptg.II) originally from Germany had been living in Canada. "On vacation, I went to California when I was 28 and I saw my first palm tree...I embraced and kissed it and thought that was where God comes when he wants to take a rest."

2. "They find it possible to learn from anybody who has something to teach them "(p.168).

DALE (Ptg.II) a beginning painter, "You learn from the other [students'] comments, from [watching] the others in the class, as well as, the instructor." MIRA (Ptg II) a proficient painter, declares if art instruction was "...being given by a 12 year old child whose work I enjoy, I would sign up for a lesson from him."

3. In their "learning relationships they [SA's] do not try to maintain...status or age prestige or the like" (p.168). Honest respect is given to anybody who is a master of his own tools or his own craft.

The respect the students have for each other was evident in every adult interviewed and in every class this researcher observed at the Academy (and in the other four surveyed institutions). Students who
have been in art classes together for a period of time, often years, "know" each other based on each person's art ability. They may have little or no knowledge or interest in each other's social, economic, or professional status outside of the art environment. They may not even know their classmate's full name. "I didn't know that was her husband!" was MIRA's remark when told the husband of her Academy "friend" of three years was an internationally known author.

MARY (Ptg.II) described and acknowledged her classmates in terms of their art ability. "I like having Mira next to me because she is so free. Now Yoko is just the opposite, very precise and analytical. I love to see Tony come along and just look at what this Japanese girl is doing!"

4. Self-actualizing people are "independent of culture and environment" (p.153). The representation of students in the Academy classes, especially adults of native Hawaiian ancestry and other local adults, illustrate this independence. The interviewed HAA adults who were educated in Hawaii schools, especially public schools, admitted that they were not enculturated in the arts. These adults independently choose to fulfill an individual potential in art, independent of the influence of their family and friends.

5. Maslow emphasizes that self-actualization is not an end state but a process based on "growth choices". SA's see life as composed of "growth choices" not fear or defense choices (1971, p.45). "Challenge" to their personal ability, growth, and potential was often expressed by the interviewed HAA students as a prime motivation for pursuing learning an art skill.
MIRA (Ptg.II), a New Yorker who lived years in Alaska, saw art and everything she did "as a challenge". SANDRA (Ptg.II) the mother of four children and a real estate developer said, "I have this high challenge, so I'm always into challenge...be it art or develop a shopping center."

YOKO (Ptg.II) found her art was an obsession that frustrates her, yet consumes her life. "...every painting is a puzzle...you keep trying to solve it. It's not what I would call fun!... We strive to achieve or accomplish for excellence, that which we never will achieve. I get a personal satisfaction out of achieving what I'm striving for--just for me. It's hard to explain to someone who hasn't experienced it."

In conclusion, "Self-actualization means working to do well the thing that one wants to do...as good as he can..." (Maslow 1971, p.48). This researcher contends that the "attitude" and "energy" of self-actualization is the common bond that ties these diverse individuals into the ethos group that comprises this segment of the Honolulu art community.

External Motivators

Not all behavior is determined by Maslow's hierarchy of basic needs. "One important class of determinants of behavior," Maslow admits, "is the so-called external field" (1970, p.55).

Items 34 and 35 on the Student Questionnaire offered five multi-choice of influences that were the one most important or the one least important in the adult's selection of a course: The instructor, the institution, the class content, the schedule, or the cost. Many students selected more than one. A comparative summary of the responses from five surveyed institutions are on Table 6.10.
"The class content" in all five institutions received the highest percentage of responses indicating it as the one most important reason for selecting a course. This correlates with the responses on the SQ item 39 where a majority of the adults state they want to learn specific techniques (Table 6.9). The least important influence on a student selection of a course in all five institutions is self-declared by the students to be "the cost" (Table 6.10).

The volunteer instructor of ceramics was selected by a large majority (62%) of his students at the Kilauea Park Center as being the most important influence on their decision for joining a class. A much smaller percentage of students, approximately a fourth to a third, in the other four institutions selected "the instructor" as the one most important reason for taking the class (Table 6.10).

Only a few students responding from the two state sponsored institutions, CCECS (4%) and Kaimuki (9%), considered those institutions to be the most important reason affecting their decision to attend while the other five institutions were rated much higher.

"The schedule" of the course is rated to be most important to only a fourth or less of the responding students in all five institutions (Table 6.10). This response is unusual considering the large number of employed people attending the non-credit art classes that depend upon a convenient class time that allows them to participate.

The interviews with the sample students at the Honolulu Academy of Art present contrasting views from the questionnaire survey data on external influences and concerns and introduce some new areas.
Table 6.10

Survey of Five Institutions:
Importance of External Motivators

Percentages based on number of responses to each item.
Some students selected more than one response to SQ Items 34 & 35.

<table>
<thead>
<tr>
<th>Respondents:</th>
<th>HAA (n = 180)</th>
<th>CCECS (n = 77)</th>
<th>Kaimuki (n = 33)</th>
<th>Kilauea (n = 13)</th>
<th>Temari (n = 12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The instructor:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>most important</td>
<td>29%</td>
<td>27%</td>
<td>6%</td>
<td>62%</td>
<td>33%</td>
</tr>
<tr>
<td>least important</td>
<td>8%</td>
<td>18%</td>
<td>27%</td>
<td>15%</td>
<td>25%</td>
</tr>
<tr>
<td>2. The institution:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>most important</td>
<td>20%</td>
<td>4%</td>
<td>9%</td>
<td>31%</td>
<td>33%</td>
</tr>
<tr>
<td>least important</td>
<td>17%</td>
<td>30%</td>
<td>33%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>3. The class content:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>most important</td>
<td>43%</td>
<td>55%</td>
<td>67%</td>
<td>46%</td>
<td>58%</td>
</tr>
<tr>
<td>least important</td>
<td>8%</td>
<td>9%</td>
<td>6%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>4. The schedule:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>most important</td>
<td>24%</td>
<td>26%</td>
<td>12%</td>
<td>23%</td>
<td>17%</td>
</tr>
<tr>
<td>least important</td>
<td>19%</td>
<td>12%</td>
<td>24%</td>
<td>15%</td>
<td>17%</td>
</tr>
<tr>
<td>5. The cost:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>most important</td>
<td>1%</td>
<td>3%</td>
<td>12%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>least important</td>
<td>49%</td>
<td>31%</td>
<td>9%</td>
<td>31%</td>
<td>42%</td>
</tr>
</tbody>
</table>

1. The instructor (e.g., reputation, qualification, personality)
2. The institution (e.g., location, reputation, facilities)
3. The class content (e.g., the art medium, level of instruction)
4. The schedule (e.g., day, time, number of meetings)
5. The cost (e.g., fees, tuition, materials and supplies)
Major external influences on participation such as family and employment have been included under demographics. The "group" which was another major influence that surfaced in the interviews was determined to be an internal motivation for affiliation. The remaining external influences are delimited here to (a) the instructor and instruction; (b) the institution and its program.

The Instructor as Motivator

Rogers (1986) suggests that motivation factors lie as much within the learning situation as within the individual student participants. In this context the instructor plays a vital role. The questionnaire survey responses to SQ items 34 & 35 (Table 6.10) at the Academy indicate only 29% of the respondents consider the instructor as the most important reason in selecting their art class. Three of the other four institutions show a similar response.

This does not correspond with the students' responses (reported by mean percentages on Table 6.11) to the attitude statements 9, 12, and 20 on SQ item 39. The positive responses to these statements indicate that one of the reasons or expectations that is most or very important in motivating the students to enroll in their non-credit art course is to many students, the instructor. This was true especially at HAA (53%), Kilauea (82%) and Temari (50%).
Table 6.11

Survey of Five Institutions:
Instructor as Motivator

Reported in mean percentages, combining most and very important responses from a five point ranking scale (see Appendix 5 Tables A.5, A.10, A.14, A.18, A.23, A.24).

All students returning questionnaire did not answer each statement.
Statement number corresponds to its original sequence in SQ Item 39.

<table>
<thead>
<tr>
<th></th>
<th>Ptg II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>#9</td>
<td>93%</td>
<td>63%</td>
<td>44%</td>
<td>31%</td>
<td>70%</td>
<td>18%</td>
</tr>
<tr>
<td>#12</td>
<td>67%</td>
<td>53%</td>
<td>34%</td>
<td>17%</td>
<td>82%</td>
<td>50%</td>
</tr>
<tr>
<td>#20</td>
<td>93%</td>
<td>62%</td>
<td>35%</td>
<td>31%</td>
<td>55%</td>
<td>45%</td>
</tr>
</tbody>
</table>

9. To have a teacher critique my work
12. To work with this instructor
20. To be inspired by teacher and group.

Assertions on Role of Instructor

The role of the instructor in a non-credit studio art course, as indicated in the interviews and the questionnaire data, was coded into four themes or classifications: (a) To attract students to their class; (b) to encourage their students and build their self-esteem; (c) to teach specific skills and techniques; and (d) to evaluate students using constructive critiques. The classifications developed into the following assertions regarding the role of the non-credit art instructor:
1. The non-credit art instructor's reputation, as an artist and/or as an instructor, attracts students to the class.

LEEANN (Ceramics) saw her ceramic instructor's pottery pieces in an exhibition. "They were very impressive...I saw Gail's name [in an ad] and I followed through and called the Academy."

MEGGIE (Beginning Painting) a professional sculptor and painter, "I'm a snob. I want to be with someone whose work I've seen. So you can't downplay a name teacher."

An artist, who is widely exhibited and receives name recognition, may initially attract some students but the most effective instructor needs more than just media expertise. "Social skills may be more important in selecting teachers of adults than subject specialism" (Rogers, 1986, p.130). The outgoing personality and approachability of the teacher was a frequent comment students made in assessing the qualification of an instructor, e.g., "You can ask her [the instructor] any stupid question and she doesn't make you feel stupid for asking."

YOKO (Ptg.II) made an interesting distinction between being an artist and being a teacher. "Many artists aren't willing to give of their knowledge to the students or to project their personality. A teacher has to be very generous. It is very rare to find the combination of a good teacher and an artist." An artist "can do", an art teacher helps her students "to do". YOKO continues, "A teacher's reputation precedes him or her. Word gets around real fast who's a good teacher."

2. The non-credit art instructor extends to the students the kind of encouragement that will build their self-esteem and confidence.
Adults may be initially attracted or motivated to join art classes for a variety of reasons. If they continue in that first class and/or join other classes, it is usually because of the influence of their instructor. ANNIE (Printmaking II) a professional artist, says, "In the beginning classes you [the instructors] have to instill the bug in someone new so they want to come back."

CHARLOTTE (Beginning Painting) the prior year had taken her very first art class, Collage, because "I had some photographs I thought I could use in some way. I came to class and found out you could do other things more exciting...I still have not done anything with my photographs. But, I did a lot of very neat things in that class..."

RUTH (Ptg.II) had a negative childhood experience with her elementary art teacher. Later instructors gave her positive experiences in adult non-credit art classes at various institutions which inspired her. After four years of classes at the Academy, RUTH feels the instructors have helped her gain self-esteem about herself and her art ability.

CAROL (Ptg.II) with no background in art, arrived in her first Academy class four years ago as "a fluke". Her only initial motivation was to take a papermaking class "to make paper for my daughter." CAROL never intended to do anything in art for herself, "because I knew I had no talent and definitely was not creative!...Now [after four years of taking painting and other HAA classes] I find out, I feel comfortable in what I'm doing... I even think I'm pretty good in my own style."

3. The effective non-credit art instructor integrates the instructor's objectives with the adult student's expectations.
Specifics of "how to do" an art medium was indicated by a high percentage of the adult students as most or very important to them on the ranking scale SQ Item 39 (Statements 5. To improve my art skills and 12. To learn specific techniques; Table 6.9). The HAA students also expressed in their interviews that they wanted to learn specific techniques, e.g., "...some tricks"; "...to mix colors"; "...to learn composition"; "...to learn the different glazes."

ADELLA ISLAS, a HAA drawing instructor, believes her role as a teacher is "...to introduce [the adult students] to the language of drawing so they can read a drawing and appreciate its formal elements... quality of line, control of darks and lights."

The "how to" technique method of teaching an art medium, which the students indicate is important, needs to be integrated by the instructor with the aesthetic and creative orientation of the artist-teacher.

CONNIE (Ptg.II & Ceramics) judges her ceramic teacher good because, "I learn something new each time from her."

BARBARA (Ptg.II) a beginning painter, came to class with the intent of learning technique and composition... "and I think I've learned some of that..." But, she also found she learned in the class "...how to look at and understand other people's art, obviously I didn't before. Now I look and understand what they were attempting and why it works."

DR. DALE (Ceramics) a fulltime physician, who was taking his first art class, primarily for relaxation, felt the class had expanded his knowledge and appreciation, "I look at pots totally different now."

JOHN (5 HAA classes) found in all of his HAA art classes that "There is more emphasis on techniques and procedures and coming to grips
with what's going on in class [with the other students] instead of just coming up with pretty pictures."

The basics of a skill or a craft may be acquired in a short period of time. How to mix a color in oil paint, how to wipe a plate in printmaking, how to attach the coils on a clay pot are techniques that can be "taught". How to expressively, creatively apply the techniques of an art medium, however, are not "taught" by the instructor, but "discovered" by each individual in his own way and in his own time.

The path of discovery is a non-ending continuum. In the arts there is never an end point to learning. As soon as one problem has been solved, the art student, as well as, the artist-teacher, discovers another. The classes provide the path or setting for this discovery. The instructor serves as a facilitator along this path of discovery.

4. The non-credit art instructor evaluates the adult students with constructive critiques which advances their level of achievement.

Recognition of achievement and advancement of the art student along the learning path in art is usually generated in the ungraded non-credit adult classes by the critique method of evaluation. The attitude scale of the Student Questionnaire show a combined mean of 45% (five institutions) of most or very important in response to statement 9. To have a teacher critique my art; and 17% in response to 7. To have peers critique my work (Table 6.11).

Methods of Instruction

Instructor and Group Critiques

In the Painting II sample class, the importance of the critique, (statements #7 and #9) from both the instructor and the class peers is rated higher than the percentages from the combined HAA classes.
The instructor's critique was rated most or very important by 93% of the Painting II respondents and the peer critique was rated in the same categories by 42% of the Painting II respondents (Tables 6.12).

Table 6.12
Survey of Five Institutions:
Instructor and Peer Critiques

Reported in mean percentages, combining most and very important responses from a five point ranking scale.

All students returning questionnaires did not answer each statement. Statement number corresponds to its original sequence in SQ Item 39.

<table>
<thead>
<tr>
<th></th>
<th>Ptg II</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>#7.</td>
<td>42%</td>
<td>23%</td>
<td>20%</td>
<td>11%</td>
<td>20%</td>
<td>9%</td>
</tr>
<tr>
<td>#9.</td>
<td>93%</td>
<td>63%</td>
<td>44%</td>
<td>31%</td>
<td>70%</td>
<td>18%</td>
</tr>
</tbody>
</table>

7. To have peers critique my work.
9. To have a teacher critique my work.

The high percentage of most or very important responses to the statements #7 and #9 from the students in the Painting II sample class reflects the emphasis in that class on both peer and instructor critiques. The critique in the painting II class was an ongoing integral part of the class instruction, directed one-to-one with each student as well as with the whole group.
A group critique, approximately 30 minutes in length, is conducted in the beginning or at the end of the three hour meeting, at two to three week intervals. This class critique is mutually conducted by the instructor and the students, discussing each student's painting(s). The following Painting II students voiced their perceptions on the value of group and instructor critiques:

SUMAKO, an accomplished painter, "I still need the kind of teacher who makes comments, that helps me the most."

SANDRA observes that in the Painting II class, "It seems that everyone in there knows the direction they want to go. They are individuals. ...everyone does there own thing... They are there for fellow feedback and to hear what the instructor has to say." SANDRA would be satisfied, "... to come to class for 10 minutes and hear what the instructor has to say about my problem then I could go home. It gets me over the hurdle."

RUTH agrees, "An instructor can point out something to you that can make your painting really good and not just nice. Critiques is what I gain from this class."

YOKO believes the comments from different viewpoints is important, "Art instruction is difficult. It's so much personal interrelations and subjectivity. So many facets to painting and drawing, you can't really say what's right or what's wrong."

SANDRA, however, did not place much value on the input of the other students, "...They mostly give strokes." Other students disagreed, several responded that they gained useful "pointers" from their fellow students.

203
Demonstrations and One-to-one Instruction

The Painting II class structure does not necessarily reflect the other HAA classes or courses at the other four institutions. Other non-credit studio art courses, especially the ones for beginning students, may or may not use the group critique method. The critique method of evaluation used to stimulate and advance achievement is more useful and appreciated in higher ability groups. Many instructors rely more on demonstrations and individual one-to-one instruction as their teaching methods. In the individual method of instruction, the teacher's attention is often relative to time and number of students. A large number of people in a studio type class creates a problem for the instructor in satisfying the needs of the students.

KIM (Chinese Brush Painting I) A Korean national explains, in her newly learned English, that 20 students in the class was too many for the instructor, whom she considers a very nice lady and a good teacher, "I cannot sometimes get attention from the teacher...Sometimes for the whole three hours, I cannot get her. She sometimes demonstrates [to] the whole class but you learn by individual [attention]."

RIA, a student in the same Chinese Brush Painting class agrees the class is too large (21 enrolled students). "[The instructor] helps you individually...a better size class would be 10. The last couple of times she hasn't gotten to me unless I stayed after[class]."

YOKO (Ptg.II) notes, "It's not always the size or number of students but just the way the instructor spends more attention on some students and ignores others."
MIRA (Ptg.II) "An instructor should be able to get around to everyone in a class so everyone leaves the class with the feeling of having achieved or learned something."

MIRA and CAROL (Ptg.II) both express the concern that demonstrations by the teacher sometimes results in students copying exactly what the teacher does. CAROL adds, "The teacher should be able to help everybody in their own individual way without imposing his or her own ideas or style upon the students...with gentle coaxing from the teacher. It's not telling you what to do."

ROCHELLE (Ceramics), an advanced potter, relays that in her class she and the other more advanced students help the beginners when the teacher is unable to get around to them. The advanced students in other mixed ability classes also expressed their willingness to help beginners. This assistance by the more experienced students was cited as an advantage of the heterogeneous art ability grouping in the non-credit classes earlier in this chapter.

The Administration and the Instructor

JOHN (5 HAA classes) praises the instructors at the Academy and the quality of their instruction. "The instructors are given a lot of freedom to teach their classes as they see fit the group. They don't have to follow a set curriculum that on this day you will teach such and such. Teachers are treated as human artists and they in turn treat the students as potential artists."

JOHN believes the traditional educational systems force their teachers into doing things that are not comfortable to them. "What you have here [at the Academy] are teachers that are so secure in there own field and so knowledgeable that they can handle people that have never
picked up a brush and people who have worked with materials for years and keep everybody motivated. The frustration level is kept down to a minimum and that's really a great environment. It's open, warm and great here." JOHN concluded that, "The Academy courses are good because the teachers are good. The teachers are good because they are free to do what they do best."

Once the adult student enrolls in a non-credit studio art course it is usually up to the instructor to motivate the person to remain, and even continue in another art class, by satisfying the expectations and motivations that initially influenced the adult to chose the course. As has been shown in the previous data and information in this study those expectations and motivations vary within each individual, and among individuals within each class group. It is also the responsibility of the art instructor, who wishes to be true to his art medium, to achieve a compromise by "gentle coaxing" between the artist-teacher's aesthetic standards and the specific pragmatic goals of the adult students.

Before the influence of the instructor can have any affect, however, the student must first be attracted and motivated to enroll in the non-credit art course. The responsibility of communicating the courses available in the non-credit art programs and attracting potential students should be that of the offering institution.

The Institution
Advertising of Course Offerings

The five survey institutions each provide a printed brochure with its schedule of class offerings. The method of distribution of these
brochures, the registration and payment for courses varies among the
institutions.

Temari Center of Asian and Pacific Arts mails its brochure,
containing a registration form, prior to each of its terms from a
mailing list and upon individual request. The Honolulu Academy of Arts
Art Center mails its schedule of upcoming offerings, including a
registration form, only to students who were enrolled in the prior term
and to other interested persons upon request. The University of Hawaii
CCECS, Kaimuki School for Adults, and the Kilauea Recreation Center do
not mail brochures to prospective students, even upon request. The
brochures for these three latter public institutions are available for
in-person pick-up only at the offices of the institutions and at various
public locations, e.g., libraries and schools.

Kaimuki Community School for Adults and Kilauea Park Center each
advertise the art courses' information, along with all of their other
non-credit offerings and activities, in a full page spread once a term
in the two Honolulu daily newspapers. Once a term, the University of
Hawaii College of Continuing Education and Community Service also
distributes its multi-page brochure insert in the two daily newspapers.
Temari rarely uses commercial advertisement. HAA Art Center will
sometimes buy a small general advertisement, approximately 2 inch x 2
columns wide on the art page of the Honolulu Sunday newspaper,
announcing the class dates with a phone number to contact for details.
The Honolulu Academy of Arts also publishes a monthly newsletter mailed
to Academy members. A brief article in this newsletter announces the
upcoming Art Center adult classes.
Student Reception of Information

The way a student receives the information on a program's offerings is an indication of the effectiveness of that institution's method of communication (see Table 6.13). The survey and the interviews disclose that students, in general, feel these adult non-credit art courses are not easily accessible or convenient to the public, for information and for registration.

The student dissatisfaction with the communication of the program was evident at the Honolulu Academy of Arts. A majority of the HAA students (68%) indicated they received information on the classes from friends or on their own initiative by personally inquiring at the Academy.

Many of the newly arrived adults to the islands said they were attracted to the Academy because "it's the major museum in Hawaii." Once at the museum they found that classes were offered. If they had not come to the Academy on their own initiative they would not have known about the classes.

MIRIAM (Chinese Brush Painting I) a visitor from her native Israel, arrived in Hawaii the previous Fall 1988. She expresses her frustrations with the difficulty she encountered in getting information on the art classes. When she arrived that Fall, she explains in her limited English, "I make a day and come to [front of museum] office. They sent me to other office [Art Center]...They sent me brochure after I ask... They say already too late, I miss the [Fall] class when I came. I miss one semester, if I know before I would now be in my second semester."
MIRIAM suggested advertising more, as did many of the other HAA students, "Maybe in newspaper like Midweek [a free weekly mailer]. MIRIAM said that she went out of her way to inquire about the classes because she was interested. "This is very special--the Chinese Culture--I cannot learn at home in Israel...Many others are interested and do not know."

Long-time residents of Hawaii know about the Honolulu Academy of Arts, a well established institution, but some say they were not aware that art classes were offered, especially for beginning adults. A few of the long-time residents said they heard about the classes from friends who were in other classes or came because their friend brought them.

The survey data indicates that many of the adults are repeating their current courses, especially at the Academy (42%). The Kilauea ceramic class shows 62% of returning students, but that class was limited to continuing students.

Registration and Payment of Fees

Once a prospective student receives the initial information on a course, the method of enrolling in that art class and paying the tuition and fees also varies among the five institutions. CCECS, Temari, and the Academy all accept mail-in or in-person registration and payment. Kaimuki accepts in-person registration and payment only at their school office. Kilauea Center registration is in-person only at the park site, no payment is involved in its surveyed free ceramic class.

Houle (1985) advocates that more active procedures are needed on the part of institutions offering adult programs in order to stimulate the interest of prospective students. The general messages, used by the
five Honolulu institutions in this study, such as printed brochures and/or newspaper advertisements, are usually received by people who are already aware of the offerings. This study concurs with Houle's assessment, "The people who are aware--and, even more, the people who respond--are those to whose orientation the message is consciously or unconsciously addressed" (p.71).

Table 6.13

Survey of Five Institutions:

Student Information Sources

Reported in percentages of responses.

More than one source could be indicated on SQ Item 7

<table>
<thead>
<tr>
<th>Source</th>
<th>HAA</th>
<th>CCECS</th>
<th>Kaimuki</th>
<th>Kilauea</th>
<th>Temari</th>
</tr>
</thead>
<tbody>
<tr>
<td>I heard about this class...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on radio or television</td>
<td>1%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>in newspaper advertisement</td>
<td>8%</td>
<td>57%</td>
<td>78%</td>
<td>23%</td>
<td>0</td>
</tr>
<tr>
<td>on my own initiative</td>
<td>33%</td>
<td>4%</td>
<td>10%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>friends or word-of-mouth</td>
<td>35%</td>
<td>16%</td>
<td>5%</td>
<td>46%</td>
<td>25%</td>
</tr>
<tr>
<td>in printed brochure</td>
<td>19%</td>
<td>36%</td>
<td>10%</td>
<td>23%</td>
<td>83%</td>
</tr>
<tr>
<td>in an art newsletter</td>
<td>9%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>23%</td>
</tr>
<tr>
<td>I am a returning student</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to this class...........</td>
<td>42%</td>
<td>26%</td>
<td>5%</td>
<td>62%</td>
<td>25%</td>
</tr>
</tbody>
</table>
The Value of Non-credit Art Programs

The diversity of ages and abilities of the adult participants in the surveyed non-credit art courses offered by the five participating institutions, and the number of years of art experience and participation in non-credit art classes indicated by many of the adult students, illustrate the value and need of non-credit studio art offerings. The questions becomes not are the non-credit programs wanted or needed or even viable, but, rather: Where do continuing non-credit adult art students go from here? How can non-credit art programs best accommodate the diversity of adult participants? Should institutions attempt to attract a broader segment of the population? If so, how can programs, given limited space and funding, expand their offerings?

Future Trends

The interviewed HAA students share opinions on concerns, not included in the survey questionnaire, and future ideas and trends they would like to see implemented in the Academy Art Center Program. These include: Open, uninstructed studio time; shorten the 14 week terms to 10 or 12 weeks; end the Fall term (which extends into January) before the Christmas break; meet some of the classes more than once a week; increase the number of upper level classes; and clearly specify in the brochure the fact that mixed ability levels can be expected in all the classes. In general, there was a satisfaction with the HAA non-credit studio program as it existed, but the consensus among some of its present students is, "it's not enough."
Student Personal Perspectives

ARDELLE and MEGGIE (Beginning Painting) both over 60 years of age are long-time friends and members of the Academy. Both of them attended the Honolulu Academy of Arts classes as children, were students in the discontinued professional Studio Art School, and continue to take classes in the Art Center Program.

ARDELLE: "I'd like to see a whole different direction [for the Academy]... progress toward a professional art school. The young people have to go to the University [of Hawaii] to get an art education. They have no other choice locally. A lot of students are not college material...The Academy is a logical choice for such a school, especially something in the commercial art field."

ARDELLE voices an opinion which was echoed by several students, the Academy..."is serving a select few. I suppose it's the adults who have already had their appetites whetted ahead of time. I don't see the Academy doing anything to stimulate interest in learning art."

MEGGIE, too, is disappointed in the Academy's efforts regarding the adult art program, "I feel the Academy, at this point in time, is failing the community...There is not a seriousness of purpose about the classes. I'm not reproaching the teachers. I feel they do the best they can with the situation. There just isn't support for the program from the administration."

MEGGIE complains the lack of financial support from the Academy "powers that be" is reflected in the equipment, "These easels [in the painting studio] are the same ones as when I was here in '76. The sitting easels downstairs [in the drawing studio] I know, are the same
ones I sat on here when I was 9 years old! That's more than 50 years ago!"

MEGGIE wants the Academy to offer something, apart from an art degree and a graded, credit program, to the professional level artist, "There are many of us who are not hobbyist. Who are not interested in furthering the university experience. [In Hawaii] the Academy is the only available resource." MEGGIE did not mind the heterogenous mixture of ability levels in the classes but she did object to the overcrowding. "There were 22 people in that room [upstairs painting studio], its not reasonable, for the teacher or for the students. Why do you think people drop the class?"

JOHN, a commercial art teacher, approximately 50 years old, on sabbatical leave from a vocational school in Philadelphia, Pennsylvania, technically was not a non-credit student. He was enrolled in five of the Academy classes (Chinese Brush Painting I, II, III; Life Drawing; and Watercolor II) earning credit through Hawaii Pacific College [renamed Hawaii Pacific University in 1990]. "On a sabbatical leave, I can only take credit classes. I'm paying $320 [3 credits] per class for credit through HPC. Without their credit the very same class would cost me $90. I have never set foot in HPC. I have never seen anyone outside of the Academy except to pay my bill."

JOHN is the only credit student included in this study. This researcher assessed his views, related here and in earlier sections of this chapter, to be relevant and germane to this study. The audio-taped interview with JOHN lasted for over an hour. During that time he verbalized his views on several subjects. His conversation is delimited
here to (a) non-credit art programs and (b) the subsidized professional art school.

1. Non-credit art programs: JOHN remarks, "Credit is a funny thing. If you look at credit as a means to an end, you need that piece of paper or certificate. The accreditation supposedly verifies that the course and content have standards. Hawaii Pacific College looks good because of these classes, not the other way around. These classes are excellent! Yet, non-credit is considered a negative term. When you say non-credit it sounds like it is not worth crediting. When actually the idea is something quite different. A lot of programs from little hobby classes to this quality instruction are lumped together as non-credit."

JOHN explains the distinction, "When you are evaluating the different programs you must account for the goals and intent, the educational philosophy of the institution. If it's hobby or enrichment, that's legitimate. But, I think the Academy has much more demanding requirements of the teachers and the students. They [students] are not here to just pass the time. They are here to work on their craft and become knowledgeable about materials and techniques. They are encouraged to work hard by the instructors and are treated like working artists."

JOHN admits that in another situation things might be quite different. "So the non-credit environment is the whole thing but within that, you will find superior situations like the Academy and then find some place else just a bunch of people fooling around with paint. I say they are all legitimate." JOHN said the thing that bothers him is that people interpret "non-credit", to mean inferior to a credit course.
2. The professional art school. With JOHN's background he was asked what he could foresee as the future role of non-credit art programs in our community.

JOHN: "I can tell you what happened in Philadelphia. I went to the Philadelphia College of Art. It started as the museum school, like this, and it got larger and larger and finally separated from the museum. It became an independent school and was eligible for federal funding. Because it could get federal funding, it had to change the composition of the student body and offer incentives, like scholarships, for certain people to come there."

When asked if he saw the trend toward an independent art school as a positive direction, JOHN said he witnessed that process when the Philadelphia College of Art evolved from something similar to the Honolulu Academy of Arts Art Center. "When you move across the street [to the Linekona building] you'll be where PCA was when it was closely tied to the museum. A full fledged art college takes a lot of money and funding can no longer be done by a private institution. A private school that funds itself has a certain amount of intellectual freedom. ...When you go accepting public money, you end up getting people filling up seats. You get so much government money for each Samoan, Filipino, Chinese, whatever. You begin homogenizing."

"I don't know what the goals are of your Academy Board of Directors and trustees, I only know the results as they are reflected in the existing program here at the Academy and I say those goals are legitimate and valuable."

"The [Academy] administration may decide that the people of Hawaii need a full fledged art college so students don't have to go to the
mainland. As far as my classmates and I go, we like it just the way it is."

JOHN concluded with, "I'd hate to see the program messed with. It's small enough to be like family. There seems to be an in-group that make things work pretty well. I say offer to more people, make more people aware of it, increase the tuition if you need to make more money. I would resist as much as possible the compromises you would have to make if it became too big and accredited."

Researcher's Concluding Observation at HAA

John stressed the family feeling and warm environment among the students and instructors at the Academy which is illustrated by the following observation.

It was the last week of Spring 1989 classes at the Academy. I (the researcher) was in the Art Center office and HARRY TSUCHIDANA, the Abstract Painting instructor walks in. "Come and eat, plenty of food, they'll be glad to see you!" was his invitation to the upstairs studio where his Wednesday morning class was having their final meeting. I entered the studio area and was greeted with clapping of hands from a lot of former students, "Hi" and "Hey", "Come eat, have some wine!" The students were taking group photographs, hugging their goodbyes to each other, "See you next class"... "What are you taking this summer?"....

On the counter was spread out symbolically, in food, the eclectic class group: Italian pasta, Japanese sushi, Chinese noodles, Filipino lumpia (made by a Caucasian), various other ethnic foods and American cheese and crackers.
CHAPTER VII
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to provide a descriptive analysis of the providers and participants of selected adult non-credit studio art programs in Honolulu, Hawaii. This inquiry documents past history and current status and structure of non-credit studio art instruction for adults in Honolulu, Hawaii, presented in Chapter IV and V. Descriptive data was collected, using questionnaires and personal interviews, from participants in five Honolulu institutions offering non-credit art programs Spring 1989. The data, analyzed, compared, and interpreted for patterns, themes, and trends are included in Chapter VI under the categories of demographics, internal motivations, and external motivators that influence participation. The study findings contribute a pragmatic database of information to providers of non-credit adult art instruction and serve as a resource for additional research in non-credit studio art instruction as well as other areas of adult education.

Summaries of some of the findings, compiled from the questionnaire and interview information, are reiterated in this chapter as the basis for this researcher’s assertions, conclusions, and recommendations for action and for further investigation.

Note: Unless otherwise indicated, all references to students, participants, courses, and providers are understood to be the substance of this study; non-credit studio adult art instruction in the five surveyed institutions in Honolulu, Hawaii: University of Hawaii College of Continuing Education and Community Service (CCECS); Kaimuki Community School for Adults (Kaimuki); City and County Kilauea Recreation Center
Summary of Demographic Data

The following summary of the student questionnaire data provides a holistic demographic profile of 315 surveyed non-credit students attending 31 adult studio art courses in the five institutions in Honolulu, Spring 1989.

1. **Sex.** The female (72%) outnumber the male (28%) participants in all of the surveyed courses, however, male participation doubles in courses offered in the evening.

2. **Age.** The dominant ages of the participants range between 26-60 years. Only one institution, Kilauea—offering a free daytime course—shows the majority of their students over 60 years of age.

3. **Employment.** A large majority of the adults (67%) in four of the five institutions are full-time, part-time or self-employed. Even the Honolulu Academy of Arts' 13 courses offered in the daytime on weekdays show 49% of those students employed in some capacity. Kilauea, with all students over 60 years of age, was the only institution with a majority of retired adults (85%). Excluding Kilauea, the other four institutions have means of 20% retired adult students and only 12% not employed outside the home. The Honolulu Academy of Arts has the largest percentage of students (21%) in the latter category.

4. **Income.** The income data from the five institutions group the students in the three top income brackets—ranging between $15,000 to over $50,000. The percentages of attending adults with gross family
income in excess of $50,000 are highest at Temari (42%) and the Academy (35%).

5. **Education.** A mean of 71% of the students in the survey have some formal college education. Only one institution shows a majority of students with high school as their highest level of education (85% at Kilauea). A mean of 64% of the adults at the five institutions declare no college credits in art while 19% declare more than 6 credit hours. The University of Hawaii CCECS survey indicates 31% of its students have more than 6 college credits in art, the highest percentage of the five institutions.

6. **Family.** Although 64% of the attending students in the five art programs are married, the survey figures indicate that only 22% of the adult students, female or male, have children of any age living at home. Kaimuki is the only institution that has a significant number of parents (42%) attending the art courses.

7. **Ethnic, race, and nationality.** Students in four of the five institutions have a mean of 44% Caucasians, followed by 33% Japanese as their dominant student population. Kilauea's students, over 60 years old and retired, are all Japanese-Americans. The two other institutions that have significant percentages of other ethnic groups are Chinese-Americans (26%) at CCECS and adults of Hawaiian ancestry (27%) at Kaimuki. The Academy (11%) and CCECS (5%) are the only surveyed institutions that indicate students with foreign citizenships.

Conclusions Based on Demographic Survey

Data from the student questionnaire survey reveals the following demographic trends: (a) An evening class, even when offered free of
tuition, does not attract more older or retired adults than a paid tuition class offered during the day; and (B) people in the middle working years 26-60 are seeking art now as a form of expression and satisfaction of a need and potential, not fulfilled in their work or even their family and social life. They have not relegated pursuing learning an art medium to their retirement years to help fill up leisure time.

The questionnaire data further suggests that children, under 18 years of age, living at home appear to limit male as well as female participation in non-credit art courses. This information, when compared to the high percentage of employed adults in attendance in the non-credit studio art programs, implies that children more than employment influence and limit an adult's participation in the art courses. This limitation would be expected if the response only came from females, the perceived primary caretakers of children, but males are also included in these figures.

Summary and Conclusions: Five Surveyed Institutions

When the demographic data are regrouped by individual institutions focused views emerge that detect patterns of uniqueness and similarities among the five institutions that participated in this survey.

1. The University of Hawaii College of Continuing Education attracts a majority (83%) of college educated adults (32% with more than 4 years of college). Many of the CCECS respondents express having more than 10 years of experience in the arts, 31% having more than 6 college credits in art. The CCECS classes had the highest percentage (43%) of male participants of any of the five surveyed institutions. The
The majority of males and females (71%) are employed and in the mid-age range of 26-60 (68%).

The CCECS students' expectations for class participation vary but the majority are seeking the aesthetic benefits of appreciating and creating art for their own fulfillment with 26% seeking professional goals. The percentage of adults (40%) that ranked learning a new hobby as an important reason for participation balanced a similar percentage (42%) that ranked learning a hobby as their least important reason.

Conclusion: People who received their formal education in an academic environment are familiar and comfortable in a university setting and perceive its sponsored programs as creditable and reputable. Based on the same perception, experienced artists are attracted to the university as a place to further their art skills. The high percentage of participation by males and employed adults is primarily attributed to the CCECS courses being offered in the evening and on Saturdays.

2. Kaimuki Community School for Adults, a state sponsored program offering non-credit art classes in a public high school, offering only evening classes had the highest percentage (78%) of employed adults. The classes attracted 33% males and 67% females in the middle income brackets, 60% between $15,000-49,999.

The data show the majority (52%) of the Kaimuki non-credit art students are Japanese-Americans, 27% of the students are of Hawaiian mixed ancestry (the highest percentage in all five surveyed programs). The Kaimuki non-credit art program has the lowest percentage of Caucasian participants (18%) than any of the other programs, except Kilauea. Although there is no data to verify the researcher's observation, it appeared many of the Kaimuki students were local adults.
The majority (84%) of the responding students are college educated. The students self-identify as beginners, only 3 of the 33 Kaimuki students indicate having more than 10 years experience in art but 30% did indicate some college credits in art. In spite of their identification as beginners, more than one-third of the students aspire to selling their art products, twice the percentage of the other four institutions.

Conclusion: The Hawaii public high schools, attended by many local teenagers of Hawaiian and Japanese ancestry, may be more familiar and less intimidating surroundings to return to as adults. This may be especially true for beginners in art media, who feel instruction sponsored by the Academy or university too advanced for their level of experience. The adults attracted to the Kaimuki classes emphasize the importance to them of producing an end product with a utilitarian purpose, e.g., a silkscreened tee-shirt.

3. Kilauea Recreation Center sponsored by the Parks and Recreation Department of the City and County of Honolulu is the only non-credit art program, offered by the five surveyed institutions, showing a student population homogeneous in the demographic categories. The adult ceramic class is composed of all Japanese-Americans, over 60 years of age, with the majority retired and in the middle-income ranges under $50,000. All except two of the students indicate their highest level of education is high school. All of these senior citizens declare themselves beginners in art. The most or very important reasons the students indicate for attending the ceramic class are to learn a hobby, to make practical objects for their own use and for gifts, and to have a place to work.
Conclusion: The park is a familiar and convenient meeting place where one's neighbors can be expected to gather. The volunteer Japanese-American instructor at Kilauea, a retired male with no formal art training, is familiar and non-threatening to his ceramic group—he's one of their "own kind" (Maslow, 1970).

The time of the class, from 1-4 in the afternoon, is more convenient for non-working senior citizens than evening hours. The Kilauea ceramic class is offered free of charge. Time of the class, however, appears more important to the older participant than the cost consideration. This is evident when comparing the data from the State subsidized institutions (CCECS and Kaimuki) which offer evening courses available free of cost to senior citizens. Both of the State sponsored programs show only approximately one-fourth of their students over 60 years of age.

4. Temari Center for Asian and Pacific Arts shows student demographics that in one sense are difficult to explain if it is assumed that a particular ethnic group is attracted to a primarily ethnic organization. An equal percentage of Caucasians (42%) and Japanese-Americans (42%) dominate the basket workshops. The class also shows equal division in the adults' level of training and experience in art. Half of the students have college art credits and some years of experience in art and half of the students declare no credits and no art experience.

However, other demographics in the two basket workshops, offered on Saturdays, suggest that the course does attract a particular "type" of student: college educated (100%), working females (92%) in the middle age brackets (26-60) with family annual incomes over 550,000 (42%).
Conclusion: The 3 day workshops require a limited commitment of time for these working adults. Regardless of the students' ability levels or previous art experiences, their expressed motivations and expectations for taking the workshops are short term and specific. The majority of the adults want to learn the techniques and skills of making a utilitarian basket as a relaxing hobby versus a professional goal.

5. Honolulu Academy of Arts Art Center, located in a major art museum in Hawaii, has the largest adult student population (180) of the five surveyed non-credit studio art programs. The Academy schedules 4 evening classes and 13 daytime classes. The HAA adult student population is dominated by Caucasian (66%) females (80%). The HAA students are primarily distributed in three age brackets of 26-40 (27%), 41-60 (38%), and over 60 years (27%). The Academy has 21% adult students not employed outside their home (the most at any of the five institutions) and 18% retired adults.

The majority (60%) of the attending adults in all HAA classes, regardless of time offered, are employed. The weekday daytime classes show 49% of their students are employed in some capacity. A large percentage (42%) of the adults indicate they are repeating their current class. Many of the Academy students (51%) enroll in a class to have a time and place to work. The majority of the Academy students cite another of their most or very important reasons for taking a non-credit art class is to appreciate and create art.

The population of the Academy was similar to that of the CCECS students in goal orientations and the percentage of experienced art students with college credits in art. The Academy, as well as the University CCECS, courses show many students that self-identify as
professional artists or as having more than 10 years of art experiences. The Academy shows approximately a quarter of its non-credit students aspire to becoming professional artists.

At the Academy, the percentage of adults (40%) that ranked learning a new hobby as an important reason for participation balanced a similar percentage (46%) that ranked learning a hobby as their least important reason. This contrast in student aspirations reflects a similar division at CCECS.

**Conclusion:** People who are active and interested in art regularly visit art museums. The museum environment is not considered to be intimidating to them but rather it represents a creditable and logical location to seek art instruction. The large number of repeat and experienced enrolled adults balanced by the beginning students seeking a hobby results in heterogeneous mixed ability levels in all of the HAA classes.

The 14 week term that the Academy schedules requires a greater commitment of an adult's time and money than the other four institutions' shorter terms. Adults willing to make this time and cost commitment are seeking in-depth learning of an art medium and appear to place more emphasis on the learning process rather than the art product. The majority of HAA classes offered on weekday mornings or early afternoons influence the predominance of females in the HAA classes. There is a significant increase in male participation in the four evening classes.
Summary and Conclusions: Interview Information

A sample class of 17 adult students and 19 additional adult students attending other Honolulu Academy of Arts classes were selected to be interviewed by the researcher. The comparative data (Chapter VI tables) verifies that the selected sample class, Painting II instructed by this researcher, is demographically representative of the 16 other Academy adult classes. In addition, the 36 HAA adult students interviewed as key informants for this study represent the diversity in demographics present in the adult student population at the five surveyed institutions.

The audio-taped, open-ended interviews allow a microscopic focus on the individual perceptions and identities of these HAA adult students. The interviews conducted with the 36 HAA sample students reveal three identifiable theme groups regarding level of experience and involvement with art media: (a) Adults with little or no previous art experiences; (b) adults renewing their interest in art that was initially kindled by early childhood art experiences; and (c) adults with experience and art skills acquired through continuous, sustaining participation with art media for many years.

Significant patterns detected in the Academy student interviews (not evident in the questionnaire data) show:

1. Lack of participation by "local" adult students in the Academy non-credit art classes. This study defines local adults as people who spent their formative childhood years in public or private schools, grades K-12, in Hawaii. Many of the interviewed HAA students indicated they were recent arrivals to the islands or if long-time residents, they
had been educated in schools on the mainland United States or in a
foreign country.

2. The influence of early art experiences was stressed by many of
the students, especially the non-local adults, attending HAA classes who
cite early school art instruction as a major motivation for their
current interest in art.

The survey instrument designed for this study, while asking for
ethnic and nationality, education, and art experiences did not
investigate the locale of the education or art experiences. The
implication of an adult's early education which coordinated with his
early art education were detected in the interviews conducted after the
questionnaire survey.

When the researcher recognized the relevance of early art
experiences to adult participation, inquiry in this area was pursued in
the selection of and interviews with the HAA students. Eight local
students participated in the interviews. Assumptions should not be
made regarding who is a local adult based on the demographic survey of
ethnic or racial distinctions. The researcher identified some
participating adults of Hawaiian heritage attending the HAA classes who
were not educated in Hawaii's schools.

Assumptions regarding the lack of local participation compared to
the general participation in non-credit art instruction is specific to
the student sample interviewed at the Honolulu Academy of Arts Art
Center. The phenomenon was only self-documented by the researcher
through observation at the other institutions.
Summary and Conclusions: Internal Motivations

The following conclusions based on the data from this investigation are interpreted within the framework of Abraham Maslow's (1970, 1971) satisfaction of needs theories and propositions on motivation, the theoretical basis of this study.

1. The hierarchy of human needs. The findings from this study demonstrate a wide diversity in the demographics and art experiences among the adult non-credit art students. However, there were common threads woven into the demographic pattern that coincide with Maslow's theory that humans must satisfy their basic physical needs before motivated to pursue personal, social, and intellectual issues. The non-credit art students have, for the most part, satisfied their basic economic and security needs as well as their formal educational and vocational goals. The interviews reveal that the art classes serve to satisfy the higher needs on Maslow's hierarchy by enhancing the adult's self-esteem, providing recognition, and a sense of belonging. In addition, several HAA students, in their interviews, demonstrate personality traits reflective of Maslow's criterion for self-actualization.

2. The self-actualizing personality. The qualities that Maslow defines in self-actualizing people are present in the adults attracted to learning the arts. This researcher contends that the personality traits and attitudes of creativity, independence, respect for learning, appreciation of nature and the energy for challenge and striving for the fulfillment of self-potential are the common bond that binds these otherwise diverse individuals into a cohesive ethos group. The self-
actualizing personality was especially evident in adults who have sustained, over several years, an interest and involvement in art.

3. Need for affiliation. In spite of the overall diversity of adults, this study shows demographic clusters of student types among the five surveyed institutions. So many variables, which were not the focus of this study, could account for this clustering that this researcher ventures to make only general observations (based on this study's data) regarding motivation for selection of a particular institution according to Maslow's need for affiliation theory.

Maslow (1970) states that people seek to be in a familiar environment with others who are similar to themselves. This study concludes that the similarity a person seeks includes culture and demographics but also includes the need to be affiliated with others who have similar abilities, interests, experiences and aspirations.

4. The possibility of attainment. One of Maslow's (1970) propositions for understanding motivation— the possibility of attainment—states that people yearn for goals that they can conceivably attain. The interviews with the HAA sample students revealed that early childhood experiences in art had a definite influence on their adult interest in art. The self-perception of an individual's art ability is formed very early in life.

The motivation (or lack of) for adult participation in art may simply be dependent upon individuals who believe they have artistic ability and the non-participants who believe they have none—based on a lack of exposure or a negative experience. With positive art exposure in adult non-credit classes, the previously inexperienced students in
this study found they acquired confidence in their ability and that motivated them to continue their art instruction.

Summary and Conclusions: External Influences and Motivators

Maslow (1970) qualifies his satisfaction of basic needs motivational theory by admitting that external situations can determine or have a major influence on one's behavior, e.g., in this study their participation in a non-credit studio art course. This study delimits those influences to (a) the peer group, (b) the instructor, and (c) the institution.

The Peer Group

Alan Rogers (1986) states that the composition and social aspects of an adult class group has an impact upon the student participant, offering both advantages and disadvantages. Many of Rogers' views link to Maslow's need for affiliation. This researcher's questionnaire survey data indicate that the non-credit art students in all five institutions rank low the importance of social interaction or peer affiliation as a motivation for class attendance. However, the interviews contradict and disclose that the Academy students do regard participation in a group as a very important reason for attending an art class.

HAA student interviews cite the advantages offered by the non-credit art class or studio environment: (a) The diversity of experiences among the students, especially in heterogeneous ability groups, offers exposure to new views and widens the range of creative expression; (b) the supportive group offers an environment where students' ideas can be tested and validated by both the instructor and his peers; and (c) the
class provides a meeting place for contact and communication with others
who share similar art interests and aspirations.

The HAA students and instructors cite in their interviews some
disadvantages of the non-credit studio art classes: (a) Beginning art
students are intimidated when confronted in a mixed ability class with
experienced art students; (b) new students entering a class composed of
a core group of returning students experience a feeling of isolation and
not belonging; and (c) experienced students feel "held back" and
deprived when the teacher devotes attention to entering beginning
students.

It can be assumed that students attending the non-credit art
courses at CCECS, Kaimuki and Temari—which have similar heterogeneous
class demographics—would express the same advantages and disadvantages
as the HAA sample group. The advantages cited for the heterogeneous art
ability group are assumed to be applicable to the homogeneous Kilauea
class.

The Instructor

The teacher as a motivating factor for students to enroll in a
class is higher among repeat students in a class than among new
students. Some of the interviewed sample admit they are initially
attracted to a class by the reputation of the instructor, as an artist
and as teacher. However, the questionnaire data show the majority of
the students in the five institutions did not rank the instructor as
their most important reason for choosing a class.

The influence of the instructor occurs after the student-teacher
relationship has been established in a class. The number of repeat art
students at the five institutions, a mean of 31%, attest to that influence.

The instructors at the five institutions vary in qualifications. The academic qualifications of the instructor appear to have little influence on the non-credit student. The CCECS instructors—all with MFA's or art school training—are ranked as the most important motivation for participation by only 27% of their students. By contrast, Kilauea's ceramic instructor, with no formal art training or qualifications, was considered a most important influence by 62% of his students.

Instructor traits the HAA sample adult students emphasize that encourage them to remain in a class and to continue pursuing learning art are: (a) instructors with outgoing and approachable personalities that connect on the level of a knowledgeable peer rather than a superior teacher over student position; (b) the instructor's willingness to share and communicate his knowledge of media skills and techniques; and (c) honest encouragement and critiques by the instructor that build the students' self-esteem yet advance their level of achievement.

The instructors' perceive themselves as effective if they can integrate the artist-instructor's aesthetic objectives and values with the adult students' pragmatic expectations.

The Institution

Facilities:

The operation of an art program has been historically dependent upon acquiring and retaining studio facilities. Art programs are dependent upon occupying studio space that is legally zoned for business. Commercial rental real estate in Honolulu is limited and
expensive. The options left to a provider of art instruction are to (a) lease space from an existing business zoned or non-profit organization, i.e., a gallery or a church; (b) be sponsored under the tax umbrella of a non-profit organization, i.e., YWCA or museum; or (c) be a program directly affiliated with a public institution, i.e., school or university. The programs, past and current, reviewed in this study fall into one of those categories. The success or demise of these Honolulu non-credit art programs, past and current, was often contingent upon available studio space at reasonable or no cost.

The three public subsidized programs offer their art classes in "shared" facilities. There is a lack of "ownership" or affiliation with the institution, for both instructors and students, when they must arrive and leave a space with "no trace" of having been there; when they cannot store their supplies or leave their unfinished pots and paintings.

The concept of place or homebase is the advantage that Temari and the Honolulu Academy of Arts offer their students, and this stimulates pride and loyalty to the institution. Expansion of any of the five surveyed programs, are limited to their physical space.

Financial Structure:

The five surveyed non-credit art programs declare themselves self-supporting. However, the public institutions conduct their classes in free or low-cost subsidized facilities, with the administrative staffs often paid from public funds.

The private, non-profit programs are also, in a sense, subsidized. The private, non-profit Honolulu Academy of Arts provides studio facilities and some full-time staff for the Academy Art Center adult
classes. Temari leases space at a "lower than commercial rate" on the property of a religious organization.

Fees and tuition charged for non-credit classes primarily support the teaching staff and operating cost, such as advertising and utilities. As a result, the institutions usually have a very low budget for advertising. The administrators of the surveyed programs feel that the cost of the courses are an important consideration in an adult's decision to participate. The student survey, however, shows that cost is usually the adult's least important influence on their choice of a class.

Advertising of Courses:

The responsibility of communicating the available non-credit studio art courses and stimulating interest in prospective students should be that of the offering institution. This study concludes that all of the five surveyed institutions attract a select population already predisposed toward the arts. The institutions use passive and very limited methods to announce their offerings.

All five institutions print a brochure of their scheduled classes. However, only Temari and the Academy, both private, non-profit organizations, mail their brochures to past and prospective students, routinely and upon request. The public sponsored programs do not mail their brochures, even upon request. The public institutions depend primarily on attracting students from a one-time-a-term newspaper advertisement or insert.

Houle (1985) states that the general messages, such as the printed brochures and newspaper advertisements sent out by the five institutions, are usually received by people who are already aware of
the offerings. This study concurs with Houle's (1985) assessment that the general messages are failing to reach a potential but unaware adult population.

The HAA students, in the interviews and on the questionnaires, confirm their dissatisfaction with the effectiveness of the Academy's advertising. The 180 HAA students indicate that 68% of them heard about the Art Center adult classes through friends or on their own initiative and only 19% from the printed brochure.

The student population at HAA consists of 42% returning students. The other institutions also have a high rate of returning students. If an institution depends on a select group and fails to expand to a larger clientele base the stability and expansion of their program is threatened.

Class content:

The medium to be taught is the most important reason students indicate for enrolling in a class. The majority of the courses offered by the five institutions were beginning level instruction in painting, drawing, Chinese brush painting, and ceramics. Some fiber classes and two print media classes were also available at the time of the survey, Spring 1989. Most of the beginning classes specified that they accepted adults with higher ability levels. Some classes (levels II, III, advanced) in Chinese brush painting, printmaking and painting specify students should have previous experience in the medium. The student determines his own level of expertise.

Louis Harris' (1981) poll of the arts in 1980, at that time showed the number of Americans engaging in photography more than doubled in a five year period, the highest increase in participation of any art
medium. The Honolulu providers of non-credit art instruction, past or current, have never emphasized photography. Only one photography class was offered in the five institutions and that one, at Kaimuki, did not include darkroom procedures.

Program Recommendations

The reputation of the five surveyed institutions in Hawaii has been established for many years in the public's perceptions as providers of non-credit art instruction. The most recent of the five programs, Temari, has been functioning over 10 years. The following recommendations acknowledge that the public will still look to these five institutions as providers of art instruction since perceptions are slow to change.

One of the limitations to the expansion of any art offerings by the five institutions is available and acceptable studio space. The emphasis in the following recommendations is how the five providers, by acting as coordinators, can extend their programs beyond their present facilities to stimulate interest in learning art to a broader segment of the uninvolved adults in the Honolulu community, in what this researcher calls "Artreach".

The Beginning Art Student

1. The 26-60 age range reflected in this survey was almost double the percentage of a similar age range represented in Hawaii's general population. Worthington (1985) predicts the future expansion in all areas of education in America will focus on adult education. The terms "the aging population" and the "greying of America" have almost become generic expressions. The longer life spans that people experience
expands the middle years beyond the old concepts regarding age and life styles. Thanks to better medical care and healthier life styles we don't get "old" as fast as our parents did. What does it signify for non-credit instruction in the arts?

This study found the majority of participants in the non-credit studio art classes are employed men and women in the mid-age range, 26-60, with some college education.

Based on the representative numbers of working adults who have managed their time to attend one of these art classes, it can be assumed that there are more interested employed individuals in this age range. The limitation of working hours, the effort "to drag yourself" out in the evenings to a class, the "hassle" of parking and lugging supplies from a parking lot are all deterrents to participation--cited by the interviewed working adults in this study--that discourage all but the most motivated. Without these restraints, it can be assumed that more working adults would explore an interest in art instruction.

Program Recommendations for Adults: 26-60 Years

Since a large segment of this age group are working people, programs that are more convenient for them should be arranged. Large companies, business associations, banks, schools, and hospitals that have multi-use meeting spaces could make that space available for a non-credit art class or at least for introductory demonstrations with "hands on" workshops. This would provide several advantages: (a) It would be easier for the instructor to come to the students rather than vice versa; (b) the location would be convenient for the employee-students and allow courses to meet earlier, immediately after work, and end earlier; and (c) the courses and instructors could be coordinated under
2. **People over 60 years of age and/or retired**, are participating overall in the non-credit art courses in greater proportion to their numbers than in Hawaii's general population. However, this study does not show a great number of participants in courses except (a) in the early afternoon ceramic class, (b) offering free instruction, (c) in a neighborhood close to their homes. This study's findings, regarding over 60 and or retired adults, indicate (a) the time and location of the offered course are important; (b) these older individuals have shorter term specific goals, like learning a hobby or making gifts; and (c) the greater participation was in a homogeneous age and ethnic setting.

**Program Recommendations for Adults: Over 60 Years**

If institutions seek to attract individuals over 60 years of age; (a) Classes should be offered in daytime hours at locations convenient to parking and bus stops; (b) the offerings should be utilitarian craft oriented; and (c) the offerings should be of interest to specific age, social or ethnic groups.

The suggestion again is to take the instructor to the students, with coordination and sponsorship by one of the five institutions. Retirement homes and senior citizen condominiums usually have an activity room where art and craft facilities and materials could be available for a course. Ethnic clubs, veteran organizations, church groups could be approached as a group and encouraged to form or join a class or workshop. Demonstrations with introductory "hands-on" workshops would create interest. For people who have never experienced
creative manipulation of art materials, the intimidation, the insecurity, the feeling of inadequacy is "real and scary!"
There is security and safety in numbers, especially with "one's own kind" (Maslow, 1970).

The senior citizen funds from the State's Executive Office on Aging, available to the DOE Adult Community Schools, the University of Hawaii CCECS, and the Community Colleges, could be used to fund the art instructors and even furnish introductory materials which would allow art instruction to be offered "free" by these State institutions to a wider range of senior citizens. Senior citizens presently taking advantage of these funds to pay their individual art class tuition are people who are already predisposed to the arts.

The information gathered in HAA interviews indicate the heterogenous ability groups, found in almost all of the non-credit adult art classes, offers the beginning students many advantages when they work beside the more experienced art students. The Student Questionnaire was intentionally administered by the researcher mid-way in the number of class meetings to survey the most motivated adults.

The beginning students remaining in these classes at the time of the survey, who expressed how much they "enjoyed" and "benefited" from the mixed class, were usually individuals secure in their ability to be creative based on some previous art experiences, or were individuals with their self-esteem intact. The interviewed instructors at CCECS, Kaimuki, and HAA remarked that they experience a decrease in student enrollment in the first few meetings. The survey showed over a 25%
reduction in student attendance by the time this mid-term survey was conducted.

The introductory classes/demonstrations/workshops given at outside "Artreach" locations, by creating an interest and overcoming initial inhibitions, would encourage adults to come to the institutions and participate in the regular non-credit studio art programs.

**The Experienced Non-credit Student-artist**

The student participants in the suggested out reach (Artreach) type of classes offered to working adults and senior citizens at on-site locations would be introductory type courses for beginners. The study discloses that within the surveyed courses, regardless of the advertised level of instruction, a wide span of ability levels and experiences were represented among the enrolled adults.

1. This study indicates many of the adults enrolled in the studio classes, especially at CCECS and HAA, have many years of art experiences and consider themselves proficient in an art medium. The expectations and motivations of these experienced student-artists are (a) to advance in skill and techniques; (b) to have a set place and time to work; and (c) to satisfy an inner need and desire to create.

2. This study defines the personality traits of the students in one advanced class, Honolulu Academy of Art Painting II, as self-actualizing individuals guided by Abraham Maslow's (1970,1971) criterion. The individuals in this advanced level class have reached an independent stage regarding the direction they are traveling in the long non-ending continuum of learning and creating in an art medium. The needs of these students differ from the beginning adult.
The Painting II students, (who this study asserts are representative of other adults with longevity of art experiences) are motivated to attend class to seek (a) the camaraderie of their peers sharing their same art interests and; (b) the critiques of an instructor familiar with their ability who can assist them in advancing beyond their present level of development.

Program Recommendations for the Student-artist

The adult student-artists have a need for a gathering place and a work space. These more proficient student-artists, no longer in need of instruction, can be offered services by the institutions. These services, for a fee, include:

1. Non-instructed open studio time in the facilities during designated days or periods of time when classes are not in session. In exclusive spaces such as the Academy Art Center and Temari this may be more feasible than in the shared spaces at the public institutions. However, a studio space on one of the State's campuses and at one of the City and County parks within a complex could be set aside for the exclusive use of non-credit art students on a user-fee arrangement. Volunteers could staff the facilities, at both the public and the non-profit institutions, in exchange for free use privileges.

2. A critique session by the instructors of the institutions could be available on a set schedule, once weekly or at longer intervals. A fee would be assessed for this critique which would pay for the instructor's time.

The Non-credit Art Instructors

When a person is working toward becoming a professional artist or earning a degree in fine art, his direction is one of introspection into
his own creative expression. This develops his ability as an artist. When that artist, however, accepts the role as a teacher, his persona must become extroverted to verbalize his knowledge to his students. Being a good artist, even with an MFA, does not necessarily qualify a person to make this transition. There was agreement among the administrators, instructors and students that good artists may not always become good teachers.

The present instructors teaching non-credit art courses, admit that they learned to teach their course "on the job", through trial and error. During this learning period the instructors, especially the ones trained only in art media, found students dropped out of their courses, or courses were cancelled for insufficient enrollment. Art instructors who had teaching certificates or experience, even in another field, or experience teaching art to children found a smoother transition to teaching adults.

Program Recommendations for Instructors

A teaching methods course could be offered for artists with or without a degree in art, who are interested in teaching adult classes. A logical place for such an offering would be a non-credit course at CCECS or the Academy. This course should be available as an option for future adult teachers not a requirement. Any effort to "standardize" the requirements for teaching adult art classes, should be avoided.

The appeal of non-credit teaching, as observed in this inquiry is the flexibility and control the instructors have over course content and teaching methods and the control and flexibility the administrators have in their judgement of instructors. The survival of the non-credit courses should stand, as they do now, on satisfying the expectations of
the adult clientele. The instructors should be provided help in recognizing and satisfying those expectations. In the five surveyed institutions it is the responsibility of the administrators to provide that guidance, if any. This is difficult for an administrator with no background in art.

Non-credit art instructors are presently teaching in isolation from one another, with little interaction among themselves (unless their courses meet at the same time in the same vicinity) to provide discussions of and solutions for common concerns. Workshops or scheduled sessions, including instructors from all five institutions, would provide a common meeting ground for them to communicate.

Many of the art instructors interviewed indicate the desire to retain their part-time status of teaching non-credit courses as a supplemental source of income. Others were struggling to support themselves waiting for a full-time position in art teaching. This researcher submits that institutions should have a few full-time salaried employees teaching adult non-credit art courses.

A full-time staff position would benefit both the institution and the instructor: (a) The institution with a full-time, non-credit art instructor would have a person to implement the programs suggested in this study; Artraceh for beginners, critique sessions for advanced students. and (b) It avails the instructor the job security and benefits needed to support self and/ or a family and allow them time to devote to teaching.
Recommendations for Further Investigation

1. The reasons adults initially register and pay for an art class and then the reasons they drop it after a short period of time need to be investigated either qualitatively or quantitatively. Since this domain was not a focus of this study, only unsupported assumptions regarding the "drop-out" non-credit adult art student have been inferred from information in this study.

2. An additional survey at all major Honolulu art institutions is imperative to verify or nullify the assumption revealed in this study: There is a lack of participation in the non-credit art classes by adults who were locally educated.

3. The influence early exposure to art instruction has on an adult's later participation in non-credit art instruction for personal development, implied in this study, needs to be further investigated. What are the implications of exposure to the arts in a child's home on influencing his lifelong interest and participation in the arts? We learn from our parents, our first and most influential teachers. If the home does not engender an interest in the arts, it would take a strong outside influence to generate that interest.

4. The culture of Hawaii is unique. Social factors in Hawaii's culture, beyond the scope of this study, may be the underlying causal base influencing the lack of participation by local adults in the arts. The influx of minorities as the work force of the agriculture industries of the Islands has resulted in stratified social and economic levels in the society. Studies comparing various cultures and their art interests is another area worthy of an in-depth inquiry.
5. Lack of participation in the visual arts, or any of the arts, may reflect the structure and philosophy of the Hawaii State school system. Hawaii has a high number of K-12 private schools. Historically many of the private schools were developed to educate the children of the Caucasian missionaries. Many of these private schools emphasize a college preparatory curriculum which usually includes mandatory participation in art. Historically the public schools of Hawaii educated the children of the "working class". The public schools have limited art credit requirements, art personnel, and art funding at any level. Do perceptions equating art with social class and educational expectations exist and influence the inclusion or exclusion of instruction in the arts as being important and integral to a child's education?

6. The more recent influx of wealthy and educated Mainland USA residents, and Asians, especially the Japanese, have become participants and supporters of the arts. Are the arts in Honolulu gaining more support from "outsiders" than from residents within the Honolulu community?

Summary of Recommendations

This study of non-credit adult studio art instruction in Honolulu, Hawaii, provides a broad informational database of value to the providers of adult art instruction in creating viable, responsive programming. Based on the study's findings this researcher recommends (a) taking art instruction out into the community to stimulate interest among uninvolved adults; (b) providing studio and gathering spaces for
the experienced student-artists; and (c) providing training seminars for
adult instructors.

The study also generates additional areas of concern that warrant
further investigation into specific areas that effect an adult's
participation in non-credit art instruction, such as (a) the early
exposure to art that prepares the foundation for that adult's interest
and participation in art; and (b) cultural perceptions that regard
expression thorough art as or as not a basic human need.

If interest in the arts remain unstimulated in our society, from
where will come the producers, and the performers of the arts -- and
just as important, from where will come the audience and the supporters
for the arts?
APPENDIX 1
CONSTRUCTION OF QUESTIONNAIRE

The survey questionnaires were developed through the following major steps:

1. Tentative areas of concern and inquiry were compiled by this researcher based on personal experience.
2. Areas of concern were extrapolated from literature on general adult education and compared with the researcher's list for similarities and additions.
3. The resulting preliminary list was discussed with other adult art instructors and revised.
4. Questions were formulated to elicit information in the various areas of inquiry which were determined from the literature, and personal experiences and concerns of the participants in adult art education.
5. The format of the questions were constructed guided by information from D. Brodie, et al (1986), A.N. Oppenheim (1966), and W.A. Belson (1982).
6. A sample questionnaire was reviewed by personnel in the University of Hawaii Computer Center who would be responsible for the data handling and analysis. They advised on the format of the questionnaire and on the coding procedures.
7. (a) The sample student form was pre-tested on 18 students in the researcher's Fall 1988 Painting II class at the Honolulu Academy of Arts. Students were instructed to write comments, make additions, and clarify language.
   (b) The sample instructor form was reviewed by two adult art instructors in two different institutions (Honolulu Academy of Arts and
University of Hawaii) for comments, additions, and clarification.

(c) The sample administrator form was reviewed by a University of Hawaii art faculty member and one adult program administrator for comments, additions, and clarification.

8. The revised questionnaires that resulted from the consolidation, and incorporation of the above feedback were then submitted to the five doctoral committee members for their comments on content and format.

9. Revisions were made based on additional comments. The final revised student questionnaire was re-administered to the same 18 students in the researcher's Fall 1988 Painting II class at the Honolulu Academy of Arts.

10. The final forms of the questionnaire were printed and administered in the five surveyed institutions (Appendices 2,3,4).
THIS QUESTIONNAIRE WAS COMPLETED BY

__________________________________________ TITLE

DATE_________________ PHONE____________________

WOULD YOU CONSENT TO A FOLLOW UP INTERVIEW IN WHICH YOU CAN EXPRESS YOUR VIEWS AND EXPAND ON ANY AREAS IN THIS QUESTIONNAIRE?

_____YES   _____NO

IF NO .. ---WOULD YOU PLEASE SUGGEST A PERSON IN YOUR ORGANIZATION THAT WOULD BE QUALIFIED AND WILLING TO DISCUSS YOUR ART PROGRAM?

THEIR NAME_____________________________________
THEIR PHONE___________________________________

IF YES ---I WILL CONTACT YOU FOR AN APPOINTMENT.

THANK YOU FOR YOUR COOPERATION AND TIME!!

MARIANNE H. AU

I CAN BE REACHED AT 734-8493 ( PLEASE LEAVE MESSAGE ON TAPE)
ADMINISTRATORS: This questionnaire is part of a survey being taken of non-credit art programs in Honolulu, Hawaii. The results will be used as part of a dissertation for a doctoral degree from the Department of Curriculum and Instruction, College of Education, University of Hawaii, Manoa campus. The doctoral student conducting the survey is Marianne H. Au. All of the information requested will be confidential. Any or all of the findings will be made available, upon request, to the participating institutions. However, the responses on this questionnaire will not be identified by a specific institution's name in the final report.

1. NAME OF ORGANIZATION

2. SPONSORED BY

3. IS THIS A NON-PROFIT ORGANIZATION? 1. YES 2. NO

4. IF NO, PLEASE DESCRIBE PROPRIETORSHIP

5. OUR FACILITIES/STUDIOS ARE PROVIDED BY ___ FREE? 1. YES 2. NO

6. OUR PROGRAM IS SELF-SUPPORTED BY FEES & TUITION 1. YES 2. NO

7. OUR ART PROGRAM IS TOTALLY SUPPORTED BY:
   1. CITY & COUNTY, HONOLULU
   2. STATE OF HAWAII
   3. PRIVATE GRANTS
   4. SPONSORING INSTITUTION
   5. OTHER

8. OUR ART PROGRAM IS PARTIALLY SUPPORTED BY:
   1. CITY & COUNTY, HONOLULU
   2. STATE OF HAWAII
   3. PRIVATE GRANTS
   4. SPONSORING INSTITUTION
   5. STATE FOUNDATION ON CULTURE & THE ARTS
   6. TUITION FROM STUDENTS
   7. OTHER

9. WE HAVE OFFERED NON-CREDIT ART INSTRUCTION FOR ADULTS SINCE THE YEAR 19

10. DO YOU OFFER ADULT CLASSES OTHER THAN ART? 1. YES 2. NO

11. DO YOU OFFER ART CLASSES FOR COLLEGE CREDIT? 1. YES 2. NO

250
PLEASE CHECK (X) **ALL** APPROPRIATE ITEMS

**ADVERTISEMENT**

12. WE ADVERTISE OUR CLASSES BY:
1. ____ PRINTED BROCHURES
2. ____ PAID NEWSPAPER ADS
   a. ____ MAILED ON REQUEST
   b. ____ MAILED UNREQUESTED
   c. ____ PICK UP AT INSTITUTION
   d. ____ PICK UP AT PUBLIC LOCATIONS
3. ____ PAID RADIO AND/OR TV AD
4. ____ PUBLIC SERVICE ANNOUNCEMENTS
5. ____ PHONE BOOK, YELLOW PAGES
6. ____ ART NEWSLETTER
7. ____ OTHER __________________

13. STUDENTS REGISTER FOR YOUR CLASSES:
1. ____ BY MAIL
2. ____ BY PHONE
3. ____ IN PERSON

**ENROLLMENT** - HONOLULU LOCATIONS ONLY (DO NOT INCLUDE OTHER CITIES ON OAHU SUCH AS AIEA, PEARL CITY, WINDWARD, NORTHSHORE OR LEEWARD COMMUNITIES,)

14. **TOTAL NUMBER OF STUDENTS REGISTERED FOR ALL ART & CRAFT CLASSES/WORKSHOPS FOR SPRING TERM (JAN.-JUNE) 1989.** ________________

15. **TOTAL NUMBER OF NON-CREDIT ART & CRAFTS CLASSES (4 OR MORE MEETINGS, MORE THAN 12 HOURS TOTAL)**
   1. **OFFERED SPRING TERM 1989** ________________
   2. **ACTUALLY HELD SPRING TERM 1989** ________________

16. **MINIMUM NUMBER OF STUDENTS NEEDED TO HOLD EACH OFFERED CLASS?** __________

17. **MAXIMUM NUMBER OF STUDENTS ALLOWED IN EACH CLASS?** __________

18. **TOTAL NUMBER OF NON-CREDIT ART & CRAFTS WORKSHOPS (1-3 MEETINGS, LESS THAN 12 HOURS TOTAL)**
   1. **OFFERED SPRING TERM 1989** ________________
   2. **ACTUALLY HELD SPRING TERM 1989** ________________

19. **MINIMUM NUMBER OF STUDENTS NEEDED TO HOLD EACH WORKSHOP?** __________

20. **MAXIMUM NUMBER OF STUDENTS ALLOWED IN EACH WORKSHOP?** __________

251
INSTRUCTORS

QUALIFICATIONS:

<table>
<thead>
<tr>
<th>REQUIRED</th>
<th>PREFERRED BUT NOT REQUIRED</th>
<th>NOT REQUIRED</th>
</tr>
</thead>
<tbody>
<tr>
<td>21. ART MAJOR WITH BA OR BFA DEGREE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. ART MAJOR WITH MA OR MFA DEGREE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. TEACHING CERTIFICATE (any level)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. PREVIOUS ART TEACHING EXPERIENCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. RECOGNITION AS AN EXHIBITING, PROFESSIONAL ARTIST</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PLEASE EXPLAIN HOW INSTRUCTORS APPLY TO TEACH AT YOUR INSTITUTION.

________________________________________________________________________

26. OUR ADULT EDUCATION ART INSTRUCTORS ARE HIRED,
   1. ___ AS INDEPENDENT CONTRACTORS
   2. ___ PART TIME EMPLOYEES
   3. ___ FULL TIME EMPLOYEES WITH OTHER DUTIES

27. OUR ADULT EDUCATION ART INSTRUCTORS ARE PAID,
   1. ___ A FLAT RATE PER TEACHING HOUR
   2. ___ A PERCENTAGE OF THE TUITION BASED ON STUDENT COUNT
   3. ___ A FLAT RATE PER CLASS OR WORKSHOP
   4. ___ UNPAID VOLUNTEERS
   5. ___ OTHER ________________________________

28. OUR ADULT EDUCATION ART INSTRUCTORS' SALARIES,
   1. ___ ARE DETERMINED BY THEIR QUALIFICATIONS AND/OR EXPERIENCE
   2. ___ ARE STANDARD FOR ALL INSTRUCTORS AND CLASSES
   3. ___ ARE DETERMINED BY THE TUITION CHARGED FOR THEIR CLASS
   4. ___ ARE NEGOTIATED ON AN INDIVIDUAL BASIS
   5. ___ OTHER ________________________________

TUITION

29. HOW IMPORTANT DO YOU FEEL THE COST OF A CLASS/WORKSHOP (E.G., TUITION/Fees AND MATERIALS) IS TO MOST OF YOUR STUDENTS?
   1. ___ MOST IMPORTANT
   2. ___ VERY IMPORTANT
   3. ___ SOMEWHAT IMPORTANT
   4. ___ LESS IMPORTANT
   5. ___ NOT IMPORTANT
30. DO YOU FEEL THE TUITION CHARGED FOR CLASSES/WORKSHOPS AT THIS INSTITUTION ARE:

1. ___ HIGHER THAN OTHER SIMILAR CLASSES OFFERED IN THE COMMUNITY

2. ___ LOWER THAN SIMILAR CLASSES OFFERED IN THE COMMUNITY

3. ___ ABOUT THE SAME AS SIMILAR CLASSES OFFERED IN THE COMMUNITY

4. ___ I DON'T KNOW HOW THE TUITION COMPARES

31. SINCE JAN. 1987 THE TUITION FOR OUR ADULT ART & CRAFT COURSES

1. ___ HAS REMAINED UNCHANGED FOR ALL ART & CRAFT COURSES

2. ___ HAS INCREASED FOR ALL ART & CRAFT COURSES

3. ___ HAS INCREASED FOR SOME, BUT NOT ALL ART & CRAFT COURSES

4. ___ HAS DECREASED FOR SOME ___ ALL ___ COURSES

32. SINCE JAN. 1987 THE SALARY FOR OUR INSTRUCTORS IN ART & CRAFT COURSES

1. ___ HAS REMAINED UNCHANGED FOR ALL OF THE INSTRUCTORS

2. ___ HAS INCREASED FOR ALL OF THE INSTRUCTORS

3. ___ HAS INCREASED FOR SOME INSTRUCTORS, BUT NOT ALL OF THE INSTRUCTORS

4. ___ HAS DECREASED FOR SOME ___ ALL ___ INSTRUCTORS

33. THE TUITION CHARGED FOR EACH CLASS IS DETERMINED

1. ___ BY THE INSTITUTION

2. ___ BY THE INDIVIDUAL INSTRUCTOR

3. ___ JOINTLY BY BOTH

34. TUITION ADJUSTMENTS ARE MADE FOR STUDENTS WHO ARE: (CHECK ALL THAT APPLY)

1. ___ SENIOR CITIZENS

2. ___ MEMBERS OF YOUR ORGANIZATION

3. ___ RECEIVING COLLEGE CREDIT

4. ___ ON SPECIAL SCHOLARSHIPS

5. ___ INSTRUCTORS OR EMPLOYEES IN YOUR ORGANIZATION

6. ___ OTHER ______________
35. PLEASE CHECK (X) THE ONE MOST IMPORTANT REASON YOU FEEL STUDENTS ENROLL IN A PARTICULAR CLASS/WORKSHOP.

1. THE INSTRUCTOR (e.g., reputation, qualifications, personality)
2. THE INSTITUTION (e.g., location, reputation, facilities)
3. THE COURSE CONTENT (e.g., the art medium, level of instruction)
4. THE SCHEDULE (e.g., day, time, number of meetings)
5. THE COST (e.g., fees, tuition, materials and supplies)

36. PLEASE CHECK (X) THE ONE LEAST IMPORTANT REASON YOU FEEL STUDENTS ENROLL IN A PARTICULAR CLASS/WORKSHOP.

1. THE INSTRUCTOR (e.g., reputation, qualifications, personality)
2. THE INSTITUTION (e.g., location, reputation, facilities)
3. THE COURSE CONTENT (e.g., the art medium, level of instruction)
4. THE SCHEDULE (e.g., day, time, number of meetings)
5. THE COST (e.g., fees, tuition, materials and supplies)

EVALUATION

37. DO STUDENTS DO A WRITTEN EVALUATION OF THEIR CLASS AND/OR INSTRUCTOR?
1. YES 2. NO

38. DOES AN ADMINISTRATOR OBSERVE ANY OF THE CLASSES WHILE THEY ARE IN SESSION?
1. YES 2. NO

39. DOES AN ADMINISTRATOR DO A WRITTEN EVALUATION OF THE INSTRUCTOR?
1. YES 2. NO

THANK YOU AGAIN FOR YOUR COOPERATION AND TIME !
APPENDIX 3 - INSTRUCTOR QUESTIONNAIRE

PLEASE COMPLETE IF YOU WOULD CONSENT TO A PERSONAL INTERVIEW WHERE YOU CAN EXPRESS YOUR VIEWS OR EXPAND ON ANY OF THE AREAS IN THIS QUESTIONNAIRE.

INTERVIEW BY PHONE?

____ YES
____ NO

INTERVIEW IN PERSON?

____ YES
____ NO

IF YES--MARIANNE AU WILL PHONE YOU FOR AN APPOINTMENT

PHONE NUMBER ________________________
MOST CONVENIENT DAY ___________________
AND TIME TO CALL _______________________

YOUR NAME __________________________________________

ADDRESS _________________________________________
CLASS/WORKSHOP _______________________________
INSTITUTION _______________________________________

THANK YOU FOR YOUR COOPERATION AND TIME !!

MARIANNE H. AU

IF YOU WISH TO CONTACT ME, PLEASE CALL 734-8493 (LEAVE MESSAGE ON TAPE)
INSTRUCTORS: THIS QUESTIONNAIRE IS PART OF A SURVEY OF NON-CREDIT ADULT ART PROGRAMS IN HONOLULU, HAWAII. THE RESULTS WILL BE USED AS PART OF A DISSERTATION FOR A DOCTORAL DEGREE FROM THE DEPARTMENT OF CURRICULUM AND INSTRUCTION, COLLEGE OF EDUCATION, UNIVERSITY OF HAWAII, MANOA CAMPUS. THE ART EDUCATION DOCTORAL STUDENT CONDUCTING THE SURVEY IS MARIANNE H. AU. ALL OF THE INFORMATION REQUESTED WILL BE CONFIDENTIAL AND WILL NOT BE REPORTED BY THE INDIVIDUAL TEACHER'S NAME. THE FINDINGS REPORTED IN PERCENTAGES AND NUMBERS WILL BE MADE AVAILABLE TO THE PARTICIPATING AGENCIES. THEY MAY FIND THE INFORMATION USEFUL IN THEIR FUTURE PLANNING OF ART PROGRAMS. THANK YOU FOR YOUR TIME AND COOPERATION!

1. NAME OF INSTITUTION___________________________________________
   LEVEL OF INSTRUCTION______________________________________

2. CLASS/WORKSHOP TITLE______________________________________

3. DATES OF CLASS: BEG.___________ END_________ DAY of week________

4. THIS MEETING IS NUMBER ____ OF A TOTAL OF ______ SCHEDULED MEETINGS

5. TIME OF CLASS: FROM_______ TO _______ AM. _____PM____

ENROLLMENT

6. TOTAL NUMBER OF STUDENTS ENROLLED IN THIS COURSE? ______

7. MINIMUM NUMBER OF STUDENTS NEEDED TO HOLD THIS COURSE? _____

8. MAXIMUM NUMBER OF STUDENTS ALLOWED IN THIS COURSE? ______

9. THESE MINIMUM AND MAXIMUM LIMITS ARE SET BY:
   1. ___ THE ADMINISTRATION
   2. ___ THE INSTRUCTOR
   3. ___ COOPERATIVELY BETWEEN BOTH
   4. ___ NO LIMITS ARE SET

10. WHEN WERE YOU NOTIFIED IF YOU HAD ENOUGH STUDENTS TO HOLD THIS CLASS/WORKSHOP:
   1. ___ SEVEN DAYS OR MORE BEFORE THE FIRST MEETING.
   2. ___ SIX DAYS OR LESS BEFORE THE FIRST MEETING.
   3. ___ THE DAY AND/OR TIME OF THE FIRST MEETING.
11. THIS COURSE IS ADVERTISED BY A PRINTED BROCHURE.
   1. ____ YES
   2. ____ NO

12. IF YES: PLEASE CHECK THE FOLLOWING INFORMATION PRESENTLY INCLUDED IN THE
     DESCRIPTION OF THIS COURSE:

   1. ____ THE INSTRUCTOR'S NAME
   2. ____ QUALIFICATIONS OF INSTRUCTOR (e.g. degrees, experience, employment)
   3. ____ A DESCRIPTION OF THE LEVEL OF INSTRUCTION (e.g. beg./ advanced)
   4. ____ A DESCRIPTION OF THE CONTENTS/MEDIA TO BE COVERED
   5. ____ NONE OF THE ABOVE

13. CHECK WHICH OF THE FOLLOWING YOU FEEL SHOULD BE INCLUDED IN THE BROCHURE
     COURSE DESCRIPTION:

   1. ____ THE INSTRUCTOR'S NAME
   2. ____ QUALIFICATIONS OF INSTRUCTOR (e.g. degrees, experience, employment)
   3. ____ A DESCRIPTION OF THE LEVEL OF INSTRUCTION (e.g. beg./ advanced)
   4. ____ A DESCRIPTION OF THE CONTENTS/MEDIA TO BE COVERED
   5. ____ NONE OF THE ABOVE

14. THE COURSE TITLE AND/OR DESCRIPTION LISTED IN THE LAST BROCHURE WAS
     DETERMINED BY:

   1. ____ THE ADMINISTRATION
   2. ____ THE INSTRUCTOR
   3. ____ JOINTLY BY BOTH

TUITION AND FEES

15. THE TUITION FOR THIS COURSE WAS DETERMINED BY:

   1. ____ THE ADMINISTRATION
   2. ____ THE INSTRUCTOR
   3. ____ JOINTLY BY BOTH

16. THE EXTRA FEES (e.g. materials, models, equipment) ARE DETERMINED BY:

   1. ____ THE ADMINISTRATION
   2. ____ THE INSTRUCTOR
   3. ____ JOINTLY BY BOTH
17. DO YOU FEEL THE TUITION CHARGED FOR YOUR COURSE IS

1. _____ HIGHER THAN OTHER SIMILAR COURSES OFFERED IN THE COMMUNITY
2. _____ LOWER THAN SIMILAR COURSES OFFERED IN THE COMMUNITY
3. _____ ABOUT THE SAME AS SIMILAR COURSES OFFERED IN THE COMMUNITY
4. _____ I DON'T KNOW HOW THE TUITION COMPARES

INSTRUCTOR DATA (CHECK ALL THE RESPONSES THAT APPLY TO YOU)

18. IS TEACHING THIS ADULT NON CREDIT ART COURSE

1. _____ YOUR ONLY EMPLOYMENT
2. _____ ONE OF SEVERAL PART TIME JOBS
3. _____ IN ADDITION TO A FULL TIME JOB

19. DO YOU TEACH OR DID YOU OFFER

1. _____ ADDITIONAL ADULT NON CREDIT ART COURSES AT THIS INSTITUTION
2. _____ ADDITIONAL ADULT NON CREDIT ART COURSES AT ANOTHER INSTITUTION
3. _____ ART CLASSES FOR CREDIT AT A COLLEGE OR UNIVERSITY
4. _____ ART TO CHILDREN (ANY AGE)
5. _____ NONE OF THE ABOVE

20. IF TEACHING ART IS NOT YOUR PRIMARY EMPLOYMENT/PROFESSION, WHAT IS?

21. WHAT ARE YOUR FEELINGS ABOUT TEACHING THIS COURSE?

1. _____ IT 'S TEMPORARY UNTIL YOU FIND A FULL TIME JOB
2. _____ IT IS SOMETHING YOU INTEND TO CONTINUE INDEFINITELY
3. _____ YOU DON'T INTEND TO TEACH AGAIN AFTER THIS CLASS
4. _____ IT SUPPLIMENTS YOUR INCOME
5. _____ IT FITS INTO YOUR SCHEDULE
6. _____ OTHER ___________________________
22. PLEASE CHECK (X) ANY OF THE FOLLOWING QUALIFICATIONS THAT APPLY TO YOU:

1. ART MAJOR WITH A BA OR BFA DEGREE
2. ART MAJOR WITH A MA OR MFA DEGREE
3. A TEACHING CREDENTIAL (ANY GRADE OR LEVEL)
4. PREVIOUS ART TEACHING EXPERIENCE WITH CHILDREN
5. PREVIOUS COLLEGE OR ADULT ART TEACHING EXPERIENCE
6. NON-ART MAJOR WITH A COLLEGE DEGREE
7. NO COLLEGE DEGREE
8. PROFESSIONAL ART SCHOOL GRADUATE
9. AN EXHIBITING, PROFESSIONAL ARTIST
10. OTHER

23. PLEASE (X) ALL THE PLACES YOU HAVE EXHIBITED ANY OF YOUR ART WORK:

1. JURIED LOCAL SHOWS
2. JURIED NATIONAL SHOWS
3. PRIVATE GALLERIES
4. OPEN EXHIBIT(S) (NON-JURIED)
5. STUDENT EXHIBITS
6. OTHER
7. I HAVE NEVER EXHIBITED

24. HOW LONG HAVE YOU BEEN TEACHING NON-CREDIT ADULT ART COURSES?

1. ONE YEAR OR LESS
2. 1-3 YEARS
3. 4-6 YEARS
4. MORE THAN 6 YEARS

25. HOW MANY OF THOSE YEARS HAVE YOU TAUGHT AT THIS INSTITUTION?

1. ONE YEAR OR LESS
2. 1-3 YEARS
3. 4-6 YEARS
4. MORE THAN 6 YEARS

26. WERE YOU HIRED TO TEACH THIS COURSE AS

1. AN INDEPENDENT CONTRACTOR
2. A PART TIME EMPLOYEE
3. A FULL TIME EMPLOYEE WITH OTHER DUTIES

27. AS AN INSTRUCTOR ARE YOU PRESENTLY PAID

1. A FLAT RATE PER TEACHING HOUR
2. A PERCENTAGE OF THE TUITION BASED ON STUDENT COUNT
3. A FLAT RATE PER CLASS OR WORKSHOP
4. AN UNPAID VOLUNTEER
5. OTHER
28. IF YOU HAD A CHOICE ON THE METHOD OF PAY, WHAT PREFERENCE WOULD YOU HAVE?
1. ___ A FLAT RATE PER TEACHING HOUR
2. ___ A PERCENTAGE OF THE TUITION BASED ON STUDENT COUNT
3. ___ A FLAT RATE PER CLASS OR WORKSHOP
4. ___ OTHER

29. YOUR PAY FOR TEACHING THIS COURSE HAS NOT BEEN INCREASED
1. ___ SINCE JAN 1988
2. ___ SINCE JAN 1987
3. ___ NO INCREASE SINCE
4. ___ DOES NOT APPLY

30. WITH WHAT ASSUMPTION(S) DO YOU TEACH THIS CLASS OF ADULT STUDENTS
1. ___ MOST OF THEM HAVE HAD NO PREVIOUS ART TRAINING OR EXPERIENCE
2. ___ MOST OF THEM HAVE HAD SOME GENERAL INTRODUCTION TO ART
3. ___ MOST OF THEM HAVE HAD A BROAD BACKGROUND IN ART
4. ___ THIS IS A VERY BASIC, BEGINNING CLASS IN THIS MEDIUM
5. ___ MOST OF THEM KNOW THE BASICS OF THIS MEDIUM
6. ___ MOST OF THEM ARE CREATIVE AND ORIGINAL
7. ___ MOST OF THEM ARE PROFICIENT IN HANDLING THIS MEDIUM
8. ___ THE STUDENTS REPRESENT A WIDE RANGE OF ABILITIES AND TRAINING

31. NUMBER OF MALE STUDENTS THAT ARE ENROLLED IN THIS CLASS _______

32. NUMBER OF FEMALE STUDENTS THAT ARE ENROLLED IN THIS CLASS _______

INSTRUCTOR PERSONAL DATA

33. YOUR AGE:
1. ___ 20-39 YEARS
2. ___ 40-55 YEARS
3. ___ OVER 55

34. SEX:
1. ___ MALE
2. ___ FEMALE

35. YEARLY GROSS FAMILY INCOME:
1. ___ LESS THAN $14,999
2. ___ $15,000-29,999
3. ___ $30,000-49,999
4. ___ OVER $50,000

36. MARITAL STATUS:
1. ___ SINGLE
2. ___ MARRIED
3. ___ DIVORCED OR WIDOWED
APPENDIX 4- STUDENT QUESTIONNAIRE

PLEASE COMPLETE IF YOU WOULD CONSENT TO A PERSONAL INTERVIEW WHERE YOU CAN EXPRESS YOUR VIEWS OR EXPAND ON ANY OF THE AREAS IN THIS QUESTIONNAIRE.

INTERVIEW BY PHONE?

____ YES
____ NO

INTERVIEW IN PERSON?

____ YES
____ NO

IF YES--MARIANNE AU WILL PHONE YOU FOR AN APPOINTMENT

PHONE NUMBER________________________
MOST CONVENIENT DAY____________________
AND TIME TO CALL______________________

YOUR NAME________________________________

ADDRESS________________________________

CLASS/WORKSHOP________________________

INSTITUTION________________________________

THANK YOU FOR YOUR COOPERATION AND TIME!!

MARIANNE H. AU

IF YOU WISH TO CONTACT ME, PLEASE CALL 734-8493 (LEAVE MESSAGE ON TAPE)
STUDENTS: THIS QUESTIONNAIRE IS PART OF A SURVEY OF ADULT STUDENTS ENROLLED IN NON-CREDIT ART PROGRAMS IN HONOLULU, HAWAII. THE RESULTS WILL BE USED AS PART OF A DISSERTATION FOR A DOCTORAL DEGREE FROM THE DEPARTMENT OF CURRICULUM AND INSTRUCTION, COLLEGE OF EDUCATION, UNIVERSITY OF HAWAII, MANOA CAMPUS. THE ART EDUCATION DOCTORAL STUDENT CONDUCTING THE SURVEY IS MARIANNE H. AU. ALL OF THE INFORMATION REQUESTED WILL BE CONFIDENTIAL AND CAN NOT BE TRACED BACK TO THE INDIVIDUAL STUDENT. HOWEVER, THE FINDINGS WILL BE MADE AVAILABLE TO THE AGENCIES WHICH MAY FIND THE INFORMATION USEFUL IN FUTURE PLANNING OF CLASSES. THANK YOU FOR YOUR TIME AND COOPERATION.

1. NAME OF INSTITUTION/AGENCY _________________________________

2. CLASS/WORKSHOP TITLE _______________________________ INSTRUCTION ______

3. INSTRUCTOR _______________________________ 4. TOTAL FEES/TUITION ______

5. THIS MEETING IS NUMBER ______ OF A TOTAL OF ______ SCHEDULED MEETINGS

6. TIME OF CLASS, FROM ______ TO ______ (AM__) (PM__) __________________________

PLEASE (X) CHECK ANY OF THE APPROPRIATE RESPONSE(S) OF THE FOLLOWING:

7. I HEARD ABOUT THIS CLASS...
   1. ___ ON A RADIO OR TELEVISION ANNOUNCEMENT
   2. ___ IN A NEWSPAPER ADVERTISEMENT
   3. ___ IN A NEWSPAPER FEATURE ARTICLE
   4. ___ BY PHONING OR VISITING THE INSTITUTION ON MY OWN
   5. ___ FROM A FRIEND(S) WHO HAD THE CLASS
   6. ___ WORD-OF-MOUTH (NOT SURE WHERE OR WHO)
   7. ___ PRINTED BROCHURE OR SCHEDULE
   8. ___ ART NEWSLETTER
   9. ___ OTHER ____________________
   10. ___ I AM A RETURNING STUDENT TO THIS CLASS

262
8. IF YOU RECEIVED A PRINTED BROCHURE OR SCHEDULE BEFORE REGISTERING FOR THE CLASS/WORKSHOP, INDICATE WHERE AND/OR HOW ....

1. __BY MAIL - UNREQUESTED
2. __BY MAIL UPON REQUEST
3. __PICKED UP AT LOCATION/OFFICE OF THIS INSTITUTION
4. __PICKED UP AT A PUBLIC LOCATION OTHER THAN THIS INSTITUTION
5. __FRIEND GAVE IT TO ME
6. __I DID NOT SEE A SCHEDULE OR BROCHURE BEFORE REGISTERING

9. DID YOU FEEL THAT SPECIFIC INFORMATION ON THE CLASS WAS EASY TO OBTAIN?
   1. __YES
   2. __NO

10. HOW DID YOU ENROLL/REGISTER FOR THE CLASS?
    1. __BY MAIL
    2. __BY PHONE
    3. __IN PERSON

11. DID YOU FEEL IT WAS EASY AND CONVENIENT TO ENROLL/REGISTER FOR THE CLASS?
    1. __YES
    2. __NO

12. HOW WOULD YOU PREFER TO ENROLL/REGISTER FOR A CLASS?
    1. __BY MAIL
    2. __BY PHONE
    3. __IN PERSON

13. HAVE YOU ATTENDED ART CLASSES AT THIS INSTITUTION PRIOR TO THIS CLASS?
    1. __YES
    2. __NO

14. IF THIS INSTITUTION OFFERS CLASSES OTHER THAN ART CLASSES, HAVE YOU ATTENDED OTHER SUBJECT AREA CLASSES AT THIS INSTITUTION?
    1. __YES, CLASS SUBJECT ___________________________
    2. __NO
    3. __THIS INSTITUTION OFFERS ART CLASSES ONLY
ALL OF THE FOLLOWING INFORMATION IS CONFIDENTIAL. IT WILL BE REPORTED AS PERCENTAGES ONLY TO REPRESENT THE PERSONAL CHARACTERISTICS OF THE STUDENTS. PLEASE (X) CHECK THE APPROPRIATE SPACES.

15. **AGE**
   1. _______ 18-25
   2. _______ 26-40
   3. _______ 41-60
   4. _______ OVER 60

16. **SEX**
   1. ____ MALE
   2. ____ FEMALE

17. **MARITAL STATUS**
   1. _____ SINGLE
   2. _____ MARRIED
   3. _____ DIVORCED
   4. _____ WIDOWED

18. **DO YOU HAVE CHILDREN under 5 years old LIVING WITH YOU? ; 6-18 years old?**
   1. ____ YES
   2. ____ NO
   3. ____ YES
   4. ____ NO

19. **RACE/ETHNIC ORIGIN**
   1. ____ CAUCASIAN
   2. ____ JAPANESE
   3. ____ CHINESE
   4. ____ KOREAN
   5. ____ FILIPINO
   6. ____ BLACK / MIX
   7. ____ ORIENTAL / MIX
   8. ____ HAWAIIAN / MIX
   9. ____ OTHER

20. **NATIONALITY / CITIZENSHIP**
   1. ____ AMERICAN / USA
   2. ____ ASIAN
   3. ____ OTHER

21. **PRESENT EMPLOYMENT STATUS OF SELF**
   1. ____ FULL TIME
   2. ____ PART TIME
   3. ____ RETIRED
   4. ____ ACTIVE MILITARY
   5. ____ SELF EMPLOYED
   6. ____ NOT EMPLOYED OUTSIDE OF HOME

22. **YEARLY GROSS FAMILY INCOME**
   1. _____ LESS THAN $14,999
   2. _____ $15,000 - $29,999
   3. _____ $30,000 - $49,999
   4. _____ MORE THAN $50,000

23. **HIGHEST LEVEL OF EDUCATION**
   1. _____ LESS THAN HIGH SCHOOL
   2. _____ HIGH SCHOOL GRADUATE
   3. _____ 1-3 YEARS OF COLLEGE
   4. _____ 4 YEAR COLLEGE DEGREE
   5. _____ MORE THAN 4 YEARS OF COLLEGE

24. **NUMBER OF COLLEGE CREDITS IN ART**
   1. _____ NONE
   2. _____ 6 CREDIT HRS OR LESS.
   3. _____ MORE THAN 6 CREDIT HRS.
ART INTERESTS OF ADULT STUDENTS

(Please (X) check the answers that apply to you)

25. How old were you when you first became interested in taking art instruction?
   1. __ UNDER 18 YRS OF AGE
   2. __ 18-25 YRS
   3. __ 26-40 YRS
   4. __ 41-60 YRS
   5. __ OVER 60 YRS

26. As an adult (over 18) where did you have your first art instruction or experience?
   1. __ COLLEGE (CREDIT GRADED)
   2. __ ART WORKSHOP (1-3 MEETINGS, LESS THAN 12 HOURS)
   3. __ NON-CREDIT CLASS (4 OR MORE MEETINGS, MORE THAN 12 HOURS)
   4. __ THE CLASS/WORKSHOP I AM NOW TAKING.

27. How many years would you say you have been actively working (on your own or in a group) in some form of the visual arts.
   1. __ LESS THAN ONE YEAR
   2. __ 1-3 YEARS
   3. __ 4-6 YEARS
   4. __ 7-10 YEARS
   5. __ MORE THAN 10 YEARS

28. Do you perceive yourself as a beginning art student? As proficient in a particular medium?
   1. __ YES
   2. __ NO
   3. __ NO
   4. __ NO

29. Please explain your response to #28.

30. Do you feel there are non credit art classes available in the community that meet your level of achievement and interests?
   1. __ YES
   2. __ NO

31. Would you take a college art class for credit?
   1. __ YES
   2. __ NO

32. Would you like to obtain a college degree in art?
   1. __ YES
   2. __ NO

33. Please explain your answers to #31, 32, and/or 33.
34. PLEASE CHECK (X) THE **ONE MOST IMPORTANT REASON** FOR SELECTING THIS PARTICULAR CLASSWORKSHOP:

1. _____ THE INSTRUCTOR (e.g., REPUTATION, QUALIFICATIONS, PERSONALITY)
2. _____ THE INSTITUTION (e.g., LOCATION, REPUTATION, FACILITIES)
3. _____ THE CLASS CONTENT (e.g., THE ART MEDIUM, LEVEL OF INSTRUCTION)
4. _____ THE SCHEDULE (e.g., DAY, TIME, NUMBER OF MEETINGS)
5. _____ THE COST (e.g., FEES, TUITION, MATERIALS AND SUPPLIES)

35. PLEASE CHECK (X) THE **ONE LEAST IMPORTANT REASON** FOR SELECTING THIS PARTICULAR CLASSWORKSHOP:

1. _____ THE INSTRUCTOR
2. _____ THE INSTITUTION
3. _____ THE CLASS CONTENT
4. _____ THE SCHEDULE
5. _____ THE COST

36. PLEASE CHECK (X) WHERE YOU HAVE EXHIBITED ANY OF YOUR WORK:

1. _____ JURIED LOCAL SHOWS
2. _____ JURIED NATIONAL SHOWS
3. _____ PRIVATE GALLERY
4. _____ OPEN EXHIBIT (NON-JURIED)
5. _____ STUDENT EXHIBITION
6. _____ OTHER ________________
7. _____ I HAVE NEVER EXHIBITED

37. ARE YOU A MEMBER OF ANY ART ORGANIZATIONS OR ASSOCIATIONS?

1. _____ YES
2. _____ NO

38. NAME OF ORGANIZATION (S) OR ASSOCIATION(S) _____________________________
PERSONAL MOTIVATIONS AND EXPECTATIONS

PLEASE RATE EACH OF THE FOLLOWING REASONS OR EXPECTATIONS ACCORDING TO THEIR IMPORTANCE FOR YOU IN ENROLLING IN THIS CLASS:

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TO INCREASE MY APPRECIATION OF ART</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. TO HAVE A PLACE AND TIME TO WORK</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. TO GET OUT OF THE HOUSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. TO MEET NEW PEOPLE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. TO IMPROVE MY ART SKILLS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. TO SOCIALIZE WITH FRIENDS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. TO HAVE PEERS CRITIQUE MY WORK</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. TO BECOME A PROFESSIONAL ARTIST</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. TO HAVE A TEACHER CRITIQUE MY ART</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. TO SATISFY A DESIRE TO CREATE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. TO LEARN A NEW HOBBY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. TO WORK WITH THIS INSTRUCTOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. TO LEARN SPECIFIC TECHNIQUES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. TO CREATE WORK TO SELL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. TO CREATE GIFTS FOR FRIENDS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. TO JUST RELAX AND UNWIND</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. TO MAKE ART WORK FOR MY USE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. TO DISCOVER IF I HAVE TALENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. TO LEARN TO BE ORIGINAL/CREATIVE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. TO BE INSPIRED BY TEACHER AND GROUP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. OTHER</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 5

STUDENT SURVEY DATA TABLES

Questionnaire Responses

The Student Questionnaire (SQ) format consists of 39 items: Dichotomous, multi-choice, open-ended, fill-in, and ranking order questions. The SQ form is seven pages in length. All students returning the questionnaires did not answer all of the items and in some cases entire pages. In reporting the results, the no response (NR) number is indicated by item.

The items on the Student Questionnaire are directed toward the three domains of inquiry in this study regarding student participation: (a) Demographic descriptives and art experiences; (b) internal motivation and expectations; and (c) external motivators or influences. A summary of the student responses to the items on the questionnaire are presented under these three categories.

The survey data are reported on tables, using whole numbers and or/ percentages, and presented by institutions in the following order: (a) University of Hawaii College of Continuing Education and Community Service (CCECS); (b) Department of Education, Kaimuki Community School for Adults (Kaimuki); (c) City and County Parks and Recreation, Kilauea Recreation Center (Kilauea); (d) Temari Center for Asian and Pacific Arts (Temari); and (e) Honolulu Academy of Arts, Art Center (HAA or Academy).
University of Hawaii  
College of Continuing Education and Community Service  

Table A.1  

University of Hawaii CCECS: Summary of Student Surveys  

Questionnaires were self-administered to the adults present on the date of the researcher's visit to six classes between the 3rd and 5th week of a 6-10 weekly Spring Session, which began January 30, 1989. All classes were offered in the evening with various starting times and length of classes, note exception.(**)

<table>
<thead>
<tr>
<th>class</th>
<th>instructor</th>
<th>enrolled</th>
<th>present</th>
<th>responded</th>
<th>date</th>
</tr>
</thead>
<tbody>
<tr>
<td>OIL/ACRYLIC</td>
<td>SUNABE</td>
<td>24</td>
<td>9</td>
<td>8</td>
<td>2/22</td>
</tr>
<tr>
<td>DRAWING</td>
<td>TOKUNAGA</td>
<td>25</td>
<td>20</td>
<td>20</td>
<td>2/23</td>
</tr>
<tr>
<td>WATERCOLOR</td>
<td>WOOLLARD</td>
<td>36</td>
<td>19</td>
<td>12*</td>
<td>2/23</td>
</tr>
<tr>
<td>LIFE DRAWING</td>
<td>GOODMAN</td>
<td>20</td>
<td>13</td>
<td>9</td>
<td>2/22</td>
</tr>
<tr>
<td>BRONZE CAST</td>
<td>BROWNE</td>
<td>15</td>
<td>13</td>
<td>11</td>
<td>4/11</td>
</tr>
<tr>
<td><strong>Saturday class (9am-12 noon):</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHINESE BRUSH II</td>
<td>CHAR</td>
<td>24</td>
<td>20</td>
<td>17</td>
<td>2/25</td>
</tr>
</tbody>
</table>

Total in whole numbers 144 94 77

* Instructor did not want time taken from class. Questionnaires were sent home and returned in the following week's class.

Enrolled students present at time of survey: 65%
Response rate from students present at time of survey: 82%
# Table A.2

**University of Hawaii CCECS: Student Demographics**

Total students responding to survey in six classes: 77
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Age</th>
<th>Sex</th>
<th>Marital status</th>
<th>Children at home</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-25</td>
<td>05 MALE</td>
<td>43 SINGLE</td>
<td>31 UNDER 5 06</td>
</tr>
<tr>
<td>26-40</td>
<td>38 FEMALE</td>
<td>57 MARRIED</td>
<td>52 6-18 yrs. 12</td>
</tr>
<tr>
<td>41-60</td>
<td>30</td>
<td>DIVORCED 10</td>
<td></td>
</tr>
<tr>
<td>OVER 60</td>
<td>27</td>
<td>WIDOWED 05</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>NR 01</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Race/ethnic origin</th>
<th>Citizenship</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAUCASIAN 48</td>
<td>FILIPINO 0</td>
</tr>
<tr>
<td>JAPANESE 18</td>
<td>BLACK /MIX 01 ASIAN 04</td>
</tr>
<tr>
<td>CHINESE 26</td>
<td>ORIENTAL/ MIX 01 OTHER 01</td>
</tr>
<tr>
<td>KOREAN 0</td>
<td>HAWAIAN / MIX 05 NR 01</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Employment status of self</th>
<th>Yearly gross family income</th>
</tr>
</thead>
<tbody>
<tr>
<td>FULL-TIME 57</td>
<td>Less than $14,999 14</td>
</tr>
<tr>
<td>PART-TIME 06</td>
<td>$15,000-29,999 32</td>
</tr>
<tr>
<td>RETIRED 20</td>
<td>$30,000-49,999 29</td>
</tr>
<tr>
<td>ACTIVE MILITARY 0</td>
<td>More than $50,000 23</td>
</tr>
<tr>
<td>SELF-EMPLOYED 08</td>
<td>NR 01</td>
</tr>
<tr>
<td>NOT EMPLOYED OUTSIDE OF HOME 09</td>
<td></td>
</tr>
</tbody>
</table>

270
Table A.3

University of Hawaii CCECS: Student Level of Education

Total students responding to survey in six classes: 77
Responses reported in percentages. NR= No response to item.

<table>
<thead>
<tr>
<th>Highest level of education</th>
<th>Number of college credits in art</th>
<th>percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESS THAN HIGH SCHOOL</td>
<td>03</td>
<td>NONE</td>
</tr>
<tr>
<td>HIGH SCHOOL GRADUATE</td>
<td>13</td>
<td>6 CREDIT HRS OR LESS</td>
</tr>
<tr>
<td>1-3 YEARS OF COLLEGE</td>
<td>26</td>
<td>MORE THAN 6 CREDIT HRS.</td>
</tr>
<tr>
<td>4 YEAR COLLEGE DEGREE</td>
<td>25</td>
<td>NR</td>
</tr>
<tr>
<td>MORE THAN 4 YEARS OF COLLEGE</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>NR</td>
<td>01</td>
<td></td>
</tr>
</tbody>
</table>

Art Experiences:

SO Item 27: How many years would you say you have been actively working (on your own or in a group) in some form of the visual arts?

Twenty-four students (31%) checked 'More than 10 years'. The other 69% of the students were distributed between less than one year to 10 years of experience.

SO Item 28: Do you perceive yourself as proficient in a particular medium?

Twenty-two (29%) students checked "Yes" to the dichotomous question.

Table A.4

University of Hawaii CCECS: External Motivators

Number of students responding: 77
Some students checked more than one choice.
KEY: number of respondents / percentages = n / %

<table>
<thead>
<tr>
<th>one most important</th>
<th>one least important</th>
</tr>
</thead>
<tbody>
<tr>
<td>n / %</td>
<td>n / %</td>
</tr>
<tr>
<td>1.THE INSTRUCTOR</td>
<td>21 / 27</td>
</tr>
<tr>
<td>2.THE INSTITUTION</td>
<td>3 / 04</td>
</tr>
<tr>
<td>3.THE CLASS CONTENT</td>
<td>42 / 55</td>
</tr>
<tr>
<td>4.THE SCHEDULE</td>
<td>20 / 26</td>
</tr>
<tr>
<td>5.THE COST</td>
<td>2 / 03</td>
</tr>
</tbody>
</table>
Table A.5: U. of Hawaii CCECS Summary: Personal Motivations and Expectations

**SO Item39. PLEASE RATE EACH OF THE FOLLOWING REASONS OR EXPECTATIONS ACCORDING TO THEIR IMPORTANCE FOR YOU ENROLLING IN THIS CLASS:**

**NUMBER OF STUDENTS SURVEYED 77; 72 RESPONSES TO PAGE**
(All statements not ranked by all respondents)

**KEY = n = number of respondents / % = percentages R = respondents to statement**

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>n %</th>
<th>n %</th>
<th>n %</th>
<th>n %</th>
<th>n %</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TO INCREASE MY APPRECIATION</td>
<td>19/ 29</td>
<td>17/ 26</td>
<td>20/ 30</td>
<td>5/ 08</td>
<td>5/ 08</td>
<td>66</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. TO HAVE A PLACE &amp; TIME TO WORK</td>
<td>12/ 19</td>
<td>12/ 19</td>
<td>19/ 30</td>
<td>2/ 02</td>
<td>19/ 30</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. TO GET OUT OF THE HOUSE</td>
<td>5/ 07</td>
<td>3/ 04</td>
<td>7/ 10</td>
<td>6/ 09</td>
<td>47/ 69</td>
<td>68</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. TO MEET NEW PEOPLE</td>
<td>5/ 08</td>
<td>9/ 14</td>
<td>14/ 22</td>
<td>11/ 17</td>
<td>26/ 40</td>
<td>65</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. TO IMPROVE MY ART SKILLS</td>
<td>47/ 66</td>
<td>15/ 21</td>
<td>3/ 04</td>
<td>1/ 01</td>
<td>5/ 07</td>
<td>71</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. TO SOCIALIZE WITH FRIENDS</td>
<td>3/ 05</td>
<td>5/ 07</td>
<td>15/ 22</td>
<td>11/ 16</td>
<td>33/ 49</td>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. TO GET PEER CRITIQUE OF MY WORK</td>
<td>6/ 09</td>
<td>7/ 11</td>
<td>13/ 20</td>
<td>12/ 19</td>
<td>26/ 41</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. TO BECOME A PROFESSIONAL ARTIST</td>
<td>9/ 15</td>
<td>7/ 11</td>
<td>9/ 15</td>
<td>6/ 10</td>
<td>31/ 50</td>
<td>62</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. TO GET TEACHER'S CRITIQUE</td>
<td>17/ 26</td>
<td>12/ 18</td>
<td>17/ 26</td>
<td>6/ 09</td>
<td>14/ 21</td>
<td>66</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. TO SATISFY A DESIRE TO CREATE</td>
<td>35/ 51</td>
<td>20/ 29</td>
<td>8/ 12</td>
<td>1/ 01</td>
<td>5/ 07</td>
<td>69</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table A.5: (cont'd.) U. of Hawaii CCECS Summary: Personal Motivations and Expectations

(All statements not ranked by all respondents)

KEY = n = number of respondents / % = percentages  
R = respondents to statement

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
</tr>
</thead>
<tbody>
<tr>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
</tr>
<tr>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. TO LEARN A NEW HOBBY</td>
<td>14/ 22</td>
<td>12/ 18</td>
<td>12/ 18</td>
<td>5/ 08</td>
</tr>
<tr>
<td>12. TO WORK WITH THIS INSTRUCTOR</td>
<td>16/ 24</td>
<td>7/ 10</td>
<td>17/ 25</td>
<td>9/ 13</td>
</tr>
<tr>
<td>13. TO LEARN SPECIFIC TECHNIQUES</td>
<td>37/ 55</td>
<td>16/ 24</td>
<td>6/ 09</td>
<td>3/ 05</td>
</tr>
<tr>
<td>14. TO CREATE WORK TO SELL</td>
<td>10/ 15</td>
<td>0</td>
<td>7/ 11</td>
<td>7/ 11</td>
</tr>
<tr>
<td>15. TO CREATE GIFTS FOR FRIENDS</td>
<td>2/ 03</td>
<td>2/ 03</td>
<td>8/ 13</td>
<td>11/ 18</td>
</tr>
<tr>
<td>16. TO RELAX AND UNWIND</td>
<td>11/ 17</td>
<td>14/ 22</td>
<td>13/ 20</td>
<td>8/ 12</td>
</tr>
<tr>
<td>17. TO MAKE ART WORK FOR MY USE</td>
<td>13/ 20</td>
<td>17/ 26</td>
<td>13/ 20</td>
<td>5/ 08</td>
</tr>
<tr>
<td>18. TO DISCOVER IF I HAVE TALENT</td>
<td>11/ 17</td>
<td>8/ 13</td>
<td>22/ 34</td>
<td>6/ 09</td>
</tr>
<tr>
<td>19. TO LEARN TO BE ORIG./CREATIVE</td>
<td>19/ 34</td>
<td>11/ 20</td>
<td>12/ 21</td>
<td>2/ 04</td>
</tr>
<tr>
<td>20. TO BE INSPIRED TEACHER/GROUP</td>
<td>12/ 19</td>
<td>10/ 16</td>
<td>18/ 29</td>
<td>8/ 13</td>
</tr>
</tbody>
</table>
Kaimuki Community School for Adults

Table A.6

Kaimuki: Summary of Student Surveys

Questionnaires were self-administered to the adults present on the date of the researcher's visit to five classes during the 6th week of a 10 weekly Spring Session, which began January 30, 1989. All classes were offered in the evening from 6:30 pm to 9 pm, note exception.(*)

class       instructor     enrolled     present     responded     date
---         ----------     -----        -----        -------        ----
PAINTING    DAHLQUIST    6            6            5            3/6
SILKSCREEN I DAHLQUIST 16           11           11           3/7
SILKSCREEN I&II DAHLQUIST 5           5            4            3/8
CHINESE BRUSH M. CHANG 8            6            6            3/9
PHOTOGRAPHY* GRANT       12           7            7            3/8

Total in whole numbers 47           35           33

* meets 7pm-9pm

Enrolled students present at time of survey: 74%
Response rate from students present at time of survey: 94%
Table A.7

Kaimuki: Student Demographics

Total students responding to survey in five classes: 33
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Age</th>
<th>Sex</th>
<th>Marital status</th>
<th>Children at home</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>percentages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-25</td>
<td>06</td>
<td>MALE 33</td>
<td>SINGLE 33</td>
</tr>
<tr>
<td>26-40</td>
<td>36</td>
<td>FEMALE 67</td>
<td>MARRIED 48</td>
</tr>
<tr>
<td>41-60</td>
<td>33</td>
<td></td>
<td>DIVORCED 12</td>
</tr>
<tr>
<td>OVER 60</td>
<td>24</td>
<td></td>
<td>WIDOWED 06</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Under 5 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6-18 yrs. 30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Race/ethnic origin</th>
<th>Citizenship</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAUCASIAN 18</td>
<td>AMERICAN/USA 91</td>
</tr>
<tr>
<td>JAPANESE 52</td>
<td>ASIAN 0</td>
</tr>
<tr>
<td>CHINESE 12</td>
<td>OTHER 0</td>
</tr>
<tr>
<td>KOREAN 0</td>
<td>NR 09</td>
</tr>
<tr>
<td>AM.INDIAN 06</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Employment status of self</th>
<th>Yearly gross family income</th>
</tr>
</thead>
<tbody>
<tr>
<td>FULL TIME 48</td>
<td>Less than $14,999 06</td>
</tr>
<tr>
<td>PART TIME 18</td>
<td>$15,000-29.999 36</td>
</tr>
<tr>
<td>RETIRED 12</td>
<td>$30,000-49,999 24</td>
</tr>
<tr>
<td>ACTIVE MILITARY 0</td>
<td>More than $50,000 18</td>
</tr>
<tr>
<td>SELF EMPLOYED 12</td>
<td>NR 15</td>
</tr>
<tr>
<td>NOT EMPLOYED OUTSIDE OF HOME 09</td>
<td></td>
</tr>
</tbody>
</table>

275
Table A.8

Kaimuki: Student Level of Education

Total students responding to survey in five classes: 33
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Highest level of education</th>
<th>Number of college credits in art</th>
<th>percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESS THAN HIGH SCHOOL</td>
<td>0</td>
<td>70</td>
</tr>
<tr>
<td>HIGH SCHOOL GRADUATE.</td>
<td>15</td>
<td>21</td>
</tr>
<tr>
<td>1-3 YEARS OF COLLEGE</td>
<td>36</td>
<td>09</td>
</tr>
<tr>
<td>4 YEAR COLLEGE DEGREE</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>MORE THAN 4 YEARS OF COLLEGE</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>NR</td>
<td>01</td>
<td></td>
</tr>
</tbody>
</table>

Art Experiences:

SO Item 27: How many years would you say you have been actively working (on your own or in a group) in some form of the visual arts?

Only three students indicated they had more than 10 years working in the visual arts. The one American Indian, a 41-60 years old female, (Chinese Brush Painting class) checked that she has been working in art between 7-10 years. The other 29 students (88%) were distributed between less than one year to six years of experience.

SO Item 28: Do you perceive yourself as proficient in a particular medium?

Nine (27%) students checked "Yes" to the dichotomous question.
Table A.9

**Kaimuki: External Motivators**

Number of students responding: 33
Some students checked more than one choice.
KEY: number of respondents / percentages = \( n / \% \)

<table>
<thead>
<tr>
<th></th>
<th>one most important</th>
<th>one least important</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE INSTRUCTOR</strong></td>
<td>2 / 06</td>
<td>9 / 27</td>
</tr>
<tr>
<td><strong>THE INSTITUTION</strong></td>
<td>3 / 09</td>
<td>11 / 33</td>
</tr>
<tr>
<td><strong>THE CLASS CONTENT</strong></td>
<td>22 / 67</td>
<td>2 / 06</td>
</tr>
<tr>
<td><strong>THE SCHEDULE</strong></td>
<td>4 / 12</td>
<td>8 / 24</td>
</tr>
<tr>
<td><strong>THE COST</strong></td>
<td>4 / 12</td>
<td>3 / 09</td>
</tr>
</tbody>
</table>
Table A.10: Kaimuki: Personal Motivations and Expectations

**SQ Item 39.** PLEASE RATE EACH OF THE FOLLOWING REASONS OR EXPECTATIONS ACCORDING TO THEIR IMPORTANCE FOR YOU ENROLLING IN THIS CLASS:

NUMBER OF STUDENTS SURVEYED 33; 31 RESPONSES TO PAGE

(All statements not ranked by all respondents)

KEY = $n =$ number of respondents / % = percentages  
$R =$ respondents to statement

<table>
<thead>
<tr>
<th>Reason</th>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TO INCREASE APPRECIATION OF ART</td>
<td>6/ 09</td>
<td>9/ 29</td>
<td>14/ 45</td>
<td>2/ 06</td>
<td>0</td>
<td>31</td>
</tr>
<tr>
<td>2. TO HAVE PLACE &amp; TIME TO WORK</td>
<td>1/ 03</td>
<td>5/ 17</td>
<td>10/ 34</td>
<td>4/ 14</td>
<td>9/ 31</td>
<td>29</td>
</tr>
<tr>
<td>3. TO GET OUT OF THE HOUSE</td>
<td>0</td>
<td>0</td>
<td>7/ 25</td>
<td>6/ 21</td>
<td>15/ 54</td>
<td>28</td>
</tr>
<tr>
<td>4. TO MEET NEW PEOPLE</td>
<td>1/ 03</td>
<td>5/ 17</td>
<td>11/ 38</td>
<td>6/ 21</td>
<td>6/ 21</td>
<td>29</td>
</tr>
<tr>
<td>5. TO IMPROVE MY ART SKILLS</td>
<td>13/ 42</td>
<td>7/ 23</td>
<td>9/ 29</td>
<td>2/ 06</td>
<td>0</td>
<td>31</td>
</tr>
<tr>
<td>6. TO SOCIALIZE WITH FRIENDS</td>
<td>1/ 03</td>
<td>3/ 10</td>
<td>10/ 33</td>
<td>7/ 23</td>
<td>9/ 30</td>
<td>30</td>
</tr>
<tr>
<td>7. TO GET PEER CRITIQUE OF WORK</td>
<td>0</td>
<td>3/ 11</td>
<td>5/ 19</td>
<td>9/ 33</td>
<td>10/ 37</td>
<td>27</td>
</tr>
<tr>
<td>8. TO BECOME PROFESSIONAL ARTIST</td>
<td>3/ 10</td>
<td>2/ 07</td>
<td>8/ 27</td>
<td>4/ 13</td>
<td>13/ 43</td>
<td>30</td>
</tr>
<tr>
<td>9. TO GET TEACHER CRITIQUE OF WORK</td>
<td>4/ 14</td>
<td>5/ 17</td>
<td>9/ 31</td>
<td>4/ 14</td>
<td>7/ 24</td>
<td>29</td>
</tr>
<tr>
<td>10. TO SATISFY MY DESIRE TO CREATE</td>
<td>9/ 29</td>
<td>11/ 35</td>
<td>10/ 32</td>
<td>1/ 03</td>
<td>0</td>
<td>31</td>
</tr>
</tbody>
</table>
Table A.10: (cont'd.)  Kaimuki Summary: Personal Motivations and Expectations

(All statements not ranked by all respondents)
KEY = n = number of respondents / % = percentages  R = respondents to statement

| MOST IMP'T | VERY IMP'T | SOMEWHAT IMP'T | LESS IMP'T | NOT IMP'T | n  | %   | n  | %   | n  | %   | n  | %   | n  | %   | R |
|------------|------------|---------------|------------|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|----|
| 11. TO LEARN A NEW HOBBY | 13/43 | 8/27 | 8/27 | 0 | 1/03 | 30 |
| 12. TO WORK WITH THIS INSTRUCTOR | 3/10 | 2/07 | 12/40 | 4/13 | 9/30 | 30 |
| 13. TO LEARN SPECIFIC TECHNIQUES | 18/60 | 7/23 | 2/07 | 2/07 | 1/03 | 30 |
| 14. TO CREATE WORK TO SELL | 6/20 | 5/17 | 4/13 | 5/17 | 10/33 | 30 |
| 15. TO CREATE GIFTS FOR FRIENDS | 3/10 | 6/21 | 10/34 | 5/17 | 5/17 | 29 |
| 16. TO RELAX AND UNWIND | 3/10 | 6/20 | 13/43 | 4/13 | 4/13 | 30 |
| 17. TO MAKE ART WORK FOR MY USE | 4/14 | 10/34 | 10/34 | 2/07 | 3/10 | 29 |
| 18. TO DISCOVER IF I HAVE TALENT | 4/14 | 11/38 | 6/21 | 2/07 | 6/21 | 29 |
| 19. TO LEARN TO BE ORIG./CREATIVE | 9/29 | 7/23 | 7/23 | 4/13 | 4/13 | 31 |
| 20. TO BE INSPIRED TEACHER/GROUP | 3/10 | 6/21 | 11/38 | 2/07 | 7/24 | 29 |
City and County of Honolulu Kilauea Recreation Center

Table A.11

Kilauea (Ceramics): Student Demographics

Enrolled students present at time of survey: 13; responding 13.
Percentage of students present responding: 100%
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Age</th>
<th></th>
<th>Sex</th>
<th></th>
<th>Marital status</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>OVER 60</td>
<td>100</td>
<td>MALE</td>
<td>38</td>
<td>MARRIED</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FEMALE</td>
<td>62</td>
<td>WIDOWED</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NR</td>
<td>05</td>
</tr>
</tbody>
</table>

Race/ethnic origin

| JAPANESE | 100    | AMERICAN | 100    |

Employment status of self

| FULL-TIME | 08     | LESS/14,999 | 08     |
| RETIRED   | 85     | 15,000-29000 | 23     |
| SELF-EMPLOYED | 08 | 30,000-49,999 | 38     |
|           |        | NR         | 31     |

Table A.12

Kilauea: Student Level of Education

Total students responding to survey in one ceramic class: 13
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Highest level of education</th>
<th>Number of college credits in art</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESS THAN HIGH SCHOOL</td>
<td>08 NONE</td>
</tr>
<tr>
<td>HIGH SCHOOL GRADUATE</td>
<td>77 6 CREDIT HRS OR LESS</td>
</tr>
<tr>
<td>1-3 YEARS OF COLLEGE</td>
<td>08 MORE THAN 6 CREDIT HRS.</td>
</tr>
<tr>
<td>4 YEAR COLLEGE DEGREE</td>
<td>0</td>
</tr>
<tr>
<td>MORE THAN 4 YEARS OF COLLEGE</td>
<td>08</td>
</tr>
</tbody>
</table>
Table A. 12 (cont'd) Kilauea: Student Level of Education

Art Experiences:

**SO Item 27**: How many years would you say you have been actively working (on your own or in a group) in some form of the visual arts?

Twelve students of the 13 surveyed answered items 27 & 28. One female indicated that she had more than 10 years experience in the arts, another female indicated between 7-10 years. Of the remaining 10 students, two students had less than one year, and eight students between 1-6 years.

**SO Item 28**: Do you perceive yourself as proficient in a particular medium?

All 12 adults perceived themselves as beginners.

---

Table A.13

Kilauea: External Motivators

Number of students responding: 13
Some students checked more than one choice.

<table>
<thead>
<tr>
<th>Motivator</th>
<th>Most Important</th>
<th>Least Important</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE INSTRUCTOR</td>
<td>8 / 62</td>
<td>2 / 15</td>
</tr>
<tr>
<td>THE INSTITUTION</td>
<td>4 / 31</td>
<td>1 / 08</td>
</tr>
<tr>
<td>THE CLASS CONTENT</td>
<td>6 / 46</td>
<td>1 / 08</td>
</tr>
<tr>
<td>THE SCHEDULE</td>
<td>3 / 23</td>
<td>2 / 15</td>
</tr>
<tr>
<td>THE COST</td>
<td>1 / 08</td>
<td>4 / 31</td>
</tr>
</tbody>
</table>
### Table A.14: Kilauea Summary: Personal Motivations and Expectations

**SO Item 39. Please rate each of the following reasons or expectations according to their importance for you enrolling in this class:**

NUMBER OF STUDENTS SURVEYED: 13; 12 RESPONSES TO PAGE
(All statements not ranked by all respondents)

**KEY:** \( n \) = number of respondents / % = percentages  \( R \) = respondents to statement

<table>
<thead>
<tr>
<th></th>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>( n )</td>
<td>%</td>
<td>( n )</td>
<td>%</td>
<td>( n )</td>
</tr>
<tr>
<td><strong>1. To increase my appreciation</strong></td>
<td>3/30</td>
<td>4/40</td>
<td>3/30</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>2. To have place and time to work</strong></td>
<td>1/10</td>
<td>7/70</td>
<td>1/10</td>
<td>1/10</td>
<td>0</td>
</tr>
<tr>
<td><strong>3. To get out of the house</strong></td>
<td>0</td>
<td>2/20</td>
<td>3/30</td>
<td>2/20</td>
<td>3/30</td>
</tr>
<tr>
<td><strong>4. To meet new people</strong></td>
<td>0</td>
<td>2/22</td>
<td>5/56</td>
<td>2/22</td>
<td>0</td>
</tr>
<tr>
<td><strong>5. To improve my art skills</strong></td>
<td>3/27</td>
<td>6/55</td>
<td>2/18</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>6. To socialize with friends</strong></td>
<td>0</td>
<td>1/10</td>
<td>6/60</td>
<td>3/30</td>
<td>0</td>
</tr>
<tr>
<td><strong>7. To get peer critique of work</strong></td>
<td>1/10</td>
<td>1/10</td>
<td>4/40</td>
<td>3/30</td>
<td>1/10</td>
</tr>
<tr>
<td><strong>8. To become a professional artist</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>10/100</td>
</tr>
<tr>
<td><strong>9. To get teacher critique of work</strong></td>
<td>3/30</td>
<td>4/40</td>
<td>1/10</td>
<td>1/10</td>
<td>1/10</td>
</tr>
<tr>
<td><strong>10. To satisfy my desire to create</strong></td>
<td>4/33</td>
<td>4/33</td>
<td>4/33</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Table A.14 (cont'd): Kilauea Summary: Personal Motivations and Expectations  

(All statements not ranked by all respondents) 

KEY = \( n \) = number of respondents / \( \% \) = percentages \( R \) = respondents to statement

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>( R )</th>
</tr>
</thead>
<tbody>
<tr>
<td>( n )</td>
<td>%</td>
<td>( n )</td>
<td>%</td>
<td>( n )</td>
<td>%</td>
</tr>
<tr>
<td>11. TO LEARN A NEW HOBBY</td>
<td>5/ 42</td>
<td>5/ 42</td>
<td>2/ 17</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>12. TO WORK WITH THIS INSTRUCTOR</td>
<td>3/ 27</td>
<td>6/ 55</td>
<td>2/ 18</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. TO LEARN SPECIFIC TECHNIQUES</td>
<td>5/ 45</td>
<td>5/ 45</td>
<td>1/ 09</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. TO CREATE WORK TO SELL</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3/ 27</td>
<td>8/ 73</td>
</tr>
<tr>
<td>15. TO CREATE GIFTS FOR FRIENDS</td>
<td>2/ 20</td>
<td>3/ 30</td>
<td>1/ 10</td>
<td>2/ 20</td>
<td>2/ 20</td>
</tr>
<tr>
<td>16. TO RELAX AND UNWIND</td>
<td>4/ 36</td>
<td>5/ 45</td>
<td>2/ 18</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>17. TO MAKE ART WORK FOR MY USE</td>
<td>4/ 36</td>
<td>2/ 18</td>
<td>2/ 18</td>
<td>1/ 09</td>
<td>0</td>
</tr>
<tr>
<td>18. TO DISCOVER IF I HAVE TALENT</td>
<td>1/ 10</td>
<td>2/ 20</td>
<td>3/ 30</td>
<td>2/ 20</td>
<td>2/ 20</td>
</tr>
<tr>
<td>19. TO LEARN TO BE ORIG./CREATIVE</td>
<td>4/ 33</td>
<td>3/ 25</td>
<td>5/ 42</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20. TO BE INSPIRED TEACHER/GROUP</td>
<td>1/ 11</td>
<td>4/ 44</td>
<td>2/ 33</td>
<td>1/ 11</td>
<td>0</td>
</tr>
</tbody>
</table>
Temari, Center for Asian and Pacific Arts

Table A.15

Temari (Two Basket Workshops): Student Demographics

Enrolled students present at time of survey: 14; responding 12
Percentage of response: 86%
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Age</th>
<th>Sex</th>
<th>Marital status</th>
<th>Children at home</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>percentages</td>
<td></td>
</tr>
<tr>
<td>18-25</td>
<td>0</td>
<td>MALE 08</td>
<td>SINGLE 08</td>
</tr>
<tr>
<td>26-40</td>
<td>42</td>
<td>FEMALE 92</td>
<td>MARRIED 83</td>
</tr>
<tr>
<td>41-60</td>
<td>42</td>
<td></td>
<td>DIVORCED 08</td>
</tr>
<tr>
<td>OVER 60</td>
<td>17</td>
<td></td>
<td>WIDOWED 0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Race/ethnic origin</th>
<th>Citizenship</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAUCASIAN 42</td>
<td>AMERICAN/USA 92</td>
</tr>
<tr>
<td>JAPANESE 42</td>
<td>ASIAN 0</td>
</tr>
<tr>
<td>CHINESE 0</td>
<td>Other 0</td>
</tr>
<tr>
<td>KOREAN 0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Employment status of self</th>
<th>Yearly gross family income</th>
</tr>
</thead>
<tbody>
<tr>
<td>FULL TIME 42</td>
<td>Less than $14,999 0</td>
</tr>
<tr>
<td>PART TIME 08</td>
<td>$15,000-29.999 17</td>
</tr>
<tr>
<td>RETIRED 33</td>
<td>$30,000-49,999 17</td>
</tr>
<tr>
<td>ACTIVE MILITARY 0</td>
<td>More than $50,000 42</td>
</tr>
<tr>
<td>SELF EMPLOYED 08</td>
<td>NR 25</td>
</tr>
<tr>
<td>NOT EMPLOYED OUTSIDE OF HOME 08</td>
<td></td>
</tr>
</tbody>
</table>
Table A.16

Temari: Student Level of Education

Total students responding to survey: 12
Responses reported in percentages.

<table>
<thead>
<tr>
<th>Highest level of education</th>
<th>Number of college credits in art</th>
<th>percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESS THAN HIGH SCHOOL</td>
<td>0</td>
<td>NONE</td>
</tr>
<tr>
<td>HIGH SCHOOL GRADUATE.</td>
<td>0</td>
<td>6 CREDIT HRS OR LESS</td>
</tr>
<tr>
<td>1-3 YEARS OF COLLEGE</td>
<td>25</td>
<td>MORE THAN 6 CREDIT HRS.</td>
</tr>
<tr>
<td>4 YEAR COLLEGE DEGREE</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>MORE THAN 4 YEARS OF COLLEGE</td>
<td>42</td>
<td></td>
</tr>
</tbody>
</table>

Art Experiences

SO Item 27: How many years would you say you have been actively working (on your own or in a group) in some form of the visual arts?

Ten students of the 12 respondents answered this item. Of the ten responding, seven students indicated that they had more than 10 years experience in the arts.

SO Item 28: Do you perceive yourself as proficient in a particular medium?

Of the 12 students responding to this item, four perceived themselves as proficient in some medium. A female 41-60 responded, "[I] Have been doing ceramics for 15 years". Another female student, 26-40, checked both yes and no and explained. "Always learning a new craft, proficient but not skilled."

Table A.17

Temari: External Motivators

Number of students responding: 12
Some students checked more than one choice.

<table>
<thead>
<tr>
<th></th>
<th>one most important</th>
<th>one least important</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n / %</td>
<td>n / %</td>
</tr>
<tr>
<td>1.THE INSTRUCTOR</td>
<td>4 / 33</td>
<td>3 / 25</td>
</tr>
<tr>
<td>2.THE INSTITUTION</td>
<td>4 / 33</td>
<td>1 / 08</td>
</tr>
<tr>
<td>3.THE CLASS CONTENT</td>
<td>7 / 58</td>
<td>1 / 08</td>
</tr>
<tr>
<td>4.THE SCHEDULE</td>
<td>2 / 17</td>
<td>2 / 17</td>
</tr>
<tr>
<td>5.THE COST</td>
<td>1 / 08</td>
<td>5 / 42</td>
</tr>
</tbody>
</table>

285
Table A.18: Temari Summary: Personal Motivations and Expectations

Please rate each of the following reasons or expectations according to their importance for you enrolling in this class:

Number of students surveyed 12; 12 responses to page
(All statements not ranked by all respondents)

Key = n = number of respondents / % = percentages  R = respondents to statement

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td></td>
</tr>
<tr>
<td>1. To increase appreciation of art</td>
<td>2/17</td>
<td>4/33</td>
<td>3/25</td>
<td>0</td>
<td>3/25</td>
</tr>
<tr>
<td>2. To have place and time to work</td>
<td>0</td>
<td>0</td>
<td>5/45</td>
<td>1/09</td>
<td>5/45</td>
</tr>
<tr>
<td>3. To get out of the house</td>
<td>0</td>
<td>0</td>
<td>1/09</td>
<td>4/36</td>
<td>6/55</td>
</tr>
<tr>
<td>4. To meet new people</td>
<td>0</td>
<td>1/09</td>
<td>6/55</td>
<td>3/27</td>
<td>1/09</td>
</tr>
<tr>
<td>5. To improve my art skills</td>
<td>4/36</td>
<td>2/18</td>
<td>4/36</td>
<td>0</td>
<td>1/09</td>
</tr>
<tr>
<td>6. To socialize with friends</td>
<td>0</td>
<td>0</td>
<td>5/45</td>
<td>2/18</td>
<td>4/36</td>
</tr>
<tr>
<td>7. To get peer critique of work</td>
<td>1/09</td>
<td>0</td>
<td>3/27</td>
<td>1/09</td>
<td>6/55</td>
</tr>
<tr>
<td>8. To become professional artist</td>
<td>1/09</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>10/91</td>
</tr>
<tr>
<td>10. To satisfy desire to create</td>
<td>6/50</td>
<td>2/17</td>
<td>3/25</td>
<td>1/08</td>
<td>0</td>
</tr>
</tbody>
</table>
Table A.18 (cont'd): Temari Summary: Personal Motivations and Expectations

(All statements not ranked by all respondents)

**KEY = n = number of respondents / % = percentages**

<table>
<thead>
<tr>
<th>Statement</th>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. TO LEARN A NEW HOBBY</td>
<td>6/ 50</td>
<td>2/ 17</td>
<td>4/ 33</td>
<td>0</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>12. TO WORK WITH THIS INSTRUCTOR</td>
<td>4/ 33</td>
<td>2/ 17</td>
<td>5/ 42</td>
<td>0</td>
<td>1/ 08</td>
<td>12</td>
</tr>
<tr>
<td>13. TO LEARN SPECIFIC TECHNIQUES</td>
<td>6/ 50</td>
<td>3/ 25</td>
<td>3/ 25</td>
<td>0</td>
<td>7/ 78</td>
<td>11</td>
</tr>
<tr>
<td>14. TO CREATE WORK TO SELL</td>
<td>1/ 11</td>
<td>0</td>
<td>0</td>
<td>1/ 11</td>
<td>7/ 78</td>
<td>9</td>
</tr>
<tr>
<td>15. TO CREATE GIFTS FOR FRIENDS</td>
<td>0</td>
<td>4/ 36</td>
<td>2/ 18</td>
<td>4/ 36</td>
<td>1/ 09</td>
<td>11</td>
</tr>
<tr>
<td>16. TO RELAX AND UNWIND</td>
<td>2/ 18</td>
<td>5/ 45</td>
<td>2/ 18</td>
<td>2/ 18</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>17. TO MAKE ART WORK FOR MY USE</td>
<td>2/ 17</td>
<td>4/ 33</td>
<td>3/ 25</td>
<td>1/ 08</td>
<td>2/ 17</td>
<td>12</td>
</tr>
<tr>
<td>18. TO DISCOVER IF I HAVE TALENT</td>
<td>0</td>
<td>0</td>
<td>4/ 36</td>
<td>2/ 18</td>
<td>5/ 45</td>
<td>11</td>
</tr>
<tr>
<td>19. TO LEARN TO BE ORIG./CREATIVE</td>
<td>4/ 33</td>
<td>1/ 08</td>
<td>3/ 25</td>
<td>2/ 17</td>
<td>2/ 17</td>
<td>12</td>
</tr>
<tr>
<td>20. TO BE INSPIRED TEACHER/GROUP</td>
<td>2/ 18</td>
<td>3/ 27</td>
<td>2/ 18</td>
<td>2/ 18</td>
<td>2/ 18</td>
<td>11</td>
</tr>
</tbody>
</table>
### Table A.19

**HAA: Summary of Student Surveys**

**Morning classes (9am-12 noon)**

<table>
<thead>
<tr>
<th>Class</th>
<th>Instructor</th>
<th>Enrolled</th>
<th>Present</th>
<th>Responded</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>CERAMICS</td>
<td>BAKUTIS</td>
<td>18</td>
<td>14</td>
<td>12</td>
<td>2/16/89</td>
</tr>
<tr>
<td>ABSTRACT PTG.</td>
<td>TSUCHIDANA</td>
<td>13</td>
<td>11</td>
<td>9</td>
<td>2/15/89</td>
</tr>
<tr>
<td>PRINTMAKING II</td>
<td>WARREN</td>
<td>9</td>
<td>8</td>
<td>6</td>
<td>2/14/89</td>
</tr>
<tr>
<td>WATERCOLOR I</td>
<td>BRITTS</td>
<td>19</td>
<td>15</td>
<td>15</td>
<td>2/14/89</td>
</tr>
<tr>
<td>BASIC DRAWING</td>
<td>ISLAS</td>
<td>14</td>
<td>10</td>
<td>10</td>
<td>2/14/89</td>
</tr>
<tr>
<td>BEG. PAINTING</td>
<td>DEVONE</td>
<td>21</td>
<td>18</td>
<td>17</td>
<td>2/23/89</td>
</tr>
<tr>
<td>PAINTING II</td>
<td>AU</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>2/10/89</td>
</tr>
<tr>
<td>CHINESE BR. I</td>
<td>B.CHANG</td>
<td>21</td>
<td>17</td>
<td>6</td>
<td>2/10/89</td>
</tr>
<tr>
<td>LIFE DRAWING</td>
<td>GOODMAN</td>
<td>16</td>
<td>9</td>
<td>5</td>
<td>3/2/89</td>
</tr>
<tr>
<td>BASKETRY</td>
<td>FUJIOKA</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>2/16/89</td>
</tr>
<tr>
<td>WATERCOLOR II</td>
<td>BOONE</td>
<td>12</td>
<td>10</td>
<td>7</td>
<td>2/24/89</td>
</tr>
</tbody>
</table>

**Afternoon classes (1-4 pm)**

<table>
<thead>
<tr>
<th>Class</th>
<th>Instructor</th>
<th>Enrolled</th>
<th>Present</th>
<th>Responded</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>WATERCOLOR III</td>
<td>BRITTS</td>
<td>14</td>
<td>13</td>
<td>12</td>
<td>2/15/89</td>
</tr>
<tr>
<td>CHINESE BR. II</td>
<td>B.CHANG</td>
<td>13</td>
<td>11</td>
<td>11</td>
<td>2/15/89</td>
</tr>
</tbody>
</table>

**Evening classes (7-10 pm)**

<table>
<thead>
<tr>
<th>Class</th>
<th>Instructor</th>
<th>Enrolled</th>
<th>Present</th>
<th>Responded</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEG. PAINTING</td>
<td>DEVONE</td>
<td>19</td>
<td>10</td>
<td>8</td>
<td>2/16/89</td>
</tr>
<tr>
<td>WATERCOLOR I</td>
<td>BRITTS</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>2/16/89</td>
</tr>
<tr>
<td>LIFE DRAWING</td>
<td>GOODMAN</td>
<td>15</td>
<td>10</td>
<td>6</td>
<td>2/16/89</td>
</tr>
<tr>
<td>CERAMICS</td>
<td>MURCHISON</td>
<td>15</td>
<td>10</td>
<td>10</td>
<td>2/24/89</td>
</tr>
</tbody>
</table>

**Total in whole numbers**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>265</td>
<td>212</td>
<td>180</td>
</tr>
</tbody>
</table>

Response rate from 17 classes = 85%
Table A.20

HAA Art Center: Student Demographics

Total students enrolled: 212; responding to survey in 17 classes: 180
Percentage of response: 85%
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Age</th>
<th>Sex</th>
<th>Marital status</th>
<th>Children at home</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>percentages</td>
<td></td>
</tr>
<tr>
<td>18-25</td>
<td>07</td>
<td>MALE 20</td>
<td>SINGLE 24</td>
</tr>
<tr>
<td>26-40</td>
<td>27</td>
<td>FEMALE 80</td>
<td>MARRIED 55</td>
</tr>
<tr>
<td>41-60</td>
<td>38</td>
<td></td>
<td>DIVORCED 09</td>
</tr>
<tr>
<td>OVER 60</td>
<td>27</td>
<td>WIDOWED 08</td>
<td></td>
</tr>
<tr>
<td>NR</td>
<td>01</td>
<td>NR</td>
<td>04</td>
</tr>
</tbody>
</table>

Race/ethnic origin

<table>
<thead>
<tr>
<th>Nationality /citizenship</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAUCASIAN 66</td>
</tr>
<tr>
<td>JAPANESE 19</td>
</tr>
<tr>
<td>CHINESE 06</td>
</tr>
<tr>
<td>KOREAN 04</td>
</tr>
<tr>
<td>NR 01</td>
</tr>
</tbody>
</table>

Employment status of self

<table>
<thead>
<tr>
<th>Yearly Gross Family Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>FULL TIME 28</td>
</tr>
<tr>
<td>PART TIME 17</td>
</tr>
<tr>
<td>RETIRED 18</td>
</tr>
<tr>
<td>ACTIVE MILITARY 0</td>
</tr>
<tr>
<td>SELF EMPLOYED 15</td>
</tr>
<tr>
<td>NOT EMPLOYED OUTSIDE OF HOME 21</td>
</tr>
<tr>
<td>NR 01</td>
</tr>
</tbody>
</table>
Table A.21

**HAA Art Center: Student Level of Education**

Total students responding to survey in 17 classes: 180
Responses reported in percentages. NR = No response to item.

<table>
<thead>
<tr>
<th>Highest level of education</th>
<th>Number of college credits in art</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESS THAN HIGH SCHOOL</td>
<td>16</td>
<td>NONE</td>
</tr>
<tr>
<td>1-3 YEARS OF COLLEGE</td>
<td>30</td>
<td>6 CREDITS OR LESS</td>
</tr>
<tr>
<td>4 YEAR COLLEGE DEGREE</td>
<td>20</td>
<td>MORE THAN 6 CREDITS</td>
</tr>
<tr>
<td>MORE THAN 4 YEARS OF COLLEGE</td>
<td>22</td>
<td>NR</td>
</tr>
<tr>
<td>NR</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

**Art Experiences**

Items 27-33: Fill in responses from over 150 questionnaires were too numerous to relate but were coded, summarized and incorporated in the chapter text on the Honolulu Academy of Arts' student perspectives.

Table A.22

**HAA Art Center: External Motivators**

Number of students surveyed 180; 178 responses to page; 2 blank pages
Some students checked more than one choice.

<table>
<thead>
<tr>
<th></th>
<th>one most important</th>
<th>one least important</th>
</tr>
</thead>
<tbody>
<tr>
<td>n / %</td>
<td>n / %</td>
<td></td>
</tr>
<tr>
<td>1. THE INSTRUCTOR</td>
<td>52 / 29</td>
<td>15 / 08</td>
</tr>
<tr>
<td>2. THE INSTITUTION</td>
<td>36 / 20</td>
<td>30 / 17</td>
</tr>
<tr>
<td>3. THE CLASS CONTENT</td>
<td>77 / 43</td>
<td>15 / 08</td>
</tr>
<tr>
<td>4. THE SCHEDULE</td>
<td>43 / 24</td>
<td>34 / 19</td>
</tr>
<tr>
<td>5. THE COST</td>
<td>3 / 02</td>
<td>87 / 48</td>
</tr>
</tbody>
</table>
Table A.23: HAA (All) Summary: Personal Motivations and Expectations

SO Item 39. PLEASE RATE EACH OF THE FOLLOWING REASONS OR EXPECTATIONS ACCORDING TO THEIR IMPORTANCE FOR YOU ENROLLING IN THIS CLASS:

NUMBER OF STUDENTS SURVEYED 180; 169 RESPONSES TO PAGE (All statements not ranked by all respondents)

KEY = n = number of respondents / % = percentages R = respondents to statement

<table>
<thead>
<tr>
<th>Reason</th>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TO INCREASE APPRECIATION OF ART</td>
<td>35/23</td>
<td>47/30</td>
<td>46/30</td>
<td>15/10</td>
<td>11/07</td>
<td>154</td>
</tr>
<tr>
<td>2. TO HAVE PLACE AND TIME TO WORK</td>
<td>35/23</td>
<td>43/28</td>
<td>39/25</td>
<td>21/14</td>
<td>16/10</td>
<td>154</td>
</tr>
<tr>
<td>3. TO GET OUT OF THE HOUSE</td>
<td>4/02</td>
<td>13/08</td>
<td>22/14</td>
<td>26/18</td>
<td>89/58</td>
<td>154</td>
</tr>
<tr>
<td>4. TO MEET NEW PEOPLE</td>
<td>6/04</td>
<td>16/10</td>
<td>43/28</td>
<td>35/23</td>
<td>54/35</td>
<td>154</td>
</tr>
<tr>
<td>5. TO IMPROVE MY ART SKILLS</td>
<td>108/68</td>
<td>29/18</td>
<td>18/11</td>
<td>3/02</td>
<td>0</td>
<td>158</td>
</tr>
<tr>
<td>6. TO SOCIALIZE WITH FRIENDS</td>
<td>2/01</td>
<td>9/06</td>
<td>39/27</td>
<td>34/24</td>
<td>61/42</td>
<td>145</td>
</tr>
<tr>
<td>7. TO GET PEER CRITIQUE OF WORK</td>
<td>12/08</td>
<td>22/15</td>
<td>45/31</td>
<td>26/18</td>
<td>41/28</td>
<td>146</td>
</tr>
<tr>
<td>8. TO BECOME PROFESSIONAL ARTIST</td>
<td>10/12</td>
<td>16/10</td>
<td>30/19</td>
<td>17/11</td>
<td>73/47</td>
<td>154</td>
</tr>
<tr>
<td>9. TO GET TEACHER CRITIQUE OF WORK</td>
<td>55/35</td>
<td>44/28</td>
<td>29/18</td>
<td>12/08</td>
<td>17/11</td>
<td>157</td>
</tr>
<tr>
<td>10. TO SATISFY DESIRE TO CREATE</td>
<td>101/64</td>
<td>33/21</td>
<td>17/11</td>
<td>5/03</td>
<td>2/01</td>
<td>158</td>
</tr>
</tbody>
</table>
Table A.23 (cont'd): HAA (All) Summary: Personal Motivations and Expectations

(All statements not ranked by all respondents)
KEY = n = number of respondents / % = percentages
R = respondents to statement

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
</tr>
</thead>
<tbody>
<tr>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
</tr>
<tr>
<td>11. TO LEARN A NEW HOBBY</td>
<td>32/ 21</td>
<td>28/ 19</td>
<td>24/ 16</td>
<td>19/ 13</td>
</tr>
<tr>
<td>12. TO WORK WITH THIS INSTRUCTOR</td>
<td>41/ 26</td>
<td>42/ 27</td>
<td>36/ 23</td>
<td>16/ 10</td>
</tr>
<tr>
<td>13. TO LEARN SPECIFIC TECHNIQUES</td>
<td>70/ 44</td>
<td>45/ 28</td>
<td>29/ 18</td>
<td>9/ 06</td>
</tr>
<tr>
<td>14. TO CREATE WORK TO SELL</td>
<td>14/ 09</td>
<td>9/ 06</td>
<td>23/ 06</td>
<td>22/ 15</td>
</tr>
<tr>
<td>15. TO CREATE GIFTS FOR FRIENDS</td>
<td>8/ 06</td>
<td>10/ 07</td>
<td>26/ 18</td>
<td>25/ 17</td>
</tr>
<tr>
<td>16. TO RELAX AND UNWIND</td>
<td>32/ 21</td>
<td>31/ 21</td>
<td>41/ 27</td>
<td>9/ 06</td>
</tr>
<tr>
<td>17. TO MAKE ART WORK FOR MY USE</td>
<td>28/ 18</td>
<td>29/ 19</td>
<td>40/ 26</td>
<td>21/ 14</td>
</tr>
<tr>
<td>18. TO DISCOVER IF I HAVE TALENT</td>
<td>26/ 18</td>
<td>24/ 16</td>
<td>28/ 19</td>
<td>17/ 12</td>
</tr>
<tr>
<td>19. TO LEARN TO BE ORIG./CREATIVE</td>
<td>51/ 33</td>
<td>38/ 25</td>
<td>27/ 18</td>
<td>10/ 07</td>
</tr>
<tr>
<td>20. TO BE INSPIRED TEACHER &amp; GROUP</td>
<td>51/ 34</td>
<td>42/ 28</td>
<td>36/ 24</td>
<td>7/ 05</td>
</tr>
</tbody>
</table>
Table A.24: HAA (PTG II) Summary: Personal Motivations and Expectations

SO Item39: PLEASE RATE EACH OF THE FOLLOWING REASONS OR EXPECTATIONS ACCORDING TO THEIR IMPORTANCE FOR YOU ENROLLING IN THIS CLASS:

NUMBER OF STUDENTS SURVEYED 19; 16 RESPONSES TO PAGE
(All statements not ranked by all respondents)

KEY = n = number of respondents / % = percentages
R = respondents to statement

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>n</th>
<th>%</th>
<th>n</th>
<th>%</th>
<th>n</th>
<th>%</th>
<th>n</th>
<th>%</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TO INCREASE APPRECIATION OF ART</td>
<td>7/ 54</td>
<td>3/ 23</td>
<td>0</td>
<td>3/ 20</td>
<td>0</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. TO HAVE PLACE AND TIME TO WORK</td>
<td>5/ 31</td>
<td>4/ 25</td>
<td>3/ 19</td>
<td>1/ 06</td>
<td>3/ 19</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. TO GET OUT OF THE HOUSE</td>
<td>1/ 08</td>
<td>2/ 15</td>
<td>0</td>
<td>4/ 30</td>
<td>6/ 46</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. TO MEET NEW PEOPLE</td>
<td>1/ 06</td>
<td>2/ 13</td>
<td>8/ 50</td>
<td>1/ 06</td>
<td>4/ 25</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. TO IMPROVE MY ART SKILLS</td>
<td>11/ 79</td>
<td>1/ 07</td>
<td>1/ 07</td>
<td>1/ 07</td>
<td>0</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. TO SOCIALIZ WITH FRIENDS</td>
<td>1/ 08</td>
<td>1/ 08</td>
<td>4/ 31</td>
<td>3/ 23</td>
<td>4/ 31</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. TO BECOME PROFESSIONAL ARTIST</td>
<td>2/ 14</td>
<td>2/ 14</td>
<td>2/ 14</td>
<td>1/ 07</td>
<td>7/ 50</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. TO GET TEACHER CRITIQUE OF WORK</td>
<td>8/ 53</td>
<td>6/ 40</td>
<td>1/ 07</td>
<td>0</td>
<td>0</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. TO SATISFY MY DESIRE TO CREATE</td>
<td>12/ 80</td>
<td>2/ 13</td>
<td>1/ 07</td>
<td>0</td>
<td>0</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table A.24 (cont'd): HAA (PTG) Summary: Personal Motivations and Expectations

(All statements not ranked by all respondents)

KEY = \( n \) = number of respondents / \( \% \) = percentages  \( R \) = respondents to statement

<table>
<thead>
<tr>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td>n %</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>MOST IMP'T</th>
<th>VERY IMP'T</th>
<th>SOMEWHAT IMP'T</th>
<th>LESS IMP'T</th>
<th>NOT IMP'T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. TO LEARN A NEW HOBBY</td>
<td>1/ 07</td>
<td>2/ 14</td>
<td>1/ 07</td>
<td>5/ 36</td>
<td>5/ 36</td>
<td>14</td>
</tr>
<tr>
<td>12. TO WORK WITH THIS INSTRUCTOR</td>
<td>4/ 27</td>
<td>6/ 40</td>
<td>4/ 27</td>
<td>1/ 07</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>13. TO LEARN SPECIFIC TECHNIQUES</td>
<td>10/ 67</td>
<td>3/ 20</td>
<td>1/ 07</td>
<td>0</td>
<td>1/ 07</td>
<td>15</td>
</tr>
<tr>
<td>14. TO CREATE WORK TO SELL</td>
<td>1/ 07</td>
<td>1/ 07</td>
<td>2/ 13</td>
<td>4/ 27</td>
<td>7/ 47</td>
<td>15</td>
</tr>
<tr>
<td>15. TO CREATE GIFTS FOR FRIENDS</td>
<td>0</td>
<td>3/ 20</td>
<td>1/ 07</td>
<td>2/ 13</td>
<td>9/ 60</td>
<td>15</td>
</tr>
<tr>
<td>16. TO RELAX AND UNWIND</td>
<td>0</td>
<td>4/ 27</td>
<td>2/ 13</td>
<td>1/ 07</td>
<td>8/ 53</td>
<td>15</td>
</tr>
<tr>
<td>18. TO DISCOVER IF I HAVE TALENT</td>
<td>2/ 13</td>
<td>4/ 27</td>
<td>5/ 33</td>
<td>1/ 07</td>
<td>3/ 20</td>
<td>15</td>
</tr>
<tr>
<td>19. TO LEARN TO BE ORIG./CREATIVE</td>
<td>9/ 60</td>
<td>3/ 20</td>
<td>1/ 07</td>
<td>1/ 07</td>
<td>1/ 07</td>
<td>15</td>
</tr>
<tr>
<td>20. TO BE INSPIRED TEACHER &amp; GROUP</td>
<td>11/ 73</td>
<td>3/ 20</td>
<td>1/ 07</td>
<td>0</td>
<td>0</td>
<td>15</td>
</tr>
</tbody>
</table>
APPENDIX 6 MAP OF OAHU

SHADeD AREA: URBAN HONOLULU USED IN STUDY

4 Kaimuki
5 Diamond Head/Kapahulu
6 Palolo
7 Manoa
8 McCully/Moiliili
9 Waikiki
10 Makiki/Tantalus
11 Ala Moana/Kakaako
12 Nanau/Punchbowl
13 Downtown

ISLAND OF OAHU - CITY AND COUNTY OF HONOLULU
STATE OF HAWAII

NEIGHBORHOOD AREAS
GLOSSARY OF ART TERMS

The following art terms used in this study for the visual arts, except when noted otherwise, are based on definitions from Man Creates Art Creates Man by Duane Preble (1973, pp. 248-299).

Ceramics. The art and science of making objects from clay. A craftsman in clay is usually called a potter. Potters create functional pots or purely sculptural forms by handbuilding with slabs or coils of clay or by "throwing" forms on a hand-, foot-, or motor-driven wheel. The clay objects are usually sealed and decorated with glazes, silicon based liquids applied to the objects that when fired in a kiln give them a hard "glass-like" gloss or matt finish.

Chinese Brush Painting. A watercolor method which employs black ink and colors. Traditional Chinese painting is based on values upheld for centuries, with emphasis on perfecting traditional brush techniques. Students can spend years copying the works of earlier Chinese masters in an attempt to duplicate their strokes and rhythms in recreating landscape, flowers, birds, fish and other traditional motifs.

Collage. A French word meaning "to glue". Started as a folk art centuries ago with the cutting and pasting of paper and pictures, collage has become, in the 20th Century with the advent of modern art, a major art medium. An assortment of papers such as Japanese rice paper, tissue, dyed or printed papers are pasted on a flat surface with attention to composition elements such as lines, color and texture. (Janis & Blesh, 1962, p.3)
Crafts, handmade. A creative product, produced by an artisan, that has a quality of unique expression that may or may not have a utilitarian purpose.

Drawing. To draw, in the most elementary sense, means to pull, push, or drag a marking tool across a surface in order to leave a mark. Line is the fundamental element of drawing. In Life drawing, a live model, usually nude, is the subject.

Fiber arts. A large variety of structural and surface processes are included in the fiber arts which use, either or both, natural and synthetic materials in fabric printing, fabric dyeing, weaving, basketry, stitchery and papermaking.

Medium. Media (pl). A particular material, along with its accompanying techniques.

Painting. Traditional painting media consists of pigments (color in a powdered form, which may be earth colors, natural dyes or synthetics) and a binder that holds the dry pigments together in suspension. The binder is sometimes called "the medium". Paints may be applied in a paste or liquid consistency. A summary of the major types of painting media referred to this study are:

Acrylic. A synthetic painting media developed in the mid 20th Century. Acrylic paints suspend pigments in a fast drying, flexible polymer (plastic) medium. Most acrylics are water-thinned and water soluble when wet and water-resistant when dry. They may be used in either an opaque "oil technique" or a transparent "watercolor technique".

Oil paint. The binder for the pigment is linseed oil. The solvent and thinner is turpentine. Its use dates back to the
Renaissance in Europe in the 14th, 15th, 16th Centuries. This opaqué, slow drying paint, paste-like in consistency, comes in tubes. It is usually applied to stretched canvas with brushes or painting knives.

**Watercolor.** Pigments are suspended in a solution of gum arabic. This medium is applied with water in thin transparent layers or "washes" to a white, rag content paper surface. The value of the color (the lightness or darkness) is dependent upon the amount of the white paper that shows through the transparent color. It is not an easy medium to handle, because it does not allow for easy correction.

**Photography.** The camera is both a scientific technical device and an artistic tool. It can bring to any subject the aesthetic selections and creative perceptions of the person who selects and captures a particular image. The artist-photographer may work with black and white film, which he may or may not personally develop and print in a darkroom. He may also express his image in color slides or prints.

**Printmaking.** A medium that allows the production of multiple copies of a single original creative image. There are four basic and traditional printmaking methods; relief, intaglio, lithography and silkscreen. All except silkscreen will produce a reversed version of the original image. In addition to these basic techniques computer art and printer copier art have recently been used in creative ways.

**Sculpture.** Freestanding sculpture occupies actual three-dimensional space. When sculpture projects from a background surface it is called "relief" sculpture. Sculpture can be made by modeling, carving, casting, assembling, or a combination of these processes.

The **casting** process starts with a finished clay form from which a plaster mold is made. This plaster mold is made in sections so the clay
form can be removed when the plaster "sets" or dries. This plaster mold is used for casting the final form in metal. Liquid metal, such as bronze, is poured into the mold and after cooling the hollow metal sculpture is removed from the mold.

**Silkscreen.** A printmaking process. A silk fabric is stretched across a frame and an image is blocked out on the silk with a paper type stencil, a liquid ink or glue. The areas blocked out will remain the exposed areas of cloth or paper. Paint or colored inks are forced through the open pores of the silk, that were left unblocked, with a flat rubber tipped "squeegee" onto paper or cloth that is placed below the silk frame. No press is necessary. The term *serigraph* is used to distinguish an artist's print from a commercial or utilitarian product such as a "Tee-shirt" done in the silkscreen technique.


Erickson, F. (1986). Qualitative methods in research on teaching. In M.C. Wittrock (Ed.), *Handbook of research on teaching* (Chapter 5). New York: Collier Macmillan.


302


304


