

A STUDY OF CHARACTERISTICS OF PARTICIPATORS  
AND NON-PARTICIPATORS IN  
CREATIVE ARTS

by 1264

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## CHAPTER I

### GENERAL BACKGROUND

#### The Creative Arts

The creative arts are visual or audial communications which can be interpreted through literature, music, painting, or drama. These communications are created by people who "see" both the world of the mind and emotion as well as physical realities about them.

Creative communications have been part of man's experiences throughout time. Additional evidence of ancient man's creative ability was discovered July, 1969 by archeologists. Statues and a temple believed to be to the goddess Aphrodite, were uncovered near Cnidus in Turkey. Time (January 12, 1970) reports that archeologists believe these artifacts were created in the second or third century B. C. The plays of William Shakespeare, the music of Rachmaninoff, or the paintings of Andrew Wyeth are more recent types of creative communication.

There is little evidence of creative arts in America prior to immigration from Europe. Indian artifacts have been found, but these are not considered "classic" by art curators. Early settlers brought to the plains the songs, drawings, and dramas of their ancestors. Songs were passed down from generation to generation by word of mouth, such as the folk song "Red River Valley."

An original creation is limited only by the imagination and inventiveness of the creator. Measuring these creative dimensions of the mind is extremely difficult, if not impossible. Various academic disciplines, e.g., psychology vs. education vs. art, have their own definitions of inventiveness or creativeness. Art itself may have only aesthetic value. Creative arts may not make life more comfortable in a functional way, like the invention of the washing machine, for example. Nor do creative arts contribute new knowledge, like Newton's law of gravity. The creative arts are judged by the emotion they arouse in the viewer or listener. If a work of art has pleasing form, tells a story well, or has sounds so expressive one wishes to hear them again, we consider it of creative worth. If one studies art critic's reviews which appear in the press, it is evident that there is lack of agreement as to what is good art and what is bad.

There are opportunities today for creative artists to be heard and seen by more persons than ever before in history because of our communication media, television, radio, and motion pictures. Prior to electronic media, only the affluent elite were the audience. Present day artists are subject to greater criticism due to the wider public who hear and see them. According to Brightbill (1961), all forms of art today are more alive, discussed, and appreciated. The general public, however, often gives the impression that they do not appreciate the artist, nor do they encourage art as an avocation.

There are some personality traits which might be associated with creativity, but they, too, are difficult to measure. Creativeness, as a dimension of the intellect, is much more difficult to operationalize than verbal ability. Wallace states:

"Maybe all of us are creative at one time or another, and what we are talking about is a matter of degree. Some of us are creative more often and look into situations in which we can be more creative" (Farber, et al., 1969, p. 69).

There is a need to compare persons who are interested enough in the creative arts to enroll in classes in painting and drawing with persons who are not participating. Evidence of some creative traits among these groups might be found.

Many people savor the beauty of their environment without consciously recognizing the creative arts, i. e., painting, music, drama, and literature. Other people include many facets of art in their daily patterns of life, consciously noting color patterns, musical harmonies, dramatic, and literary effects. These persons frequently sing in choral groups, play instruments, paint, sculpt, participate in art exhibits, act in dramas, or enjoy various forms of literature. Individuals who have this conscious awareness of the creative arts are defined as creative people in this survey.

There is limited research about people interested in the creative arts in Kansas. There is general agreement among educators that creativeness is expressed by all persons at some time in their lives. Children are often creative as they play. Adults are generally less free with expression. Some adults are more creative than others. More facts are needed about the differences between consciously creative and non-creative persons.

### Kansas Situation

Writer and social critic George Santayana has said the "grassroots" section of America, including Kansas, is fertile for the arts . . .

"I think that art, etc., has a better soil in the ferocious 100% America than in the Intelligentsia of New York. It is veneer, rouge, aestheticism, art museums, new theaters, etc., that makes America impotent. The good things are football, kindness, and jazz bands!" (Brightbill, 1961, p. 121).

Because of interest shown by Kansans, the Kansas Cultural Arts Commission was formed in 1965. It has developed programs designed to stimulate arts activities throughout the state and to encourage and improve quality in such activities (Cutler, 1968). The Commission gives technical aid and limited financial assistance to communities which meet its specifications for art assistance.

Two State Conferences on the arts have been held under the sponsorship of the Kansas Cultural Arts Commission. Kansas organizations which assisted included the Kansas Authors Club, the Kansas Artist-Craftsmen Association, Kansas Federation of Artists, Kansas Dance Councils, and others (Kansas Cultural Arts Commission, 1968). The membership of such groups is not limited to professional artists, but includes anyone sincerely interested in working in the creative art areas.

Another agency providing educational opportunities in creative arts is the Division of Continuing Education, Kansas State University, Manhattan. Classes in drawing and painting may be taken for college credit or non-credit in communities throughout the state. Classes are regularly held in Wamego, Pottawatomie County, Kansas.

The College of Architecture and Design and the Division of Continuing Education, Kansas State University, Manhattan, sponsor the Kansas Rural-Urban Art Program. The purposes of this program are: (1) to stimulate more interest and fuller understanding of creative art in the state, particularly in those areas which do not have ready access to museums and art exhibitions; (2) to further the development of creative art; and (3) to provide an additional resource for high school art programs. Exhibitions of paintings, drawings and sculpture by amateur artists have been held through the Rural-Urban Art Program for 17 years (Kansas Rural-Urban Art Program, 1968).

Another agency providing information about the creative arts is the Kansas Cooperative Extension Service. Extension Home Economics created a one-third time position for a "Cultural Arts Coordinator" in July, 1967. This position was expanded July, 1969, to full time and the title changed to "Cultural Resource Development Specialist." A primary objective of this Specialist is to encourage creative participation by more individuals.

Increased interest and participation in the creative arts is being reported by Kansas counties. Twenty-five of the 105 Kansas counties who work with Extension Home Economics reported some work in the area of creative arts in 1966-67. Eighty Kansas counties reported work in this area in 1968-69 (Dalton, Doris. Cultural Arts Report, Kansas Extension Homemakers Council, 1968-69). Fifty-three Kansas counties were provided with "Music of America--1900 to Now" during 1968-69 (Slinkman, 1968). One of these counties is Pottawatomie, the area surveyed in this study.

Among the objectives of the Department of Extension Home Economics are: "To provide leadership and direction for Extension Home Economics programs in Kansas counties based on changing social and economic conditions," and "To provide educational opportunities for Kansas families that will help them attain their goals for family and community life" (Kansas Cooperative Extension Service, 1968, p. 3).

Extension Home Economics programs in the creative arts presently in use throughout Kansas have been designed for individual or group study. Information obtained from this survey may indicate the type of creative programs which are of particular interest to individuals investigated in order to cautiously predict like interests for persons throughout the state. Data gathered may provide a basis for future program planning in leisure time activities for all family members.

Data collected in this study should be of particular interest to the Department of Extension Home Economics, Kansas State University, and other agencies interested in continuing education and the development of creative abilities.

### The Problem

The degree of participation in creative arts by people in rural areas is not known. There is a need for more information upon which to base decisions about development of educative creative art materials.

There is little evidence regarding factors which determine an individual's interest in the creative arts. There is a need to explore the relationship of occupation, level of education, and age to an individual's interest and participation in the creative arts.



If a person believes he has ability to create and has confidence to experiment with creative involvement and observers are able to evaluate this ability and experimental attitude, then it should be possible to more accurately predict an individual's potential participation in creative educative opportunities. It is difficult to determine whether or not a sufficient number of people in a specific area will be motivated to participate when opportunities are provided.

It is within this problem orientation that the research reported here was conducted.

### The Purpose

The stated purpose of this study is to explore any differences between participants enrolled in a study of art and non-participants. Assembled data may provide a basis for predicting future participation in the creative arts via results of the survey of involvement and interest shown by the respondents.

Data provides information about persons recently enrolled in a class of drawing and painting and persons not involved in such a class. A comparison is made of differences between these groups. Comparison is based on variables of age, educational level, occupation, past and present involvement in painting, music, drama and literature, participation in groups, attitude toward the arts, attitude about their own creative ability and interests, attitude about opportunity for creative expression, and confidence in self-expression.

Two groups of people are compared in this survey. Persons who have been enrolled in Continuing Education art classes in Wamego comprise one group,

considered participants.\* A random sample of Extension Homemaker Unit members\*\* who have not been enrolled in the Continuing Education art classes comprise the other, considered non-participants. These people are all amateurs, in that they receive their livelihood from occupations other than the creative arts. The focus of this research is on determining amounts of differences between these two groups of people.

Findings from this study should indicate: (1) measure of past and present involvement of respondents in the creative arts; (2) measure of interest; and (3) measure of background.

### The Objectives

The objectives of the study are:

1. To compare art students and EHU members on the amount of training in painting, music, drama, and literature.
2. To compare art students and EHU members on their present involvement in the creative arts.
3. To compare art students' and EHU members' indications of future interest and involvement in creative arts.

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\*Class participants are also designated hereafter as art students.

\*\*Extension Homemaker Unit members are enrolled members of organized groups with the purpose of participating in the educational program in Home Economics and related areas of the County Cooperative Extension Service. Extension Homemaker Unit members are also defined as EHU members.

4. To compare art students' and EHU members' attitudes toward their individual creativity, opportunity for creative expression, confidence in expression before others, and the meaning of creative arts to their lives.
5. To compare selected biographical data.

### Research Questions

The questions which guided this research are:

Question I. Is there a measurable difference in participation in creative arts programs between adults who have been enrolled in Continuing Education art classes (art students), and those who have not (EHU members)?

Question II. Is there a relationship between participation and/or interest in creative arts programs and such factors as age, level of education, and occupation?

Question III. Is perceived self-satisfaction related to participation in creative activities for both art students and EHU members?

## CHAPTER II

### REVIEW OF LITERATURE

#### Assessing Creativity

"Creativity, whether that of the scientist, the artist, or of the man in the street who finds a unique solution to a problem, has no simple cause nor do we yet understand it," states MacKinnon (Zahn, n.d., p.2).

Creativity is often called an elusive subject for study. Tests which investigate creativeness are given by some instructors in the College of Education, Kansas State University, Manhattan. These are administered under structured conditions with respondents timed and supervised. This type of testing did not seem applicable as the present study is not focused on assessing the amount or quality of creativeness. Individuals interviewed in this study are voluntary participants, researched as to actual participation in rather than amount of creativity.

MacKinnon, Professor of Psychology and Director, Institute of Personality Assessment, University of California at Berkeley, considers creative persons difficult to test and assess. He writes of creative individuals being able to easily turn in a performance in those things which affect them. They are quite willing to do little or no work in the areas that do not interest them. Academically, the creative individuals he was assessing did not appear to be particularly brilliant (Farber, et al., ed., 1963).

Other studies indicate that although intelligence and creativity are often paired, a high IQ is not necessarily a requirement for a rich, creative imagination (Givens, 1962).

Since this study was of an adult population, only literature pertaining to adult creativity was searched. Writers about creative arts and adult education have indicated:

"The major purposes of adult education are to make adults in the community aware of individual and community needs, and . . . to give such education as will enable them to meet problems that exist now . . ."  
Objectives include providing "the means for encouraging cultural development and an appreciation of the arts," and providing "for the development of avocational interests through opportunities for self-expression (Sheats, et al., 1953, p. 5).

#### Indications of Creativity

MacKinnon reported indications that creative persons in all fields share certain personality characteristics and attitudes. Creative scientists appear more like creative artists than they appear like less creative scientists. Artists and scientists appear to differ from those less creative in six areas: (1) greater aesthetic sensitivity; (2) imagination; (3) flexibility; (4) individualism, self-reliance, and independence; (5) perception and awareness of deeper meanings and possibilities; and (6) commitment to work (Zahn, n.d.).

Individuals strive to communicate, and communication involves the mind and the emotions. Artists are reported to be somewhat different from others not considered so creative, for:

"Aside from needing to sell his work in order to eat, it is doubtful if the artist ever does anything by compulsion or for reasons other than wanting to express himself, to create beauty, and to share such beauty with others through his particular art or medium of expression" (Brightbill, 1961, p. 122).

"In all forms and eras of society--primitive as well as industrial, ancient as well as contemporary--the nature and fact of the arts have been a major issue . . . and inescapable concern of all thinking men" (Kaplan, 1969).

In a study to predict needs and use of educational TV programs, Marsh (1960) reported those persons who have high literary interest, collect classical records, attend dramatic productions and are generally better educated are more likely to watch educational TV than those who are not as well educated or do not have as many cultural interests. Whether these persons were themselves creative was not explored, but it is assumed from this report that they were appreciators of the creative arts.

It is generally accepted that persons are creative in varying degrees. Some people appreciate forms of art without being able to create them. An appreciator of art is able to experience something unexpected or meaningful in what an artist has created. Brightbill (1961) feels beauty has a way of "invigorating and stimulating us." Kaplan (1969) emphasizes that amateur artists should be given opportunities and encouraged to participate in and appreciate the arts, whether or not they intend to become professional artists.

#### Determinants of Participation

Burton Wasserman (1958) states adults become interested in art: (1) as an "escape"; (2) for opportunities to meet others with similar interests; (3) to develop their creative interests; and (4) to develop a greater appreciation of the creative efforts of professional artists and others. Evidently, there is satisfaction in labor which is purely aesthetic and not material in nature.

When involved in creative tasks, individuals choose and set their own goals and standards of excellence. "Some form of creative experience has a place in every person's plan for full enjoyment" (Shaffer, et al., 1956, pp. 588-589).

Since everyone has daily contact with the creative results of humanity, literature in books or newspapers, art in some form of decoration, architecture in the home in which he lives, and music heard through electronic media, we should endeavor to become able to distinguish good art from bad (Sheats, 1953).

"The actualizer fully looks and listens to himself and others. He is fully aware of nature, art, music, and the other real dimensions of living," writes Shostrom (1968, p. 24).

#### Degree of Participation

The creative person has a need to relate to the world about him. Stein has suggested an individual creates because he lacks satisfaction with the existing state of affairs. He becomes aware of what he deems "gaps" in his environment and actively seeks solutions to close these gaps (Stein, 1953). Evidently, those persons deemed creative are not content to be passive observers but become active participants in their environment.

Persons involved in creative activities do not necessarily limit themselves to aesthetic creations. In Delaware, a group of farm women were encouraged by the state government to enjoy and learn the skills of weaving, rug-making, and pottery. Professional artists taught them basic color harmony and design. Brightbill assumed these women transmitted their creative interests into wider aspects of living. One group questioned the intrusion of roadway signs which

marred the natural beauty of the countryside and secured an ordinance forbidding erection of road signs in one area (Brightbill, 1961).

### Self-Satisfaction in Creative Participation

Although many persons value creative arts, the arts are often thought of as leisure time activities or recreation. Why creative pursuits have meaning as avocation may in part be explained through evidence that deep satisfaction comes from tasks not labeled "work." Often, these tasks have little or no economic or social value and can be defined as "experiences in designing, painting, composing, and writing" (Shaffer, et al., 1956, pp. 588-589).

The intrinsic values offered through creative art activities seem aspects of balanced living. Brightbill (1961) further writes of the many Americans interested in music as a means of artistic expression. In 1961, he calculated there were 1500 American composers, 1200 community orchestras with participants from grade school to retirement, 700 opera groups, and numerous choirs and informal choral societies. These were composed in the majority of persons who are not professional musicians.

Brightbill (1961) also suggests in Man and Leisure that although some persons feel there is something "not quite right" about having free time (leisure), it might seem just as much a sin to neglect to uncover and use our creative talents as to ignore the interests and well-being of others. Cavanaugh found that intelligence appears to have some bearing regarding recreation interests (ibid., 1961). The creative pursuits of people involved in the present study are all of avocational interest.



A study of leisure activities of 234 persons aged 40 to 70 in Kansas City by Havighurst and Feigenbaum, as detailed in American Journal of Sociology, January, 1959, led these researchers to conclude that the personality more than the situation determined choice of leisure activities (Kaplan, 1960).

### Kansas Situation

Changes occur in our recreational pursuits as we grow up and grow older, states Brightbill (1961). In 1962, Williamson's study pertaining to the interest in art (painting) in rural and urban areas of Kansas, found the majority of amateur painters were women, aged 40 to 60 years, belonging to the middle and upper socioeconomic classes. Over three-fourths of these amateur artists had received some type of formal art training (Williamson, 1962).

The majority of respondents to Williamson's survey had been actively involved in art activities for less than 10 years, indicating they had begun painting when in their 30's and 40's. When questioned as to what had stimulated their interest, many replied "always interested." They evidenced a desire to continue art studies, with 60 per cent interested in studying art appreciation. These persons were willing to expend time and money to develop their creative talents (ibid., 1962).

It was of importance to this researcher to consider how persons perceived themselves relative to their creative talent. Kilpatrick and Cantril (Miller, 1963) developed a ten-step ladder as a means to determine an individual's perceived position in his life-style. Respondents were asked to state their perception of satisfaction as if on a step of a ladder, and a comparison of answers was made. When tested

with a group of employed mothers, those who had high education levels perceived a higher degree of self-satisfaction than women with less education. This method has been used as an effective means of determining self-satisfaction and self-perception (ibid., 1963).

Numerous articles are found on creativity in general. This researcher found few references relative to rural women and their participation in the creative arts.

## CHAPTER III

### METHODOLOGY

This chapter describes the environment in which this research was conducted and the characteristics of the population. The method of procedure, development of the instrument, collecting of data, and analysis of findings are presented.

#### Geographic Area

This study was conducted in Pottawatomie County in Northeast Kansas. This can be classified a rural county with a population in 1965 of 12, 022. Wamego, the largest town in Pottawatomie County, has 2, 503 (1965) residents (Pottawatomie County Agricultural Extension Council, 1967). Individuals in this geographic area are near urban centers of Topeka and Kansas City, universities at Manhattan and Lawrence, and Continuing Education art classes available in Wamego. With today's transportation facilities, it is assumed those individuals desiring to participate in artistic programs or productions offered in urban centers mentioned above would do so.

#### Sample

Respondents for this research included 27 members of Continuing Education art classes held in Wamego spring and fall, 1969. Their names and addresses were supplied by the co-ordinator of these classes, Michael M. Williamson.

All 27 students were interviewed. One in this group was male. His responses are not included in the tabulation of data because there was no counterpart in the female homemaker group. Discussion of his interview follows the results of this research on page 46.

The other subjects of this study were a random sample of the 235 Extension Homemaker Unit members in Pottawatomie County. A list of all EHU members in the county was supplied by the Pottawatomie County Home Economist. Names of the art students were checked against this list. Eight students were members of EHU and were eliminated from this sample. The resulting 227 EHU members were numbered from one to nine respectively, dividing the list into approximately 26 parts. One person was chosen from each section. The number "five" was chosen randomly; thus every fifth name on the list was chosen to be a participant in this survey. This system produced 26 respondents to correspond to the 26 art students.

Of the 26 EHU members in the original random sample, it was found that three had moved from Pottawatomie County; two were not members of EHU but only received Extension material and did not care to participate in the survey; and three refused to be interviewed because of age, lack of interest, and illness.

Seven alternates were randomly chosen from those numbered "two" on the EHU list. One refused the interview because of lack of interest; one had moved from the area; and one was too difficult to reach due to inclement weather. There were 18 completed interviews from the first sample and four from the second, making a total of 22 Extension Homemaker Unit members interviewed.

### Instrument Development

A questionnaire was prepared as a method of gathering data. (See Appendix A.) Consultation with the Departments of Family and Child Development, Extension Home Economics, and Continuing Education, Kansas State University, Manhattan, determined the final form.

A letter was written to all subjects to be interviewed and sent prior to the interviews. (See Appendix B.) The interviews were conducted by the author and a graduate research assistant in the Department of Family and Child Development, Kansas State University.

### The Measures

Throughout the research, the degree of participation by individuals in the creative arts was studied. Comparisons were made between those persons known to participate in the creative arts with persons not known to participate, i.e., art students vs. EHU members.

The data gathering instrument included questions similar to those used by Williamson (1962) and Marsh (1962) in their surveys of participation in the creative arts.

An example of representative questions follow.

#### Questions used to determine participation

- Q. Have you had any formal training outside the public schoolroom in any form of art?   \_\_\_yes   \_\_\_no
  
- Q. If you have had formal music training, please check where obtained.
  - \_\_\_college
  - \_\_\_private music lessons (specify type)
  - \_\_\_choir or chorus
  - \_\_\_other (specify)

Q. If you are not engaged in music activity, please check answer:

- ☐ not interested in participating  
☐ budget does not include fee for instruction  
☐ time does not permit participation  
☐ have no musical instrument  
☐ other (specify)

Q. Would you participate in a music activity if you had an opportunity?

- ☐ yes ☐ no

Questions used to determine interest

Q. Please check one of the following answers which best describes the purpose of your activities and interest in music:

- ☐ a hobby, without much interest in pursuit of knowledge of theory, composition, tonal structure, etc.  
☐ much interest, willing to spend time and effort necessary to acquire greater knowledge and ability in the field of music, yet still consider this a hobby.  
☐ much interest, but cannot afford time and effort required to acquire more knowledge of music.  
☐ much interest, with goal of becoming a professional musician.

Questions used to determine self-satisfaction

Q. Please rate yourself in regard to your feeling when giving a presentation.

Complete Confidence						Little or None			
10	9	8	7	6	5	4	3	2	1

Q. Please rate yourself as to your feeling about your individual creativity.

Highly Creative						Little or None			
10	9	8	7	6	5	4	3	2	1

Q. Please rate yourself as to your feeling about opportunity to express your individual creativity.

Great Opportunity						Little or None			
10	9	8	7	6	5	4	3	2	1

- Q. To what degree do you regard the arts (music, art, literature, and drama) have enhanced your enjoyment of life?

Greatly								Little or None	
10	9	8	7	6	5	4	3	2	1

Respondents were compared as to their answers to such questions as those above-stated.

### Definition of Terms

Creative arts are defined as painting, music, drama and literature.

Participation or involvement in creative art is defined as conscious effort to learn more about art, or develop or use whatever creative talent an individual possesses.

Appreciation of art is defined as an individual's ability to experience something unexpected or meaningful in what another person has created.

Participators are those individuals who are known to have enrolled in a class of painting or drawing.

Non-participators are defined as those individuals who are not enrolled in a class of painting or drawing.

Amateur is defined as the status given the respondents in this survey, as they are all primarily engaged in an occupation other than the creative arts.

Interest is defined as a desire to learn or know more about the creative arts, which includes appreciation or participation or both.

Self-satisfaction is defined as perceived contentment with present life-style with fulfilment of creative desires.

### Research Questions

The hypothesized relationships in this study compared the degree of interest and participation in the creative arts by two different types of groups within the population. The questions which guided this research are:

- I. Is there a measurable difference in participation in creative arts programs between adults who have participated in Continuing Education art classes and those who have not?
- II. Is there a relationship between participation and/or interest in creative arts programs and such factors as age, level of education, occupation, participation in Continuing Education art classes, attitude toward respondent's own creativity, opportunity for creative expression, confidence in expression before others, and meaning of creative arts to life?
- III. Is perceived self-satisfaction related to participation in creative activities for both art students and EHU members?

### Limitations of this Survey

This research was conducted in one rural county in northeast Kansas. Forty-four interviews were conducted the week of December 15-19, 1969. Five were completed December 29-30, 1969. The season of the year made interviewing difficult because subjects were participating in holiday activities. The respondents were pressed for time and reluctant to work this survey into their busy schedules.

The cold and icy weather prevented travel on some county roads. This required interviewers to repeat calls at later times and prevented interviewing of some prospective respondents.



The sample of respondents was small. No statistical treatment was used to analyze data.

## CHAPTER IV

### ANALYSIS OF DATA

Question I asked: Is there a measurable difference in participation in creative arts programs between adults who have participated in Continuing Education art classes and those who have not?

This question was answered affirmatively. Art students reported a higher degree of participation in creative art activities than did EHU members.

Respondents were asked to list the creative activities in which they are presently involved, including painting, music, drama and literature. Table 1 is a comparison of art participation by art students and EHU members.

TABLE 1  
PARTICIPATION IN CREATIVE ARTS

Age	Art		Music		Drama		Literature	
	Students	EHU	Students	EHU	Students	EHU	Students	EHU
Under 25	2	..	1	..	..	..	1	..
25-34	6	1	4	..	1	..	2	1
35-44	6	2	3	1	1	..	2	1
45-54	3	4	2	3	2	1	1	3
55-64	8	2	2	1	..	..	3	2
Over 65	1	2	..	..	..	..	1	1
Total	26	11	12	5	4	1	10	8
Per cent	(100)	(50)	(46.1)	(22.7)	(15.3)	(4.5)	(38.4)	(36.4)

A comparison of present participation in creative arts shows half EHU members are interested in some form of painting or drawing. Over 46 per cent of art students participate in musical activities, sing or play a musical instrument compared with 22.7 per cent of EHU members. The art students who participate in drama do so primarily as grade school teachers. With 38.4 per cent of art students compared with 36.4 per cent of EHU members who regularly read and do creative writing, it appears the interest for both groups is similar.

Table 2 is a comparison of training in the creative arts by art students and EHU members. It indicates over 50 per cent of the art students have had training in music. Fourteen have had piano or vocal lessons. Thirteen per cent of the EHU members have had art education. The areas of drama and literature have the fewest number of persons ever having any training in these creative arts.

TABLE 2  
PREVIOUS TRAINING IN CREATIVE ARTS

Age	Art		Music		Drama		Literature	
	Students	EHU	Students	EHU	Students	EHU	Students	EHU
Under 25	2	..	1	..	..	..	..	..
25-34	6	..	5	1	1	..	..	..
35-44	6	1	3	4	..	..	..	..
45-54	3	1	1	1	..	1	..	..
55-64	8	..	4	..	1	..	1	..
Over 65	1	1	..	3	..	..	..	..
Total	26	3	14	9	2	1	1	..
Per cent	..	(11.5)	(53.8)	(40.9)	(7.6)	(4.5)	(3.8)	..

Both groups were asked to predict their future participation in the creative arts and art appreciation studies. Respondents were asked to indicate the type of interest they predicted they would have in painting, whether a hobby only, interested but felt lack of time prevented future participation, interested and willing to spend time but considered creative participation an avocation, interested with the goal of becoming a professional in a particular creative field. Their answers are tabulated in Tables 3 and 4.

As will be seen in these tables, drama has the least interest for both groups, except as audience participants. Much interest is shown by both groups in music and literature, with book reviewing and creative writing having slight majorities.

TABLE 3  
FUTURE PARTICIPATION, ART STUDENTS

Age	Art	Per cent	Music	Per cent	Drama	Per cent	Literature	Per cent
Under 25	2	7.6	2	7.6	1	3.8	2	7.6
25-34	6	23.7	3	11.4	4	15.4	5	19.0
35-44	5	19.0	3	11.4	5	19.0	3	11.4
45-54	2	7.6	..	..	..	..	2	7.6
55-64	5	19.0	3	11.4	2	7.6	5	19.0
Over 65	1	3.8	..	..	..	..	1	3.8
Total	21	(80.7)	11	(41.8)	12	(45.8)	18	(68.4)

TABLE 4  
FUTURE PARTICIPATION, EHU MEMBERS

Age	Art	Per cent	Music	Per cent	Drama	Per cent	Literature	Per cent
Under 25	1	4.5	1	4.5	1	4.5	1	4.5
25-34	1	4.5	2	9.1	..	..	1	4.5
35-44	1	4.5	3	13.6	2	9.1	4	18.1
45-54	3	13.6	6	27.2	2	9.1	6	27.2
55-64	1	4.5	2	9.1	..	..	3	13.6
Over 65	1	..	..	..	..	..	3	13.6
Total	7	(31.6)	14	(63.5)	5	(22.7)	18	(81.5)

Over 80 per cent of the art students desired to continue participation in painting and drawing. Approximately 68 per cent indicated an interest in future participation in book reviews and creative writing.

EHU members were not as interested in learning to paint or draw as they were in book reviewing and writing. This study indicates women enjoy reading and would like to share their literary interest with others.

While approximately 42 per cent of the art students were interested in music participation, almost two-thirds or 63.5 per cent of the EHU members intended to participate in vocal groups or individual music education.

Respondents were also asked to indicate their interests in an appreciation of art study. This study would include information about professional creative artists and their work, rather than a class which would teach students a creative area.

TABLE 5

PREDICTED FUTURE ART APPRECIATION STUDIES  
ART STUDENTS

Age	Art	Per cent	Music	Per cent	Drama	Per cent	Literature	Per cent
Under 25	2	7.6	1	3.8	..	..	2	7.6
25-34	6	23.7	2	7.6	..	..	4	15.4
35-44	5	19.0	3	11.4	..	..	2	7.6
45-54	1	3.8	1	3.8	..	..	1	3.8
55-64	5	19.0	4	15.4	1	3.8	4	15.4
Over 65	1	3.8	..	..	..	..	1	3.8
Total	20	(76.9)	11	(42.0)	1	3.8	14	(53.6)

TABLE 6

PREDICTED FUTURE ART APPRECIATION STUDIES  
EHU MEMBERS

Age	Art	Per cent	Music	Per cent	Drama	Per cent	Literature	Per cent
Under 25	1	4.5	1	4.5	..	..	1	4.5
25-34	1	4.5	..	..	..	..	1	4.5
35-44	3	13.6	3	13.6	..	..	4	18.1
45-54	5	22.7	5	22.7	..	..	3	13.6
55-64	2	9.0	2	9.0	..	..	2	9.0
Over 65	1	4.5	1	4.5	..	..	1	4.5
Total	13	(58.8)	12	(54.3)	..	..	12	(54.3)

As will be seen in a comparison of these tables, drama has the least interest for both groups, except as audience participants. Much interest is shown by both groups in music and literature, with book reviewing and creative writing having slight majorities.

Again, except for those who are students of art and wish to learn more about this creative form, a study of literature is of most interest to both groups.

A comparison of Tables 3 and 4 with Tables 5 and 6 indicates more persons wish to participate in dramatics than wish to simply learn about drama.

Question II asked: Is there a relationship between participation and/or interest in creative arts programs and such factors as age, level of education, and occupation?

The question was answered affirmatively. The majority of art students are younger than the sample of EHU members. Thirty-eight per cent of the art students are teachers and this group has more years of formal education than EHU members.

Data was collected relative to respondents' ages, education, occupation, and participation in the creative arts. All respondents included in this survey are female.

TABLE 7

## AGES OF RESPONDENTS

Age	Number Students	Per cent	Number EHU Members	Per cent
Under 25	2	7.6	1	4.5
25-34	6	23.7	2	9.1
35-44	6	23.7	5	22.7
45-54	3	11.8	6	27.2
55-64	8	30.7	4	18.1
Over 65	1	3.8	4	18.1

Reference to Table 7 indicates 55 per cent of the art students were under 45 years of age, with 45 per cent 45 to over 65 years. The largest representation falls between 25 and 44 years, or approximately 47 per cent.

Thirty-six per cent of the EHU members were under 45 years of age, with 64 per cent 45 to over 65 years of age. Approximately 50 per cent of these women were between the ages of 35 and 54, or 10 years older as an average than the art students.

A survey conducted by Michael M. Williamson (1962) found over 50 per cent of Kansas amateur painters studied were in their forties and fifties. The present study indicates a broadening of age span of participating art students. This researcher assumes the seven years between Williamson's study and the present one have been ones of growth of art participation.

The data does not support the position in the family life cycle (Kenkel, 1966) as a valid indication of participation or lack of participation in the arts by serious students, except when prevented by the infirmities of advanced age.



TABLE 8

## FORMAL EDUCATION, ART STUDENTS

Age	Number	High School	College Attendance	College Degree or Beyond
Under 25	2	1	. .	. .
25-34	6	6	4	2
35-44	6	6	2	1
45-54	3	3	2	2
55-64	8	7	4	4
Over 65	1	1	1	1
Total	26	24	13	10
Per cent	. .	(92.3)	(50.0)	(38.4)

In 1960, the average number of school years completed by Kansas adults was 11.7 years (U.S. Bureau of the Census, 1960). All but two of the 26 art students have completed high school and one of these is presently an eleventh grade student. Fifty per cent of this group attended college, with 76.9 per cent of those attending, graduating. More than 38 per cent of the art students have college degrees.

TABLE 9  
EDUCATION, EHU MEMBERS

Age	Number	High School	College Attendance	College Degree or Beyond
Under 25	1	1	. .	. .
25-34	2	2	1	. .
35-44	5	4	2	. .
45-54	6	6	2	1
55-64	4	3	1	. .
Over 65	4	3	. .	. .
Total	22	19	6	1
Per cent	. .	(86.3)	(27.2)	(4.5)

Over 86 per cent of EHU members surveyed were high school graduates.

Twenty-seven per cent of the total group attended college. One person, or 4.5 per cent, received a college degree.

It appears the women enrolled in the art classes have a higher level of formal education than those who are not actively participating in additional art education. Eight of the 26 art students are also members of EHU. Their answers are tabulated in Table 9, and also shown separately in Table 10.

TABLE 10  
EDUCATION, EHU-ART CLASS MEMBERS

Age	Number	High School	College Attendance	College Degree or Beyond
Under 25	..	..	..	..
25-34	3	3	2	..
35-44	2	2	2	1
45-54	1	1	1	1
55-64	2	1	..	..
Over 65	..	..	..	..
Total	8	7	5	2
Per cent	..	(87.5)	(62.5)	(25.0)

One of the art student-EHU member group did not complete high school.

Almost two-thirds, 62 per cent, of this group attended college, with one-fourth of this group holding college degrees.

TABLE 11  
OCCUPATION

Occupation	Art Students	Per cent	EHU Members	Per cent
Homemaker	13	50.0	15	68.1
Teacher	10	38.4	1	4.5
Secretary	2	7.6	1	4.5
Other (student)	1	3.8	5	22.7

One-half of the art students are homemakers compared with more than two-thirds of the EHU members who are homemakers. Teaching is the occupation of 38.4 per cent of the art students, while one, or 4.5 per cent of the EHU members teaches school.

TABLE 12  
OCCUPATION OF HUSBAND

Occupation	Art Students	Per cent	EHU Members	Per cent
Farming	5	19.0	9	40.9
Professional	4	15.3	3	13.6
Other	12	57.1	8	36.3

Those in the art class who were farmer's wives numbered 19 per cent, compared with 40.9 per cent of the husbands of EHU members were farmers. The "other" occupations included owners of businesses, contractors, state employees, etc.

TABLE 13  
MARITAL STATUS

	Single	Married	Widowed	Divorced
Art Students	1	21	3	1
Extension Homemakers	. .	20	2	. .

Question III asked: Is perceived self-satisfaction related to participation in creative activities for both art students and EHU members?

This question was answered affirmatively. Both art students and EHU members, who participate in the creative arts, indicate a greater degree of self-satisfaction than those who do not participate.

Assessing one's own creativity is evidently difficult. Respondents were asked to rate themselves as if on a ladder, with steps numbered from one to ten, ten being the highest. This method has been successfully used by other researchers, being developed by Kilpatrick and Cantril (Miller, 1963).

Respondents were asked not to compare their accomplishments with others or with professional artists, but only to express how they felt as creative persons. Many verbalized discomfort at the question. Several felt it was immodest to presume they had creative talent. Almost all needed assurance no one was going to assess or compare their work, but that there was only interest in their feelings.

#### TABLE 14

#### PERCEPTION OF INDIVIDUAL CREATIVITY

(See page 36.)

Eighty per cent of the art students rated themselves in the upper 50 per cent of personal creativity. Only one felt she was at the top, or "10". None rated themselves at the other extreme, but one felt she had little or no talent, rating herself "3".

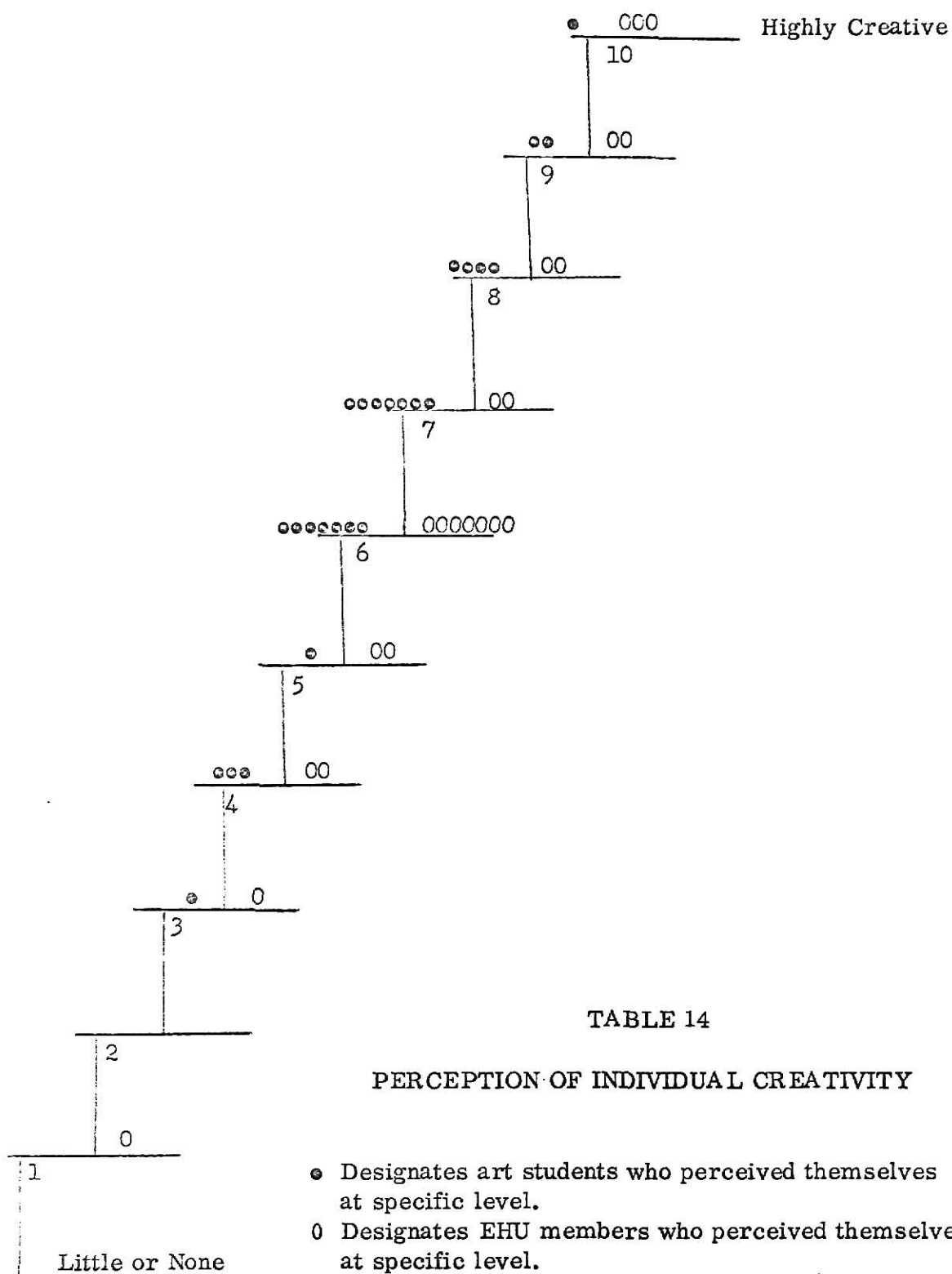


TABLE 14

## PERCEPTION OF INDIVIDUAL CREATIVITY

Two of the most serious art students refused to rate themselves above "6", or just above the median, as they expressed the feeling that the more they studied, the more displeased they became with their art efforts. It is assumed that as they learned more, they measured all their work against highly skilled artists and were displeased. There was no scale included for measuring determination, but both the above mentioned women had enrolled in all the art courses offered through Continuing Education, Kansas State University, and both expressed a desire to take further campus work, eventually leading to degrees in art. Both of these women were college graduates.

EHU members were no different in their feelings of discomfort at assessing their creativity. Their usual response was, "I have no talent." In conversation with them, however, it was evident that many of these women were active in creative areas; although fewer had training in the arts than the art students. There were 68.1 per cent of the EHU members who rated themselves above the median in creativity.

TABLE 15  
PERCEPTION OF SELF-CONFIDENCE

(See page 38.)

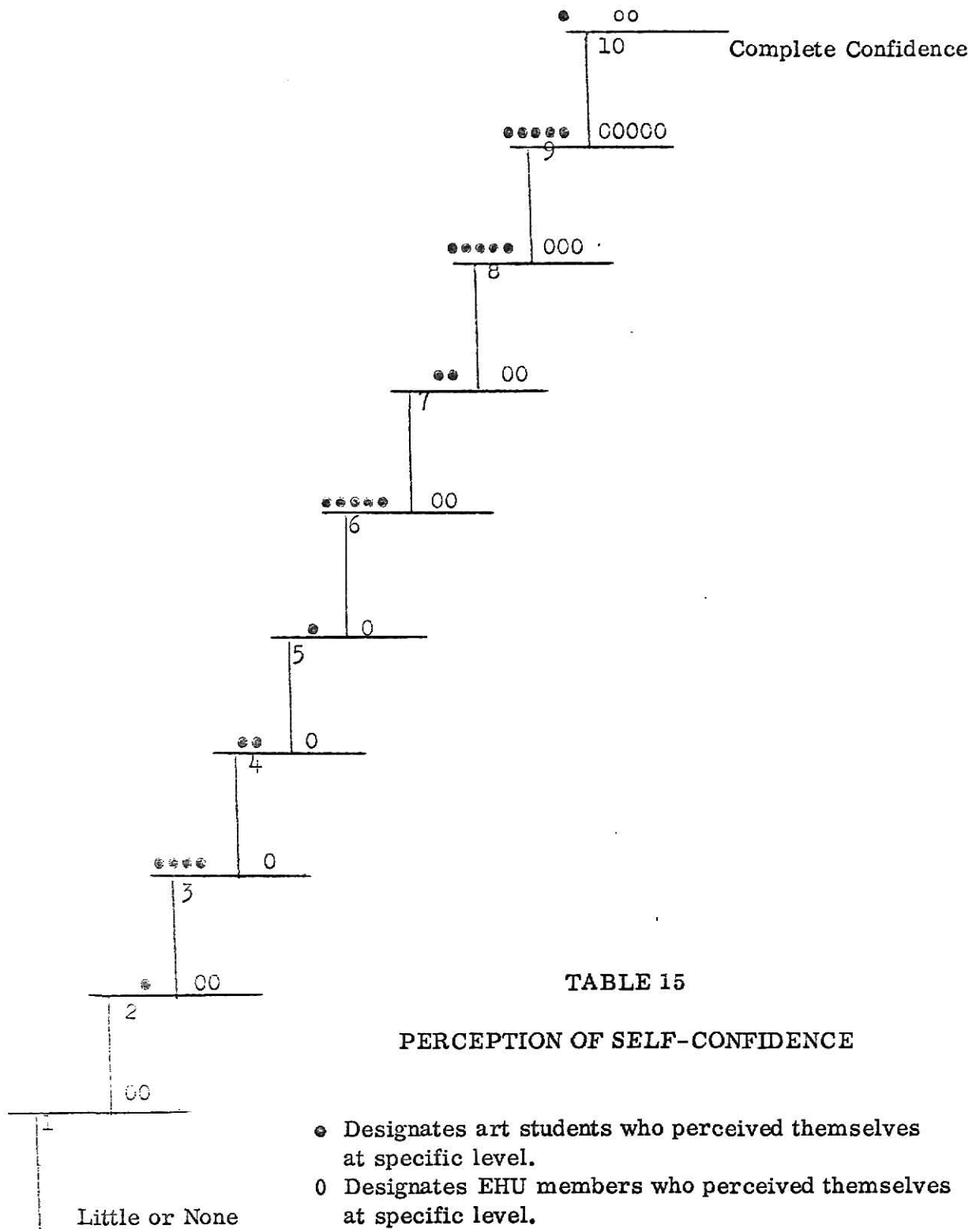


TABLE 15

## PERCEPTION OF SELF-CONFIDENCE

- Designates art students who perceived themselves at specific level.
- Designates EHU members who perceived themselves at specific level.



One area researched in this survey was the confidence of the women interviewed in their interaction with others. Effort was made to determine whether inner feelings of ability and accomplishment, or "security", are factors in art participation. There were indications that there may be a relationship between inner security and art participation. Confidence in this area may be related to training in some art.

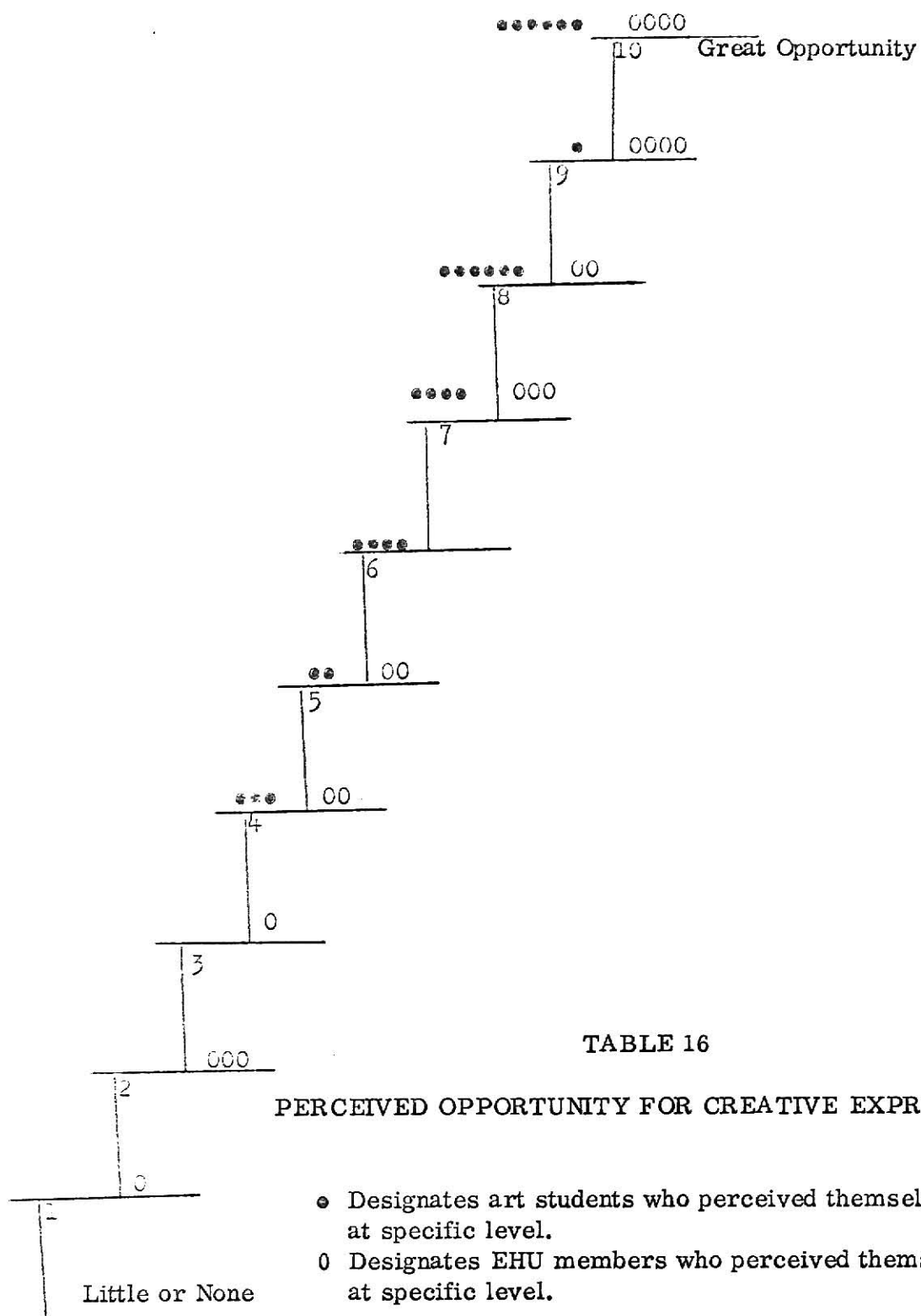
Respondents were asked if they would exhibit art work, participate in dramatic productions, present musical numbers, and give book reviews. An assessment of their answers was discussed when recording information for Table 15.

Although many art students and one EHU member said they had given away paintings, only three of the women interviewed had ever sold a painting--two art students and one EHU member. Eight, or 30 per cent, of the art students replied they would never exhibit a painting. Six, or 27 per cent, of the EHU members felt they would not exhibit paintings if they had opportunities. This was one determining factor in assessing their confidence in their abilities. Why these persons answered as they did was not explored, but it could be hypothesized that those who have had training in painting and drawing feel they need more improvement before exhibiting, due to their association with this art. Those who have not had training in painting and drawing may be unaware of the standards by which artists are judged.

#### TABLE 16

#### OPPORTUNITY FOR CREATIVE EXPRESSION

(See page 40.)



This researcher investigated whether the respondents felt there were reasons preventing their participation in art or expressions of creativity. The primary answer was "lack of time" or "age", but the majority of both groups still considered they had opportunity to pursue art involvement if they really desired to.

More EHU members felt they did not have the opportunity to pursue the arts than did the art student group. Only one respondent from both groups answered she could not afford instruction in one particular field. She desired to attend college to learn creative writing and did not feel she could do so. In all other areas, she and all other respondents felt they had opportunities if time and interest were there.

#### TABLE 17

#### THE ARTS AS MEANINGFUL TO LIFE STYLE

(See page 42.)

Ninety-six per cent of the art students felt the arts meaningful, with 76 per cent rating them "greatly". Eighty-three per cent of the EHU members considered the arts above the median as meaningful, with more than 50 per cent rating them "greatly". Seventeen per cent felt art had less than the median meaning to their lives, with one person feeling the creative arts mattered "little or none".

It would seem that the arts have much meaning for the majority of those persons surveyed, whether they consciously pursue them or not.

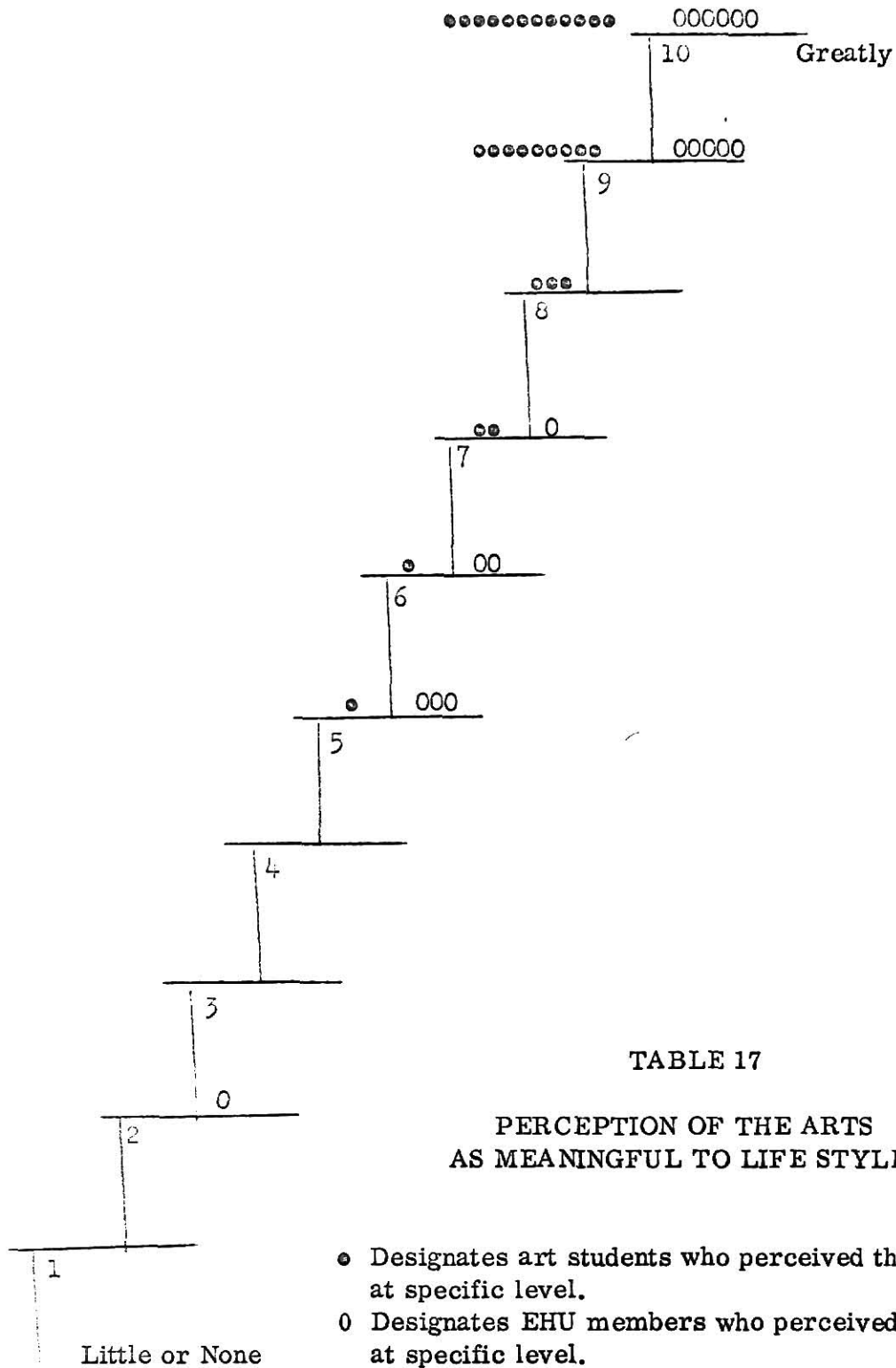


TABLE 17

PERCEPTION OF THE ARTS  
AS MEANINGFUL TO LIFE STYLE

TABLE 18  
GROUP PARTICIPATION

Respondents	Participants in three or more groups
Art Students	21
EHU Members	6

Three, or slightly over 11 per cent, of the art students did not belong or hold office in any organization. All the eight women who were members of EHU and art students were each active in three or more other groups, either presently holding an office or having held office. This would indicate that those persons who are actively searching means of creative expression are also more active group participants.

### Summary

Reported in this chapter were data concerning participation in creative arts, predicted future participation, predicted future art appreciation studies, ages, education, occupation, marital status, personal ratings of creativity, confidence, opportunity for creative expression, and the meaning of the creative arts to their lives by both groups of respondents. Analysis of data indicated that:

1. All art students participate in painting, contrasted with 50 per cent of EHU members.
2. Forty-six per cent of art students participate in some form of music compared with 22.7 per cent of EHU members.

3. Over 15 per cent of the art students work with some form of dramatics compared with one EHU member, or 4.5 per cent.
4. About the same number in each group indicated participation in literature, with 38.4 per cent of art students regularly reading or doing creative writing, compared with 36.4 per cent of EHU members.
5. Over 80 per cent of the art students intended to continue some form of art participation compared with 31.6 per cent of EHU members.
6. Three-fourths, or 76.9 per cent of the art students were interested in art appreciation studies compared with 58.8 per cent of EHU members.
7. Forty-one per cent of the art students would enjoy music participation with 42 per cent interested in music appreciation, contrasted with 63 per cent of the EHU members who would enjoy music participation and 54.4 per cent interested in music appreciation.
8. Forty-five per cent of the art students were interested in dramatic participation, with 3.8 per cent interested in drama appreciation, compared with 22 per cent of EHU members who were interested in dramatic participation. None of the EHU members was interested in drama appreciation.
9. The greatest interest was shown in literature, with 68 per cent of the art students interested in participation and 53 per cent interested in appreciation, compared with 81 per cent of EHU members interested in book reviews and creative writing and 54 per cent interested in literature appreciation.

10. The median for the art student group was between 35 and 44 years compared with median age for EHU members between 45 and 54.
11. High school graduates comprise 92.3 per cent of the art students compared with 86.3 per cent of EHU members.
12. Fifty per cent of the art students attended college, with 38.4 per cent receiving degrees compared with 27.2 per cent of EHU members attending college, with 4.5 per cent receiving a degree.
13. Half of the art students are homemakers compared with 68.1 per cent of EHU members.
14. Less than one-fifth of the art students are farm wives compared with 40.9 per cent of the EHU members.
15. Among the art students are 21 wives, 3 widows, one divorcee, and one single person, compared with 20 EHU members who are wives and 2 who are widows.
16. Fifty-three per cent of the art students have had musical training compared with 40.9 per cent of EHU members.
17. The areas of drama and literature have been studied by 7 per cent of the art students and 4 per cent of EHU members.
18. Eighty-one per cent of the art students rated themselves above the median in feelings of personal creativity, compared with 73 per cent of EHU members.

19. In perception of self-confidence the percentage of art students rating themselves above the median was 69.3 per cent, compared with 63.7 per cent of EHU members. This was the closest percentage relationship in the four self-perception questions.
20. More than 79 per cent of the art students rated themselves above the median in opportunity for creative expression compared with 59.1 per cent of EHU members.
21. Ninety-six per cent of art students rated themselves above the median in the meaning of art to their life style, compared with 81.9 per cent of EHU members.

#### Additional Data

One male participated. This individual is active in several civic, social, and business organizations. He is interested in music, dramatics, and literature, as well as painting and drawing. He has studied art and music and acted in community groups. If time permitted, he would be interested in further acting and in giving book reviews, although he has never done reviewing.

From observation by the interviewer, this subject is successful in business, has an outgoing or expressive personality, is interested in many activities, and is an active contributor to community life.



## CHAPTER V

### SUMMARY AND DISCUSSION

The purpose of this study was to gather data regarding the characteristics of persons engaged in some form of creative art activity and to contrast these data with data obtained about persons not engaged in any creative art activity.

Research examined the degree of participation in creative arts by art students and a random sample of EHU members. It was hypothesized that the age, occupation, or level of education would indicate a degree of interest and participation in the creative arts. Further hypothesis stated that there is a measurable degree of self-satisfaction felt by persons participating in creative art activities.

The two groups contrasted in this study were residents of the same geographic area with the same opportunities to participate in creative activities if they so chose.

Objectives of this research were:

1. To compare art students and EHU members on the amount of training in painting, music, drama, and literature.
2. To compare art students and EHU members on their present involvement in the creative arts.
3. To compare art students' and EHU members' indications of future interest and involvement in creative arts.

4. To compare art students' and EHU members' attitudes toward their individual creativity, opportunity for creative expression, confidence in expression before others, and the meaning of creative arts to their lives.
5. To compare selected biographical data.

The sample for this study (December, 1969) was a group of art class participants and a random sample of EHU members together totaling 53 persons. Forty-nine interviews were completed. All individuals were residents of Pottawatomie County, Kansas. Twenty-seven former participants in the 1969 Wamego Continuing Education art classes were interviewed with 26 responses tabulated. Twenty-six EHU members were contacted with 4 refusals, making a total of 22 completed interviews. As one art student was male, his replies were not tabulated because he had no counterpart among the female EHU respondents.

Data was collected via personal interviews by the author and a graduate research assistant in the Department of Family and Child Development, Kansas State University, Manhattan. The interviews were conducted in a rural Kansas county, chosen because it was a locale where Continuing Education art classes were available, and is relatively near metropolitan areas of Kansas City and Topeka, and the universities at Manhattan and Lawrence. For these reasons, it is assumed there is sufficient opportunity for persons to participate in creative art activities.

Participation in the creative arts was the dependent variable of this study, defined as the degree to which an individual utilizes available opportunities for creative art activities. Participation was operationalized as amount of time spent in creative art activity.

The research focused on:

Biographical data about respondents, defined as to their ages, level of education, occupation, and past and present involvement in creative arts.

Prediction of future interest in creative arts of painting, music, drama, and literature, defined as desire to participate in future available educative art opportunities.

Attitude about the arts, defined as respondents' feelings about their own creative abilities and interests, their opportunities for creative expressions, and confidence in self expression.

Three questions guided the research inquiry. The major findings are:

Question I: Is there a measurable difference in participation in creative arts programs between adults who have been enrolled in Continuing Education art classes and those who have not?

This question was answered affirmatively.

Question II: Is there a relationship between participation and/or interest in creative arts programs and such factors as age, level of education, and occupation?

This question was answered affirmatively.

Question III: Is perceived self-satisfaction related to participation in creative activities for both art students and EHU members?

This question was answered affirmatively.

### Discussion of Research Questions

Question I: Is there a measurable difference in participation in creative arts programs between adults who have been enrolled in Continuing Education art classes (art students) and those who have not (EHU members)?

Results indicated 46.1 per cent of the art students participated in music, 15.3 per cent in drama, and 38.4 per cent in literature. When asked about leisure time activities, 50 per cent of the EHU members indicated participation in informal painting or drawing; 22.7 per cent participated in music; and 4.5 per cent in drama. Over 36 per cent participated in some form of reading and creative writing.

Question II: Is there a relationship between participation and/or interest in creative arts programs and such factors as age, level of education, and occupation?

Results indicated 54 per cent of the art class students also had previous training in other art forms. The majority were former music students. Eighty-seven per cent of this group were interested in further art appreciation and participation. Seventy-three per cent were interested in giving book reviews or creative writing, with 42 per cent interested in music or dramatics.

Slightly over 40 per cent of the Extension Homemaker Unit members, who are not enrolled in artistic efforts had previous music training. Sixty-three per cent were interested in further music participation and appreciation. Eighty-three per cent were interested in literature, book reviews, and creative writing, with a little more than 22 per cent interested in dramatics.

None of the respondents indicated their budget would not permit some participation in the arts. Lack of time was the most frequently stated reason for little participation. Lack of interest and age were next in consideration.

Question III: Is perceived self-satisfaction related to participation in creative activities for both art students and EHU members?

More than two-thirds of the groups fell in the upper half of inner confidence range, with art students expressing 69.3 per cent contrasted with 63.7 per cent by EHU members.

Respondents' feelings about individual creativity indicated 81 per cent of the art students felt they were in the upper 50 per cent of creative persons, contrasted with 73 per cent of the EHU members.

Eighty-one per cent of the art students felt they had opportunity to express their creativity contrasted with 60 per cent of EHU members. The arts had much meaning for 96 per cent of the art students, compared with 83 per cent of EHU members.

## Results

Respondents not interested in further art appreciation, who expressed interest in participation, gave evidence of being interested in learning and doing. Respondents interested in art appreciation materials expressed they felt they had little ability. They enjoyed learning from what others had done and were doing.

The respondents were generally most cooperative. Those engaged in some art activity were easiest to interview. Only three persons interviewed could be considered disinterested.

Four teachers were interviewed in the evening. All expressed fatigue from work, at the beginning of the interviews. Interest in this research and an appreciation of the creative arts was expressed before the interviews were completed.

People can be motivated to be expressive if given encouragement. One respondent verbalized her fear of writing due to harsh and unconstructive criticism while an undergraduate. This example reinforces this researcher's conviction that learning can be achieved through many avenues, but that supportive methods are very desirable.

### Implications

It is important to examine the nature of creative behaviors as indicated by an individual's participation in creative educative activities. Decisions on the development of educative materials in the cultural arts, such as those provided by the Cooperative Extension Service, should be based on information collected in a systematic fashion.

If cultural arts educative programs are to have impact on the cultural climate of Kansas, then individuals must be actively involved. The findings of this particular research indicated differences in characteristics of a group of people who are known to be actively involved and compared these individuals with others within the same geographic area who have had the same opportunity for creative involvement, but have not done so. Through comparisons, one should be able to identify those variables which should be recognized as indicators of potential participation.

The study, in its investigation of degree of participation and interest in the creative arts and perceived self-satisfaction participation, provides information upon which more informed decisions might be made. Although this study is confined to a small geographic area of rural Kansas, it is probable that the findings can be cautiously generalized to describe the nature of potential participants and non-participants in creative educative opportunities throughout the state.

### Conclusions

This survey indicates women who desire to participate in the creative arts of painting, music, dramatics, and literature, do so regardless of age or economic situation. Women actively enrolled in art classes have more years of formal education than those who are not enrolled. Interest in art is high. One may assume that interest in the creative arts is not limited to educational level, but may be a limiting factor in participation.

This research indicates that interest in some art form is often begun at an early age. The interest continues into advanced age, although participation in an art form is sometimes limited due to infirmities of age, such as failing eyesight which hinders reading, or arthritis which hinders a musician from playing an instrument. Some elderly persons reported reading large print books or magazines as a substitute for smaller type print, and enjoying listening to music and learning about artists, although they themselves could no longer perform.

Little interest was shown in dramatics. There was much interest in further art, music, and literature studies.

Two of the 26 persons enrolled in the art classes reported a desire to be professional artists. None of the EHU members reported this desire. These women seem satisfied to study and learn more about the arts as avocation, rather than vocation.

This survey indicates a growing interest in further art education. It appears that persons will seek opportunities for creative study regardless of time, effort, or personal cost, if the education is important to them.

Similarities are observable among those motivated to art education. They generally feel more confident in self-expression, creativity, opportunity for expression, and are higher group participators than those who do not actively pursue the arts.

There are indications that attitude and personality, as well as prior exposure are factors in creative pursuits. Although attitude change cannot be predicted and personality is difficult to define, there is indication that persons can be stimulated to participate in the arts at any age. This survey indicates the interest two groups of people predicted they would have in future educative materials.

Extension Home Economics and other adult education agencies need to be concerned with evidence presented in this research when making decisions about future educative creative art materials. Further research is needed throughout the state in urban as well as rural communities, to provide additional data and allow more depth in analysis.



## APPENDIX A



December 11, 1969

To complete a requirement for a Masters degree in the Department of Family and Child Development at Kansas State University, I plan to gether data relative to the participation of Kansans in the creative arts. Although one often hears or reads discussions about leisure time in today's society, the artistic use of leisure by Kansans is relatively unexplored.

The findings of this study should be of practical importance to those concerned with the development of programs in the creative arts. The Department of Extension Home Economics, with which I am associated, will have access to the data collected for future program planning.

I have consulted with Mr. Michael Williamson, Coordinator of the Extension Art Classes about this survey. We feel information obtained could be of assistance to both Continuing Education and the Extension programs.

An interviewer will be in your area next week, December 15-19, and would like to visit with you about your participation in the creative arts, such as music, drama, painting, and literature. All information will be kept in complete confidence. Your cooperation would be appreciated greatly.

Sincerely,

Zoe E. Slinkman (Mrs.)  
Extension Specialist  
Cultural Resources Development

## APPENDIX B

1. Check your correct age group:      \_\_\_\_\_ under 25                  \_\_\_\_\_ 25-34                  \_\_\_\_\_ 35-44  
    \_\_\_\_\_ 45-54                  \_\_\_\_\_ 55-64                  \_\_\_\_\_ 65 and over

2.        Single           Married           Widowed           Divorced

**3. Occupation** \_\_\_\_\_

**4. Occupation of Spouse** \_\_\_\_\_

5. Age of Children \_\_\_\_\_

1 2 3 4 5 6 7 8	9 10 11 12	1 2 3 4	Graduate School	
Elementary	High School	College	Degree Granted	

**7. To what organizations do you belong?**

Name	Offices Held	When Held Office
Homemaker Groups		
Farm		
Civic		
School		
Church		
Other		

8. What are the leisure time activities in which you now participate? (List any creative skill, do-it-yourself, lessons, etc., in which you are presently interested and participating.)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9. What are the leisure time activities in which you have been interested and no longer participate?

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(Questions 10-20 pertain to the art of drawing or painting)

10. Have you had any formal training outside the public schoolroom in any form of art? ☐ yes ☐ no
11. If you have had formal art training, please check where obtained.
- ☐ college ☐ organized art class  
☐ art school ☐ other (specify) \_\_\_\_\_
12. If you have had formal art training, how many hours per week for how many weeks? \_\_\_\_\_ hours per week for \_\_\_\_\_ weeks.
13. Are you enrolled in any art class of any kind? ☐ no ☐ yes  
 (Specify class it is) \_\_\_\_\_
14. Why are you not enrolled?
- ☐ no class available to my knowledge.  
☐ not interested in participating.  
☐ budget does not include fee for instruction.  
☐ time does not allow for participation.  
☐ other (Specify) \_\_\_\_\_
15. Would you be interested in participating in an art appreciation course during next year? ☐ yes ☐ no
16. Please check one of the following which best describes the purpose of your activities and interest in art:
- ☐ hobby only, without much interest in a greater knowledge of art techniques  
☐ much interest, but cannot afford time and effort required to acquire greater technique  
☐ much interest, willing to spend time and effort necessary to acquire knowledge and technique, yet consider this a hobby  
☐ much interest, with goal of becoming a professional artist
17. How many hours per week do you average actively engaged in study or practice of art skills? \_\_\_\_\_ hours per week.

18. Have you ever sold a painting? ☐ yes ☐ no
19. Have you ever exhibited a painting? ☐ yes ☐ no
20. Would you exhibit if you had an opportunity? ☐ yes ☐ no
21. How often do you attend art shows or museums?
- ☐ monthly ☐ never
- ☐ 4 times/year ☐ infrequently, but search out museums  
whenever visiting an area
- ☐ 2 times/year
- ☐ 1 time/year
22. Have you had any formal training outside the public schoolroom in any form of music? ☐ yes ☐ no
23. If you have had formal music training, please check where obtained:
- ☐ college
- ☐ private music lessons (specify type) \_\_\_\_\_
- ☐ choir or chorus
- ☐ other (specify) \_\_\_\_\_
24. If you have had formal music training, how many hours per week for how long? ☐ hours per week for ☐ weeks.
25. Are you now engaged in any music activity? ☐ yes ☐ no
26. If you are not engaged in music activity, please check answer:
- ☐ not interested in participating
- ☐ budget does not include fee for instruction
- ☐ time does not permit participation
- ☐ have no musical instrument
- ☐ other (specify) \_\_\_\_\_
27. Would you be interested in participating in a music appreciation course?  
☐ yes ☐ no
28. Please check one of the following answers which best describes the purpose of your activities and interest in music:
- ☐ a hobby, without much interest in pursuit of knowledge of theory, composition, tonal structure, etc.
- ☐ much interest, willing to spend time and effort necessary to acquire greater knowledge and ability in the field of music, yet still consider this a hobby.
- ☐ much interest, but cannot afford time and effort required to acquire more knowledge of music.
- ☐ much interest, with goal of becoming a professional musician.

29. How many hours per week do you average actively engaged in a study or practice of music skills? \_\_\_\_\_ hours per week.
30. Have you ever been paid for your musical ability? \_\_\_\_\_yes \_\_\_\_\_no
31. Have you sung or played before an audience during the past 5 years?  
 \_\_\_\_\_yes (specify) solo performance \_\_\_\_\_ group performance \_\_\_\_\_  
 \_\_\_\_\_no
32. Would you participate in a musical activity if you had an opportunity?  
 \_\_\_\_\_yes \_\_\_\_\_no (specify) \_\_\_\_\_
33. What kind of music do you prefer? List top three preferences in 1-2-3 order.
- |   |                                    |
|---|------------------------------------|
| _____ current top tunes or jazz         | _____ symphonies or opera          |
| _____ old familiar songs or sentimental | _____ hymns or sacred music        |
| _____ musical comedy                    | _____ other                        |
| _____ country-western                   | _____ could not define preferences |
34. How often do you attend musical productions (broadway shows, symphonies, choral groups, recitals, etc.) Who presents them?
- |  |                       |
|--|-----------------------|
| _____ monthly  | _____ High School     |
| _____ 4 times/year   | _____ College         |
| _____ 2 times/year   | _____ Community group |
| _____ 1 time/year  | _____ Traveling cast  |
| _____ infrequently, but attend whenever in metropolitan area, such as trips to the Starlight, etc. |                       |
| _____ never  |                       |
35. Have you had any formal training outside the public schoolroom in any form of drama? \_\_\_\_\_yes \_\_\_\_\_no
36. If you have had formal dramatic training, please check where obtained.
- |                       |                             |
|-----------------------|-----------------------------|
| _____ college         | _____ organized class       |
| _____ private lessons | _____ other (specify) _____ |
37. Are you now engaged in any form of dramatic activity? \_\_\_\_\_yes \_\_\_\_\_no  
 (specify) \_\_\_\_\_
38. If you are not engaged in dramatic activities, please check answer:
- |   |
|---|
| _____ not interested in participating             |
| _____ budget does not include fee for instruction |
| _____ time does not permit participation          |
| _____ other (specify) _____                       |

39. Please check one of the following which best describes the purpose of your activities and interest in drama:

☐ hobby only, without much interest in a greater knowledge of drama  
☐ much interest, willing to spend time and effort necessary to acquire knowledge and skill, yet consider this a hobby.  
☐ much interest, but cannot afford the time and effort required for further study.  
☐ much interest, with goal of becoming a professional in theater

40. Would you participate in more dramatics if you had an opportunity?

☐ yes      ☐ no      (specify) \_\_\_\_\_

41. How often do you attend dramatic productions (broadway shows, amateur theater groups, etc.) Who presents them:

☐ monthly      ☐ high school  
☐ 4 times/year      ☐ college  
☐ 2 times/year      ☐ community group  
☐ 1 time/year      ☐ traveling cast  
☐ infrequently, but attend whenever in metropolitan area, such as road shows in Kansas City, etc.  
☐ never

42. Have you acted before an audience within the past five years?

☐ yes (specify) \_\_\_\_\_  
☐ no      ☐ church performance  
                                  ☐ community theatrical  
                                  ☐ other

43. When did you last buy a book?

☐ within last week      ☐ within last year  
☐ within last month      ☐ within last 5 years  
☐ within last 6 months      ☐ before last 5 years

44. Do you buy books through a book club? ☐ yes      ☐ no

45. When did you last visit the public library or bookmobile?

☐ within last week      ☐ within last year  
☐ within last month      ☐ within last 5 years  
☐ within last 6 months      ☐ before last 5 years  
                                  ☐ never

46. What is the title of the last book you read? \_\_\_\_\_

47. When did you read it?

☐ within last week      ☐ within last year  
☐ within last month      ☐ within last 5 years  
☐ within last 6 months      ☐ before last 5 years



48. When did you last give a book review:
- |   |  |
|---|--|
| <input type="checkbox"/> within last month    | <input type="checkbox"/> within last 5 years |
| <input type="checkbox"/> within last 6 months | <input type="checkbox"/> before last 5 years |
| <input type="checkbox"/> within last year     | <input type="checkbox"/> never               |
49. For whom did you last give a book review? (specify, church, study group, etc.)  
\_\_\_\_\_
50. Would you give a book review if requested to do so? ☐ yes ☐ no
51. If answer to question 50 is "no", please check:
- |  |
|--|
| <input type="checkbox"/> have no confidence in my ability to do so |
| <input type="checkbox"/> have no interest                          |
| <input type="checkbox"/> other (specify) _____                     |
52. Have you had any formal training outside the public schoolroom in any form of creative writing? ☐ yes ☐ no
53. If you have had formal writing training, please check where obtained:
- |  |  |
|--|--|
| <input type="checkbox"/> college         | <input type="checkbox"/> organized writing class |
| <input type="checkbox"/> private lessons | <input type="checkbox"/> other (specify) _____   |
54. Are you now engaged in any form of writing activity? ☐ yes ☐ no  
(specify) \_\_\_\_\_
55. If you are not engaged in creative writing, please check answer:
- |  |
|--|
| <input type="checkbox"/> not interested in participating             |
| <input type="checkbox"/> budget does not include fee for instruction |
| <input type="checkbox"/> time does not permit participation          |
| <input type="checkbox"/> other (specify) _____                       |
56. Please check one of the following which best describes the purpose of your activities and interest in creative writing:
- |   |
|---|
| <input type="checkbox"/> hobby only, without much interest in greater knowledge or skills   |
| <input type="checkbox"/> much interest, willing to spend time and effort necessary to acquire knowledge and skills, yet consider this a hobby |
| <input type="checkbox"/> much interest, with goal of becoming a professional writer (includes job related writing)                            |
57. Would you participate in some type of creative writing group if you had an opportunity? ☐ yes ☐ no (specify) \_\_\_\_\_
58. Please rank in order of importance (1-4) the type of art expression which has most meaning for you:
- |   |
|---|
| <input type="checkbox"/> art, (painting, etc.) specify) _____ |
| <input type="checkbox"/> drama                                |
| <input type="checkbox"/> music                                |
| <input type="checkbox"/> literature                           |

59. Please check your participation in the following lessons offered by Extension Home Economics:

\_\_\_\_\_ Art slides and reproductions (specify) \_\_\_\_\_  
 \_\_\_\_\_ Theater - On Stage  
 \_\_\_\_\_ Music of America, 1900 to Now  
 \_\_\_\_\_ How to Give a Book Review

60. Were you a leader for any of the above lessons? \_\_\_\_\_ yes \_\_\_\_\_ no  
 (specify) \_\_\_\_\_

61. Please rate yourself in regard to your feeling when giving a presentation:

<u>Complete Confidence</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

62. Please rate yourself as to your feeling about your individual creativity.

<u>Highly Creative</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

63. Please rate yourself as to your feeling about opportunity to express your individual creativity.

<u>Great Opportunity</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

64. To what degree do you regard the arts (music, art, literature, drama) have enhanced your enjoyment of life?

<u>Greatly</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

65. To what degree have the Extension Art Classes contributed to your enjoyment of life?

<u>Greatly</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

66. To what degree have the art lessons available from Extension Home Economics contributed to your appreciation of the arts (music, art, literature, drama)?

<u>Greatly</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

67. To what degree have the art lessons available from Extension Home Economics contributed to your participation in the arts (music, art, literature, drama)?

<u>Greatly</u>						<u>Little or none</u>		
10	9	8	7	6	5	4	3	2 1

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A STUDY OF CHARACTERISTICS OF PARTICIPATORS  
AND NON-PARTICIPATORS IN  
CREATIVE ARTS

by

ZOE E. SLINKMAN

B. A., Colorado State College of Education, 1947

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AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Family and Child Development

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1970

Approved by:

  
Major Professor

## ABSTRACT

The purpose of this study was to gather data regarding the characteristics of 27 persons enrolled in an art class and contrast these with data obtained about 26 persons not enrolled in any creative art activity to determine any differences in characteristics. The original sample consisted of 53 individuals in one rural Kansas county. Forty-nine personal interviews were completed.

Results indicated a desire for further art education by individuals from both groups. It appears persons will seek opportunities for creative study regardless of time, effort or cost, if the education is important to them.

Among those researched, those presently enrolled in art education generally perceived greater self-confidence, creativity, opportunity for creative expression, and are higher group participators than those who do not actively pursue the arts.