A Theory of Adults' Motivations for

Learning the African Drums in Hong Kong

LEE, Hung Kun

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Abstract

This study aims at investigating the adults' motivations for participating in organised learning of the African drums in Hong Kong at the turn of the century: how they participate in related learning, why they take part, and how they have developed varied motivations for learning.

Adhering to its constructivist perspective of the social world, this research has adopted a qualitative grounded theory approach and targets at generating a substantive theory about adults' motivations for learning the African drums. Data were collected via open-ended interviews with 82 informants who were sampled according to their conceptual relevance to the evolving theory, and analysed by coding, memoing, and sorting.

Results of this research have identified four major categories of motivations: *Professional Development, Sheer Interest, Referential Motivations,* and *Learning for the Sake of Learning*. It is also found that the adults do not participate in learning for a single clear-cut motivation, but a mix of different reasons, and that they may demonstrate changes of motivations along with changes in life events and accumulation of knowledge and skills of Afro-drumming.

This research has also identified a social process that underlies the development or surfacing of the adults' motivations for learning the African drums. The socio-cultural preconditions, mainly the local performances, multimedia publicity, and education of Afro-drumming, and the individual factors embracing the adult learners' areas of social functioning, personal backgrounds in music and general education, and reference groups, have interacted to determine the adult learners' motivations.

In addition, the findings have highlighted the rising importance of job-related and health-care reasons for adults' participation in music learning in today's world, rendered the teachers and course providers of the African drums strategic implications for widening the coverage of their clientele and creating deep learning experiences for the adult learners, and suggested some directions for future research.

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Contents

Chapter 1: INTRODUCTION

The 21st century has ushered in an epoch of lifelong learning and the concomitant evolution of a knowledge society (Jarvis, 2006; Steinberg, 2007). The European Commission defines lifelong learning as:

> all learning activity undertaken throughout life, with the aim of improving knowledge, skills and competences within a personal, civic, social and/or employment-related perspective. (2001, p. 9)

This implies a diverse and pluralistic nature of lifelong learning which is to be undertaken over a lifetime, even after retirement. The right to education is no longer reserved for the youngsters only. The adult population is envisaged to be the major target learner in the coming decades. A knowledge society is, in this sense, a society in which every adult is learning continuously.

Substantial evidence has proved that adults are participating in organised learning at unprecedented rates in recent decades. Myers (1992) stated that the number of participants in adult education had risen dramatically, and adult education courses had doubled from the late 1960s to the early 1980s in the United States. Eschenmann (1998) echoed by emphasising that adult students amounted to one-third of all undergraduates in the States by 1991. In Canada, adult learners have become the new majority within the universities' clientele (Jarvis, 2001a). Not only have the enrolment figures of adult education soared in the North American countries, adults' participation in continuing education courses has also grown steadily in the United Kingdom, Europe, Australia, and Asia (Jarvis, 2001b; Melville & Macleod, 2000; Nuissl & Pehl, 2000; Steinberg, 2007). For instance, Nuissl and Pehl (2000) report that in Germany, working adults participating in vocational and non-vocational

education grew from 10% in 1979 to 30% in 1997, and from 16% (1979) to 31% (1997) respectively.

The sector of adult continuing education has also developed in an impressive way in Hong Kong in the past decade. According to a survey conducted by the government, a total of more than 12,000 continuing education courses were offered between June 1999 and May 2000, and more than 550,000 adult learners were enrolled (Education Commission, 2000). The level of participation soon rose to 700,000 in the following year, and the total expenditure on taking the courses was estimated to amount to HK$14 billion (Law, 2002). Comparing the figure against the adult population of 5.6 million according to the Hong Kong Census 2001 (http://www.censtatd.gov.hk/hong_kong_statistics/statistical_tables/index.jsp?charsetID=1&subjectID=1&tableID=137) and assuming one enrolment per person, about 12.5% of the grown-ups were engaged in some form of continuing education.

Such rapid expansion of the adult education sector in most parts of the world can be attributed to the combined effect of three dimensions of the socio-cultural context shaping today's world: the intense process of globalisation, technological revolution, and demographic changes. Adult continuing education, or more accurately lifelong learning, is necessitated by the global economy and advancement in technology. Nowadays, national or regional economies are operated in a global market system. Business and corporations have to produce new commodities or to produce old ones more efficiently in order to survive in the international arena (Belanger & Tuijnman, 1997; Jarvis, 2001a, 2006). This competitive climate has resulted in increased demand for skilled workers who can adapt to a rapidly changing world.

The hunt for knowledge and skills is further intensified by the massive diffusion of new technologies, particularly information and telecommunication technologies. New information appears at a stunning pace, and this affects the stability of industries and occupational structures of labour markets. Old jobs are vanishing and new jobs are emerging. This is going to happen far more often than before. Traditional patterns of employment have been radically disrupted (McNair, 2001; Myers, 1992; Warren & Webb, 2006). A career, for many people, is no longer progression in the same occupation until retirement. In a knowledge-intensive society, lifelong learning has become a necessity instead of a luxury. Increasing numbers of working adults enrol themselves in vocationally oriented education to upgrade their skills so as to stay competent and competitive in the labour market.

Technological advancement has also facilitated favourable conditions for adults to undertake learning endeavours. According to Belanger and Tuijnman (1997), and McNair (2001), as new technologies have performed most of the low-skilled tasks and created a boundless working environment, home-working, self-employment, temporary and part-time jobs are proliferating. Consequently, there is a long-term decline in working hours and the ensuing increase in the time available for private life, education for vocational purposes, as well as learning for leisure and joy.

The demand for and supply of adult learning opportunities are fuelled to an even higher extent by the aging population which characterises the demographic trend of the developed countries. In the United Kingdom, people aged 50 or above now outnumber those less than 16 years old (Jarvis, 2001a). A similar phenomenon is also detected throughout Europe and the United States. With the changing occupational structure, people are likely to retire earlier (probably at 55, or 50 in some advanced economies). With improved medication and living conditions, most retired people

remain physically fit and intellectually capable until old age, and tend to enjoy longer life expectancy (Ernst, 2001; Kellmann, 1986; Kim & Merriam, 2004; McNair, 2001; Myers, 1992; Pike, 2001; Uszler, 1990). It is thus not surprising that the elderly are increasingly involved in all sorts of learning activities including music making (Cole, 2006; Darrough, 1992; Elderly fill university classrooms, 1998; Ernst, 2001; Ernst & Emmons, 1992; Myers, 1992; Pike, 2001; Schatz, 2002). Numerous retirees have ideal conditions for learning music. They can devote plenty of time to practice. Also, many of them are more financially secure than the previous generations, and can afford to pay for instruction and to purchase instruments.

Not only are the elderly increasingly involved in music learning, the working adults are also engaged in this leisure pursuit at an unprecedented rate. They are learning music in a broad range of settings, formal and non-formal, including private individual/small group tuition of voice or musical instrument, community bands, church choirs, jazz ensembles, pop bands, ethnic music groups, music appreciation or theory classes offered by local music centres or the university extension units, etc.

In the early 1990s, data from the National Research Centre of the Arts in the United States suggested sharp rises in the number of adults participating in performance activities in the near future (cited in Boswell, 1992). Some recent studies provide confirming evidence. Schatz (2002) reports that 25- to 55-year olds are found to be the fastest-expanding group of new students learning musical instruments in the States. Cole (2006) puts forth that pursuing music is a growing hobby among adults from 20-somethings to retirees, with the fastest-proliferating segment of music makers being those between the ages of 18 and 34.

Among the diverse music activities, African drumming has gained remarkable popularity in recent years. Hull (1998) and Skeef (1999) stress that African drum

circles are multiplying at an astonishing rate all over the United States. There was also swift spread of Afro-drumming in Hong Kong at the turn of the century. As a frontline music educator, the researcher has witnessed the establishment of a growing number of Afro-drum groups in schools as well as numerous local music centres. Moreover, music departments of the Chinese University of Hong Kong (CUHK) and the Hong Kong Baptist University (HKBU) have founded an African drumming ensemble as an optional training programme for their music majors, and an elective credit course for all other students. The scenario of flourishing Afro-drumming activities is attributable to improved accessibility to ethnic cultures, brought about by globalisation and advances in technology, as well as increased respect for and interest in ethnic arts (Allsup, 2004; Stokes, 2003).

The rising level of adults' participation in Afro-drumming warrants serious studies of the learners' motivations. Assessing motivations for learning is an important area of research and practice (Boshier & Collins, 1985; Doray & Arrowsmith, 1997; Gordon, 1993; Kim & Merriam, 2004; Kortesoja, 2005). Education scholars are interested in examining adult learners' motivations in order to achieve a thorough understanding of their participation in music learning. Education providers, programme administrators and music educators are interested in motivational research because of their desire to tailor programme content and instructional strategies to meet the needs, motives and interests of learners, so as to attract more adults to undertake music learning.

Since music is generally regarded as a non-vocational learning programme for adults, which is not directly linked to the human capital or labour market, one may easily conjecture that adults mainly undertake music learning for leisure. However, such a claim is dubious because people often enrol for reasons unrelated to the course

content. Their goals do not necessarily coincide with the goals of the funding body or education provider who might treat music learning as solely a pastime for adults. Steinberg (2007) pinpoints that in practice, vocational and non-vocational learning experiences are increasingly overlapping, and that "participants in most of these programmes don't divide their goals so neatly." (p. 9) People may be motivated by job-related reasons to participate in the seemingly non-vocational courses, and they can also be impelled by sheer personal interest or reasons other than promotion and professional development to enrol in vocational programmes. In the light of this, researchers should refrain from making inferences about motivations on the basis of the activity or subject a person chooses to enrol in, but conduct scientific investigations to find out what really motivate adults to undertake music learning.

In addition to music educators and programme directors, research on adults' motivations for learning music may be of interest to professionals in clinical psychology, social work and gerontology. Numerous studies substantiate contribution of music making to both the physiological and psychological well being of humans (Browning, 2001; Cole, 2006; Maranto, 1993; Michalos, 2003, 2005; Schatz, 2002; Weber, 1999). A study by Barry Quinn, a clinical psychologist specialising in neuro-bio feedback for stress management, indicates that drumming for brief sessions can change a person's brainwave patterns, dramatically reducing stress (cited in Skeef, 1999, p. 334). Music making is especially beneficial to older adults. It can improve eye-hand coordination and increase levels of human growth hormone in the bloodstream, thus assuaging many age-related conditions, from wrinkling to osteoporosis (Cole, 2006; Schatz, 2002). Furthermore, a study collaborated on by the University of Miami School of Medicine and six other universities found that older adults who learned music experienced decreased feelings of loneliness and isolation,

an increased sense of well being, and improvements in their immune systems (cited in Ernst, 2001, p. 48). All the above medical findings warrant studies of adult music learners and their motivations for participation as the results may provide insights for the clinical psychologists, social workers and gerontologists in formulating future direction with regard to the maturing and aging population of the society.

Besides, the general readers may be interested to know why an increasing number of adults are participating in African drumming. They may covertly ask the question: Isn't music learning an after-school activity for the children? Also, they may wonder why other adults are interested in learning to play exotic musical instruments. The working adults may query why their counterparts bother about learning the African drums in today's intensely competitive knowledge-economy. They may pose the question: What are the advantages of learning the African drums? The non-working adults such as the retirees and the middle-aged housewives may want to know if those with similar backgrounds as theirs take part in related learning and wonder if Afro-drumming could be a suitable hobby or pastime for them.

In spite of its value and usefulness for a wide readership, motivational research on adults' participation in music learning is rare (Chen & Howard, 2004; Coffman, 2002; Cope, 2005; Sgroi, 1992). Among the existing motivational literature, major research efforts are centred on adults' participation in learning activities that are obviously directed towards some kind of vocational purposes or economic benefits, and are carried out in formal continuing education institutions. This focus stems largely from the government's interest in learning as a means to increase human capital and to enhance national economic performance. Policy discourses (such as those disseminated by the United Nations Educational, Scientific and Cultural Organization [Unesco] or the European Commission) tend to include high-sounding

rhetoric of adult education, and espouse a holistic approach to lifelong learning, stressing the need to provide opportunities for any person to acquire knowledge, skills, attitudes, values, emotions, beliefs, and senses within global society so as to know, to do, to live together, to be, to become, as well as to achieve a balance between work, personal development, and social and community life (European Commission, 2001; McGivney, 1996; Warren & Webb, 2006). In reality, however, policy implementation privileges the economic agenda, and provides greater support for research on the typically vocational adult education than for other types of adult learning (Cope, 2005; Eurydice, 2007; Jarvis, 2001a; Johnston, 2000; Steinberg, 2007; Warren & Webb, 2006). This is not only the case in the West. The same is true in Hong Kong (Kennedy, 2002; Mok & Welch, 2002; Young, 2002).

Taking into consideration the value of motivational studies and the scarcity of relevant research on adults' participation in music learning, this study aims at investigating adults' motivations for participating in organised learning of the African drums (djembe and/or djun-djun) in Hong Kong at the turn of the century, and attempts to answer three broad research questions as below:

1) How do adults participate in organised learning of the African drums in Hong Kong?

2) What are the adult learners' motivations for learning the African drums?

3) How have the adult learners developed their motivations for learning the African drums?

Chapter 2: LITERATURE REVIEW

This chapter aims to define the parameters of the subject (adults) and the object (African drumming) of the research topic, and to acquaint the readers with the general motivation literature and extant studies of adults' motivations for learning.

Adults

Adulthood is an ambiguous concept. Dictionaries commonly outline adult as a fully-grown person or animal, especially a person over an age stated by the law, usually 18 or 21. However, this is only one of the perspectives from which we can approach the notion. Specialists in adult education suggest that adulthood can be defined in terms of biological maturity, legal chronological age, personal characteristics, or set of social roles (Coffman, 2002; Eurydice, 2007; Jarvis, 1990; Jarvis & Wilson, 2002; Rogers, 2002; Smith, 1996).

From the biological vantage point, adulthood is generally understood to commence when physical maturation is complete (Jarvis & Wilson, 2002; Smith, 1996). It is an extended post-puberty period which may last for decades until death. Based on age-related issues of physical maturity, our society has established legal boundaries for certain adult privileges and responsibilities (Coffman, 2002). Legal adulthood may mean that one can vote, drive, purchase alcoholic beverages, gamble, or sign a contract and put it into effect, etc. A major problem with the legal adulthood is that adults' psychosocial development has been neglected (ibid.). A person does not necessarily progress at the same rate in the process of biological and psychosocial maturation. Another problem with the legal adulthood lies in the huge range of minimum ages instituted for adulthood by different societies (Jarvis, 1990).

Taking psychological development into consideration, adult denotes a person whose self-concept is that of an adult and who demonstrates certain qualities and behaves in manners that are perceived to be typical among adults in most cultures (Jarvis & Wilson, 2002; Smith, 1996). These characteristics include: self-control, stable personality, ability of self-regulation, accountability, commitment and reliability, ability to think ahead and plan for the future, and breadth of mind and understanding, etc. This delineation of adulthood is, nevertheless, conspicuously subjective. Are adults necessarily self-controlled in manners and behaviours? Do they always display accountability and commitment? Are the above-mentioned qualities exclusively found among adults? Can we regard a seven-years-old precocious child who demonstrates all such characteristics as an adult? To define adulthood from the perspective of psychological development is definitely problematic.

Aware of the defects and limitations of the aforementioned approaches, adult educators would rather define adulthood in terms of sociocultural roles (Coffman, 2002). Adults refer to those who have finished their continuous formal schooling and started to perform their social obligations such as earning a living, establishing marital partnership, parenting, and exercising citizenship. According to Tuijnman (1996), this definition provides useful boundaries and is congruent with adult education philosophy.

In this research, I would take advantage of both the legal and sociocultural perspectives, and further delimit adults as persons aged 18 or above (according to the statutory baseline for adulthood in Hong Kong), who have ended their initial full-time education and have taken on adult social roles. In this case, the young adults studying full-time in the upper secondary and tertiary education are excluded.

African Drumming

Africa is a large continent that stretches over one-fifth of the earth's land surface. There are many different ethnic groups living on the continent. Originally, an ethnic group refers to a group of people who are biologically related, but the contemporary usage has been intentionally expanded (Reber & Reber, 2001). In addition to common race, an ethnic group is very often identified as those with shared cultural characteristics such as history, language, geography, religion, politics, etc. (Colman, 2001; Reber & Reber, 2001; Scott & Marshall, 2005). In studying African cultures, ethnic groupings are often identified in terms of geographical proximity and common origins of the spoken languages. In the light of this, the continent is divided into five regions: North Africa, East Africa, West Africa, Central Africa, and Southern Africa. Each of these regions has its own musical culture that encompasses the ideas, values, customs, knowledge, skills, and material artefacts related to music and handed down from generation to generation for hundreds or thousands years.

Drumming traditions abound particularly in West Africa (Randel, 2003), where drumming, singing, and dancing should be viewed as an aesthetic entity, instead of three separate art forms as in European musical traditions (Sadie, 2001). Similar to other traditional African musical genres, drum music is handed down through oral tradition and drumming practice is learned by imitation during daily family or village gathering in the evening. On the whole, traditional African music is integrally linked with the all-encompassing worldview of the African societies: the invisible spiritual world, the human world, and the visible world of nature aggregate an indivisible unit (Amoaku, 1985). Traditional African music is regarded as the phonic expression of psyche experiences generated within the spiritual framework of

traditions and rituals which in turn, constitute the basis of society. Music is not an object for consumption, but a unifying force in traditional African cultures. It is woven into the fabric of everyday life and is intimately associated with the ethnic language and a variety of social functions (Randel, 2003; Sadie, 2001; Winders, 2006). Africans play the drums, sing and dance to celebrate festivals, to invoke the spirits in religious or healing ceremonies, or to enliven the labour activities (Randel, 2003; Sadie, 2001).

Drums used in traditional West African music include talking drum, bougarabou, water drum, djembe (also spelt as jembe) and djun-djun (also known as dunun). In the past decade, djembe has become the most popular African drum outside the continent (Randel, 2003). It is a skin covered hand drum shaped like a large goblet. It is indigenous to the Mande peoples in West Africa, where it is usually played in ensemble with djun-djun (a family of three bass drums with different sizes and pitches) to complement singing and dancing.

According to Hull (1998, 2006), traditional West African drum circles (where the participants usually sit in a circle) mainly make use of the culturally specific rhythms which have been handed down through oral transmission. Sadie (2001) echoes and supplements that traditional West African drumming is founded on the typical African multipart musical traditions and makes use of *call-and-response* as a guiding principle for formulating the musical form. Drum circles that stick to the authentic musical traditions generally follow the *call-and-response* structure as well. In these drum circles, individuals play different parts that lace together intricately to weave a delicate rhythmic tapestry. A lead djembe player is responsible for signalling the beginning and end of a phrase by anticipating the next lines to be played by the fellow players, or playing a cue pattern (the *call*) in anticipation of changes before the

congregation finish the existing patterns or *response*. In this sense, the *call-and-response* phrases often overlap. Such overlapping is a typical feature of the West African music, vocal and instrumental. Moreover, traditional West African drumming features extemporisation of a solo passage by the leader in between changes of the basic patterns.

In addition to being used in traditional West African drumming, djembe and djun-djun are also widely adopted in community drum circles all around the world nowadays (Hull, 1998, 2006; Stevens, 2003). According to Hull (2006), community drumming events can now be experienced all over Europe, Asia, Australia, and the Americas. In stark contrast to an ethnic West African drum ensemble that adheres to playing the traditional drum music inherited from the African ancestors, a community drum circle is a contemporary ensemble style characterised by a group of people using different types of drums and percussion instruments to make "in-the-moment" music (Hull, 1998, 2006). Apart from teaching the group the basic techniques of playing the drums and the percussion instruments, the leader or coach of a community drum circle actually plays the role of a facilitator who is there to start the drumjam by passing out a simple rhythm which everybody can follow, to make the best out of the group, for example, by getting the group to add variety to the dynamics, timbre, rhythmic combinations, etc., as well as to guide the group to achieve a satisfying stop after a passage of congregational extemporisation and creativity. In spite of its focus on improvisation and collaborative creativity, a community drumming event can be perceived as an educational activity because the participants can learn from one another as well as with the facilitator.

Literature on Motivation

Motivation and Motivation Theories

What is motivation? A search in the dictionaries and encyclopaedias shows that the word *motivation* originated from the Latin term *motivus* which means a driving force responsible for an action (Ahl, 2006; Colman, 2001; Reber, 1995; Schlesinger, 2005). However, when looking for more precise scientific definitions, one finds a large variety. Some definitions conceptualise motivation as an internal state which compels one into action (Franken, 1994; Hoy & Miskel, 1987). Some depict motivation as energy channelled into the pursuit of a goal (Björklund, 2001; Porter et al., 2003; Wlodkowski & Ginsberg, 1995). Some delineate motivation as a motive or reason for action that is based in innate needs, or as a process governing decision-making, instigation and persistence of a particular behaviour (Pintrich & Schunk, 2002; Vroom, 1964). There is no universal concept of human motivation, or unanimously agreed explanation.

This plurality of definitions can be accounted by the fact that motivation is not a physical substance but a hypothetical construct in psychology. Most motivation theories originated in industrial psychology, where researchers were ardently concerned with how to motivate workers to achieve higher level of outcomes in production. Variations of meaning attached to motivation arose when the researchers based their investigations on different assumptions of the human species.

Based on a comprehensive review of the literature, Ahl (2006) identifies six classical motivation theories, each rooted in a different set of outlooks on the human nature, thus leading to distinguished concepts of human motivation, research foci, as

well as investigation strategies. The six motivation theories are shown below in Table 1.

Table 1. Classical Motivation Theories (an extract from Ahl, 2006, p. 387)

Humans as	Are motivated by:
1. Economic/rational	Rewards and punishments
2. Social	Social norms, groups
3. Psycho-biological	Instincts and drives
4. Learning	Stimuli and/or rewards
5. Need driven	Inner needs
6. Cognitive	Cognitive maps

The theory of human beings as rational decision makers who choose the alternative that gives them the highest economic returns is one of the earliest motivation theories, dating back to Adam Smith's *The Wealth of Nations* (cited in Ahl, 2006, p. 387). Within industry, this theory has been used to design motivation schemes for workers who are expected to work harder for more money or other rewards that they value, and also to avoid punishments such as layoffs and reduction of wages. In this sense, motivation is conceived as the energy channelled into work.

The theory that assumes humans as primarily social beings rather than economic profit-maximizers also conceptualise motivation as tantamount to the energy level the workers demonstrate at work. The only difference is that instead of economic rewards, this theory attaches overriding importance to congenial relationships between colleagues and various parties in the working environment in motivating workers (Mayo, 1933).

Motivation, according to the theory that postulates humans as psycho-biological beings, denotes innate instincts or drives which cause a certain behaviour. Studies of instincts came from the Cartesian dualistic understanding of mind and body, and were popular in the early 1900s (Ahl, 2006). The term *instincts* was invented to

explain why sophisticated organisms like human beings exhibit certain behaviours, such as eating and drinking, that are also common in other lower organisms (Franken, 1994). Behaviours beyond the control of the conscious mind are said to be instinct driven. As instinct theory is obviously deficient in accounting for most human behaviours that are conscious, it was soon replaced by drive theory. Drives were said to be the motivational states produced by deprivation of a needed substance or presence of a noxious stimulus, and perceived to be a bodily mechanism designed to maintain and restore the state of equilibrium in a living organism (Colman, 2001; Reber, 1995). Two categories of drive were defined. A *primary drive* arises from an intrinsic physiological need, such as hunger, thirst, the need for sex, avoidance of pain, or temperature balance. A *secondary drive* is a psychological urge learned through association with a primary drive. The classic example is the human drive for money which is triggered by the need to satisfy the basic physiological urges such as hunger and thirst. On the one hand, drive theory sounds more tenable than instinct theory because of its capacity to explain more complex and conscious behaviours. On the other hand, it is still rather limited as a motivation theory since it attempts to reach conclusions about human behaviours on the ground of primate studies and does not take into account the non-physiological needs of human beings.

In stark contrast, the behaviourists, such as the three pioneers—Pavlov, Thorndike and Skinner, contend that behaviour does not come from innate instincts or drives, but that behaviour is learned. According to behaviourism, people can learn something new if they are exposed to suitable stimuli, or if their desired behaviours are systematically rewarded. Based on this assumption, the premise that motivation is what causes behaviour naturally leads to the conclusion that motivation is then a stimulus or a reward. A serious problem with this theory is that it treats learning

something new as equivalent to the acquisition of new behaviours, while ignoring any mental activities or considerations as they are not available for scientific observation. Besides, in spite of its popularity, the behaviourist theory has often been inveighed against for its contentious belief that all human behaviours can be influenced or altered by means of external stimuli and that education can control and shape human functioning.

Opposed to the behaviourists, cognitive scholars conceive human beings as thinking creatures and presuppose that people's ideas about how the world is configured influence their behaviour. Therefore, how these conceptions of reality are created in people's minds is of research interest. A cognitive theory delineates either the rational process of choosing an energy level to be input into an action, or the process of making decision on participation or non-participation in an activity. An exemplar of cognitive motivation theory, Vroom's (1964) expectancy-valence model, explains work motivation in terms of a rational choice process in which a person decides how much effort to devote to the job at a given point of time. In choosing between a maximal and a minimal (or moderate) effort, a person considers the likelihood that a given level of effort will lead to successful completion of the task and the likelihood that task completion will lead to desirable outcomes (e.g., higher pay, recognition, promotion, sense of achievement, having fun) while avoiding undesirable outcomes (e.g., layoffs, accidents, reprimand, rejection by colleagues, excessive stress). Perceived probability of an outcome is called expectancy, and the desirability of an outcome is labelled valence.

Abraham Maslow's hierarchy of needs (1954) is perhaps the most cited of motivation theories. It was the seminal work in need-based theories and has had a long-standing influence on motivational research ever since. Maslow differentiated

between the expressive (noninstrumental) and the coping (instrumental, adaptive, functional, purposive) behaviours (Maslow, 1954, 1970, 1987). Expressive behaviours can be considered unmotivated behaviours. Some examples are the random movements of a healthy child, the smile on the face of a happy woman even when she is alone, and the unspoken and covert connoisseur experience. These behaviours are unpurposive, effortless in most instances, and do not cause changes to the environment. By contrast, coping behaviours are purposive, effortful, motivated, and can affect the environment or the social context. They are partially motivated by external factors, but even more so by innate, human needs, conscious or unconscious.

In Maslow's conception, the human being is a wanting organism and hardly reaches a state of complete satisfaction except for a transient moment. Human beings are always desiring something throughout the life span. Human desires are numerous and are realised in diverse motivated (coping) behaviours. Nevertheless, both the desires and the behaviours are usually means to an end rather than ends in themselves. The ends are the ultimate and universal goals or needs shared by human beings, on which a sound motivation theory should be constructed. According to Maslow, the basic needs are arranged in a hierarchy. In ascending order, they are identified as physiological, safety, belongingness and love, esteem, and self-actualisation needs.

Physiological needs are taken as the point of departure because they are the fundamental survival needs, such as the need for food, water, and oxygen (Maslow, 1970, 1987). These needs will appear as the most prepotent of all needs in extreme cases when the human being is in a severe state of deprivation. A person who is lacking food, safety, love, and esteem would most probably hunger for food more strongly than for anything else.

Safety needs include security, stability, dependency, protection, freedom from fear, anxiety, and chaos, need for structure, order, law, and limits, strength in the protector, and so on (Maslow, 1987, p. 18). Similar to the physiological needs, satisfaction of safety needs are desperately desired only in emergency conditions such as social chaos, revolution, breakdown of authority, war, natural catastrophes, disease, neurosis, or brain injury. The majority of the healthy and fortunate people in the developed countries would instead express their safety needs in the common preference for a tenured job, the desire for a saving account, and for insurance of various kinds.

The love needs involve giving and receiving affection (Maslow, 1987, p. 20). The belongingness needs include desires for friendships and affectionate relations, and the needs to overcome feelings of loneliness and alienation.

According to Maslow, all people in our society (with a few pathological exceptions) 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 (1987, p. 21). These needs can be classified into two sub-categories: first, the desire for self-confidence and competence, and second, the desire for sincere respect from others.

The self-actualisation need refers to people's desire for self-fulfilment, namely, the tendency for them "to become actualised in what they are potentially, to become everything that one is capable of becoming" (Maslow, 1987, p. 22). The specific path to satisfy self-actualisation needs varies greatly from person to person. A simple illustration is that musicians must make music, artists must paint, and poets must write in order to develop their potential to the fullest extent.

Maslow's theory asserts that the lower level of needs must be satisfied to a gratifying degree before the emergence of the next level. A level of needs no longer

acts as a motivator when it is satisfied. This implies a critique of the behaviourists' stimuli-response model and refutes their notion that human behaviours can be utterly controlled by others. Moreover, this theory offers convincing ground in arguing for changes in workers' or students' motivations. Maslow (2000) explains that unmotivated workers or students will not become more motivated by things that already satisfy their lower needs. Therefore, it becomes important to arrange work or educational activities to satisfy the higher needs.

Apart from the five levels of basic conative needs mentioned, Maslow (1970, 1987) introduced another type of basic human needs—the cognitive needs which embrace the desires to know and understand, as well as the aesthetic needs. The desire to know arises from spontaneous human curiosity endowed by birth. The acquisition of knowledge will result in the ensuing desire to understand, to systematise, to organise, to analyse, to look for relations and meanings, and to construct a system of values (Maslow, 1987, p. 25). We can see that these desires form themselves into a small hierarchy in which the desire to know is prepotent over the desire to understand. Maslow did not write much about aesthetic needs, but affirmed that they could be found in at least some individuals. This assertion was grounded on the findings of a clinical-personological study, and Maslow claimed that these needs almost universally reside in healthy children (Maslow, 1987, p. 25). The desires for beauty, for order, for symmetry, and the needs for completion of the art, for system, and for structure are some of the outward expressions of the aesthetic needs. Maslow did not attempt to combine the conative and cognitive needs, but insisted that they were interrelated rather than sharply separated.

Maslow's hierarchy was grounded on clinical observations of a few male acquaintances and famous people whom he regarded as possibly being self-actualised.

His theory has often been accused of its androcentrism and lack of empirical support. Also, the hierarchical structure of the basic needs is somewhat problematic. As Maslow himself admitted, there are some exceptions to the theory (Maslow, 1970, 1987). For instance, there are people for whom self-esteem is prepotent over being loved. Moreover, the hierarchical structure has received invectives for privileging a Western understanding of humans, which emphasises the importance of the self, while ignoring the Eastern understanding of the relationship between the social web and the individual, and the Eastern values attached with different needs (Ahl, 2006; Miller, 1997; Salili et al., 2001; Salili & Hoosain, 2003). The empirical evidence that supports Maslow's theory is entirely derived from research in Western contexts. In this sense, other cultural understandings of the individuals' motivations for learning are made invisible. Besides, Maslow (1970, 1987) remarked that the hierarchical prepotency of the five levels of needs would only reveal itself explicitly in extreme conditions such as famine, drought, war, etc. In this sense, the hierarchical order might not apply to the average people in a politically stable and economically thriving society.

Despite all the criticisms, Maslow's hierarchy has remained popular as it elegantly incorporates all previous models. Its attempts to position human motivations for actions as the natural consequences of the basic needs provide powerful explanations of human behaviours however motivation is defined.

David McClelland, another laureate of the need-based theory, did not formulate a hierarchy, but proposed three basic needs: for affiliation, for achievement, and for power (1961). They were unevenly distributed in the population, as well as among populations.

The third most renowned proponent of the need-based theory is Frederick Herzberg. Based on research targeted at some male professionals, he identified two categories of basic needs—to avoid pain and to grow (Herzberg et al., 1959). According to Herzberg, factors responding to the need to avoid pain and discomfort are necessary to induce a person to go to work in the first place, but they do not motivate good performance. They include the organisation's policy, administration, technical management, salary, relationship with supervisor, work conditions, status, job security, and the work effects on private life. On the other hand, factors that cater to the need to grow and to develop are directly related to the job tasks, e.g., a sense of achievement, recognition, the work itself, responsibility, promotion, and growth opportunities. This two-factor theory has laid the foundation for contemporary theories about intrinsic and extrinsic motivation (Deci and Ryan, 1985).

Adults' Motivations for Participation in Education or Learning

Considerable amount of research on motivation in education derives from research on motivation in psychology (Brophy, 1987; Schlesinger, 2005). It is no wonder that the pluralistic concept of motivation in psychology and its diverse research foci also characterise motivation research in general education as well as adult education. Education scholars offer various definitions of motivation. For example, Jarvis (1990) and Jarvis and Wilson (2002) define motivation as the internal state or the intervening process that drives a person to act in a specific manner. Rogers (1989) states that motivation in education is the compulsion that keeps a person within a learning situation and encourages learning. As we can see, their definitions are not antagonistic, but complementary with only nuances of accent. These education

experts try to keep the definitions as concise as possible so that they do not diverge from the general and multi-faceted definition of motivation in psychology, thus allowing different research directions. Whether education motivation denotes a learner's disposition, reason(s) for learning based on specific needs, incentive for participating and remaining in an educational episode, or intensity of energy invested to achieve a particular goal, depends partly on the researcher's philosophy and theoretical perspective, and partly on the nature of the educational or learning activities.

Research endeavours that concern motivation as how hard students are learning something are by and large of interest to policy makers and educators involved in compulsory education for the youngsters. Researchers working in this direction are determined to find out why some students display greater dedication and effort than others, and how to enhance students' motivation. Resources may be drawn to examine the effects of positive and negative reinforcements (stimuli/rewards and punishments) on students' motivation and achievement, as the theorists who regard humans as rational decision makers and the behaviourists have always been doing. Also, some scholars who see humans as social beings may be interested in investigating how students' motivation is influenced by peers, reference groups, and important others such as parents, teachers, and friends. Still, other researchers may assiduously study the mental process of how students weigh the value of investing a certain level of energy into study against the possible outcomes of study, and how they perceive the probability of successful completion of the course which can be affected by a multitude of personal factors (e.g., self-concept, health condition) as well as external circumstances (e.g., parents' support, family obligations).

In the field of adult education, however, these areas attract little attention from the researchers. This can be accounted by the fact that the vast majority of adult education and learning opportunities are voluntary by nature. Under most circumstances, adult learners preserve autonomy in making the decision on participation or non-participation. Once an adult opts to enrol in a learning programme, s/he is likely to have made careful considerations, to have a clear objective of joining, and is expected to be responsible for her/his study. Even if the adult learner fails the course due to input of little effort, s/he is considered the only loser. The society does not incur heavy cost because in most cases the adult learners are self-funded. An exception could be the staff training or human resources development programme funded by the boss or the company. In this case, adult education or learning is regarded as an achievement-oriented activity, just like the compulsory education for the school kids. The sponsor will be very much interested to know how hard and ultimately how well the workers have learned something new or advanced in the profession, which could contribute to the business and growth of the company. A research team might be assigned or employed to explore ways to encourage the trainees to become more serious towards learning.

While research built on defining motivation as the level of effort put into study takes it for granted that students are always there—recruitment is not a problem, research approach that treats motivation as incentive to participate in organised learning concerns itself with how to motivate more adults to take part. Policy makers and educators in-charge-of adult basic education and work-based competence development are especially interested in finding out what cause a potential student to undertake study and what make her/him abstain from taking part. They regard adult continuing education as the key to improving a society's human capital and its

competitive edge in the intense process of globalisation. Studies geared in this direction draw on Kurt Lewin's (1947) field-force analysis and Victor Vroom's (1964) expectancy-valence theory. They all contain a large cognitive element: people's decision to participate in education as determined by the combined effect of their expectation of the pros and cons of participation, and the perceived probability of personal success in the educational activity (Cross, 1981).

Typical examples include: Harry Miller's (1967) social class theory, Roger Boshier's (1973) congruence model, Kjell Rubenson's (1977) expectancy-valence paradigm, Allen Tough's (1979) theory of anticipated benefits, and Patricia Cross' (1981) chain-of-response (COR) model. They converge at the notion that the strength of the incentive (motivation) to participate in adult education is affected by a variety of personal and external factors. Though the list of factors varies between theories, an overall consolidation of the viewpoints has identified three categories of variables labelled dispositional, situational, and structural (or institutional). Dispositional variables are either personality traits, or personal qualities acquired through upbringing and early school experiences. Examples are: self-confidence, self-esteem, prior school experiences, and identification with a social group. Situational variables are more closely linked to a person's life situation than to the psychological make-up. Time available for study, interest in study, and expected results of the study are some examples. Institutional factors are the perceived conditions related to the education institutions, providers, or the infrastructure of education as a whole, such as availability of particular education opportunities, availability of relevant information about study opportunities, availability of child care arrangements, and how study schedule fits into the learner's private life. Positive skewness of these factors will undoubtedly heighten the incentive to participate. On the other hand, motivation may

be hampered when these variables turn into barriers. In a nutshell, decision on participation or non-participation can be understood through an analysis of the interaction between an individual and the environment.

Scrutiny of the above-mentioned motivation models and the three types of variables should alert us to notice that these models have also drawn on concepts of behaviourism and the theory of humans as rational actors, in that they discuss the role of short-term rewards and stimuli in the decision-making process. The social human is also present, both in discussions of group norm as a determinant of decision to participate, and in the role of the study group in encouraging adults to complete their education successfully. Far dominant are, however, need-based theories. Not all, but most models take it for granted that humans have an intrinsic motivation to learn, and build on a humanistic approach that stresses humans' different innate needs and the ultimate need to grow or to self-actualise.

Apart from research on the potential learners' strength of incentive to participate in educational activities, the vast majority of adult education studies examine reasons for participation in organised learning episodes among the bona fide participants. Research in this domain is definitely deficient without referencing the masterwork of Cyril Orvin Houle—*The Inquiring Mind* (1961). Prior to the 1960s, motivation scholars formulated idiosyncratic lists of motives presumed to apply to their research subjects (Boshier & Collins, 1985). It was Houle who first brought order to a hitherto messy phenomenon by creating a typology that categorised adult education participants.

Nonetheless, one should note that Houle somehow conceptualised motivation as an inborn disposition or inclination towards learning. He identified three subgroups of adult learners in terms of their motivational orientations: (1) the goal-oriented, (2)

the activity-oriented, and (3) the learning-oriented (Houle, 1961). Goal-oriented learners are "all alike in their confident acceptance of adult education as a way to solve problems or to pursue particular interests" (Houle, 2003, p. 23). These learners are likely to take a course to get promotion, or to deal with family problems. They seek education that is immediately practical, and attribute similar motives to other learners. The activity-oriented engage in learning for reasons such as making social contacts or escaping an undesirable situation (e.g., boredom, aggravating family relationship), rather than for the content or the announced purpose of the education programme. The learning-oriented seek knowledge for its own sake. They regard learning as fun and enjoyable in itself, and their "desire for learning may be so strong that it takes on an almost religious meaning for the individual concerned" (Houle, 2003, p. 25). Though common sense tells us that these are not pure types, just as Houle himself admitted, he insisted that people's motivations for educational endeavours are fairly consistent and can be best understood by examining their dominant orientation.

Houle's work has often been criticised for its small sample (n=22) and the use of qualitative interviewing without meticulous presentation of the audit trail (Boshier & Collins, 1985; Kim & Merriam, 2004). We may wonder how Houle reached the conclusion that there are three types of learners, instead of two or four. Despite all the weaknesses, Houle's tripartite taxonomy is certainly a significant contribution to adult education research as it facilitates communication and inspires problems for investigations with an easily understandable yet comprehensive explanatory model of the complicated phenomena of adult educational motivations.

Houle's typology has served as the theoretical basis for many subsequent motivation scholars including Roger Boshier, who has made important contributions

to another strand of motivational research. Nevertheless, Boshier's work diverged from Houle's in that the former examined the various reasons or motives for participation, instead of classifying the learners themselves. As motives (or reasons) for participation can be as numerous as the students attending, further efforts must be dedicated to grouping or classifying the motives.

Boshier conducted several large-scale quantitative attempts to test Houle's typology in different contexts between the two decades from 1971 to 1991 (refer to Boshier, 1971, 1982, 1991; Boshier & Collins, 1983, 1985). These studies began with psychometrically constructed instruments administered to a large sample. The subjects completed a questionnaire containing 40-something self-rating items (motives for participation) on a Likert scale. Their responses were then subject to statistical classification, usually factor or cluster analysis. The resultant products are different versions of Education Participation Scale (EPS), which have become widely known and have been adopted as research instruments by many. The EPS groups similar responses together and comes up with several major categories. Basically, all versions of the EPS consist of factors roughly isomorphic with the three components of Houle's typology, but demonstrate that activity-orientation is actually more complex than Houle envisaged. For instance, Boshier (1971) found that the activity orientation was multifaceted and composed of seven items labelled *Social Welfare*, *Social Contact*, *Social Conformity*, *Social Sharing*, *Television Abhorrence*, *Social Improvement and Escape*, and *Interpersonal Facilitation.* A later study came up with four items: *Social Stimulation*, *Social Contact*, *External Expectations*, and *Community Service* (Boshier & Collins, 1985). The latest version of the EPS (Boshier, 1991) also identified four categories of activity-oriented motives. Two categories were the same as those found by Boshier and Collins (1985): *Social Contact* and *Social Stimulation*.

The other two were different: *Communication Improvement* and *Family Togetherness*. These variations of result seem to suggest that adults' motives for education or learning change over time and differ with contexts of investigation.

The majority of investigations into adults' motivations for learning conducted by other researchers adopt the same methodological design pioneered by Boshier: statistical analysis of motivational factors. Only a few studies adopt a qualitative approach. Investigations by Adair and Mowsesian (1993), Cope (2005), Schlesinger (2005), and Tough (1971) are the limited examples of using interview to examine adults' motives to undertake particular learning activities. Tough (1971) interviewed 66 participants of some adult self-learning projects and found that the learners were driven by a variety of reasons to participate, such as preparing or keeping up for an occupation, empowering themselves for specific tasks and problems on the job, learning for home and personal responsibilities, improving some broad areas of competence, learning for interest or leisure, as well as being motivated by curiosity or a question about certain subject matter. It was also found that the same person could have multiple reasons for learning, and that the participants were largely motivated for pragmatic reasons. The self-learning projects were probably initiated out of a desire to deal with some current issues of the participants' life cycle, hence being pragmatic by nature.

Another study by Adair and Mowsesian (1993) examined older adults' motivations to participate in learning activities during the retirement transition. The researchers conducted two in-depth interviews with seven participants, aged 55 and older. The authors found that motivations for learning were instrumentally and expressively oriented. They used the needs theories to explain that instrumental learning might empower the participants to manage basic survival needs and maintain

a sense of self-effectiveness, whereas expressive learning could help them satisfy their needs related to identity, affiliation, and competence.

Schlesinger (2005) studies the incarcerated African American males' motivations for participation in correctional education. Drawing on ethnographic research methods, a list of open-ended questions was posed to each of the 15 inmates in a one-time voluntary, confidential interview. The subjects' self-expressed reasons for participation were compared to Houle's typology. The most often reported reason was to congregate with friends and associates. This echoes the social component of Houle's activity-oriented type of adult learner. This was also consistent with the importance African Americans place on interpersonal relationships. Other non-learning oriented reasons to participate in correctional education can be considered goal-oriented, but the goals have little to do with education or employment. They include: getting out of one's cell; to get some fresh air on the walk to and from the school building; to get school pay; to exchange contraband; to barter; to avoid a kitchen assignment; to gamble; an alternative to being bored in the cell; don't get along with the cellmates; killing time; and "do your little old hustle" (Schlesinger, 2005, p. 237). The word "hustle" in this sense refers to an illegal or unethical way of doing business or obtaining money. Though all subjects described their lack of education as a deficit and strongly felt that correctional and adult education was necessary for successful reintegration into the community, none of them expressed participation for the sake of learning.

Cope's study (2005) is the only example of first-hand research to examine adults' motivations for learning music that I managed to glean. 13 adult learners of traditional fiddle playing were interviewed. All of them aged between 40 and 76. It

was found that these mature adults engaged in learning the instrument mainly for the purposes of social contact and social stimulation.

Apart from the above-mentioned examples of qualitative investigations, the vast majority of motivational research, on the other hand, makes use of the EPS or self-constructed questionnaire to survey adult education participants. Studies by Burgess (1971), Johnstone and Rivera (1965), Morstain and Smart (1974), and Sheffield (1964) are early attempts to quantify adults' motivations for learning. More recent examples include studies by Chiang and Wang (2004), Gordon et al. (1990), Kim and Merriam (2004), Peterson, (1981), Qureshi et al. (2002), and Thomas and Johnson (1992). Some of these works followed Boshier's and attempted at categorising adults' various reasons for participating in education or learning. They surveyed a large sample of participants enrolled in various courses.

Sheffield's work (1964) was the pioneering quantitative research on adults' motivations for learning, which even predated Boshier's first version of the EPS (1971). As Boshier (1971) admitted, the EPS was actually built on the foundation of Houle's typology and Sheffield's contributions. Sheffield generated a list of 58 reasons for participation in education. The respondents were to check a 5-point scale as to how often each of the reasons influenced them. Sheffield extracted five factors (which he called orientations) through a factor analysis of the responses. The factors were: (1) learning orientation—seeking knowledge for its own sake, (2) desire-activity orientation—seeking an interpersonal or social meaning in the circumstances of the learning, (3) personal-goal orientation—participation in education to accomplish fairly clearly-cut personal objectives, (4) societal-goal orientation—participating in education to accomplish clear-cut social or community centred

objectives, and (5) need-activity orientation—taking part because in the circumstances of learning an introspective or intrapersonal meaning could be found.

Burgess (1971) worked in a similar fashion and proposed a more detailed formulation of nine motivational goals as reasons for learning. These goals were: knowledge, personal, community, religious, social, escape, obligation fulfilment, personal fulfilment, and cultural knowledge. Though these seemed finer gradations, on the whole, they echoed classifications formed by Sheffield and Boshier.

With these typologies as the research basis, later studies tend to survey participants of a particular learning programme or in a particular learning context. For instance, Peterson (1981) was among the first to examine the participation of older people in education. He surveyed 88 older learners participating in a lecture-discussion programme at a university gerontology centre in Southern California. The respondents were mostly white, retired women. The primary reason for their participation was interest in the content of the courses. Kim and Merriam (2004) also confirm that older people are more influenced by cognitive interest to engage in learning than by any other factors. A study by Thomas and Johnson (1992) surveyed participants of the non-credit continuing education courses offered at the Delaware Technical and Community College's Stanton/Wilmington campus and found that the major reasons for participation were personal enrichment and career enhancement, with mental fulfilment, cultural appreciation, socialisation, and community service as only peripheral reasons.

Apart from the above, numerous studies investigate the relations or correlations between people's motives for participation in education or learning and their demographic characteristics such as age, gender, and socio-economic status (SES). Early in 1965, Johnstone and Rivera conducted a large-scale survey and

concluded that younger adults were more influenced by job-centred reasons to take courses, while the enrolment goals of older adults were much less pragmatic and utilitarian. They were more likely to take courses simply for an interest in the knowledge or for leisure. Also, it was found that at all ages, men were more concerned with vocational goals while women enrolled more often in response to home and family life and leisure interests, as well as a desire to expand their social horizons or to get away from the daily routine. Moreover, adults of lower SES were much more likely to take courses to prepare for jobs than to advance on them, while the opposite was true of participants from higher socio-economic positions, who were also more likely to pursue spare-time interests in learning.

Morstain and Smart (1974) undertook a study using Boshier's EPS to identify reasons for adult participation in education in the United States. By working upon Boshier's New Zealand study (1971), they produced six factors out of 14 of the original EPS. Their research also identified age and gender differences in relation to the motivations for learning among the researched. Younger adults appeared to score relatively higher on social relationships as a motivator. Men were more motivated by external expectations than women, and women scored relatively higher on the cognitive interest factor than men did.

In another study by Gordon et al. (1990), a total of 235 vocational, technical, and adult education (VTAE) master's degree recipients were surveyed to determine their motivations for participation in off-campus credit programmes offered by Marshall University in West Virginia. An information sheet collected demographic and situational data. The 1982 version of the EPS (Boshier, 1982) was used to analyse the motivational orientations. Findings indicated that the female respondents were more inclined to enrol for professional advancement and cognitive interest reasons

than their male counterparts who in turn had a higher mean rating for *Community Service*. Older participants were also more inclined to enrol for community service reasons. In addition, motivational orientations differed among persons in different occupations. For example, people in the marketing profession were more interested in *Professional Advancement* than others, while business administration personnel were more influenced than others to complete the degree for reasons related to cognitive interest.

Some other investigations relate adult learners' motivations to the needs theories, among which, Maslow's hierarchy has been cited most frequently. Scholars usually adopt the theory as the underlying philosophy for thorough understanding and interpretation of people's motivations. Seldom did researchers formulate questionnaire items according to the hierarchy. The study by Chiang and Wang (2004) is an exception. Their research was conducted among those who had graduated or who were then enrolled in continuing education programmes in the Department of Business Administration at National Cheng Kung University in Tainan, Taiwan. Participants for the study were obtained by simple random sampling. Results from the 176 returned questionnaires showed that all five levels of needs had an impact on the respondents' decisions to take part in the programme. Self-actualisation needs produced the greatest motivation. This was followed in turn, by esteem needs, social needs, and safety needs. The least motivating factor was physiological needs. Regarding group differences, it was found that at the level of social needs, lower-income students were more motivated than the higher-income students, and young adults were more motivated than the mature counterparts aged 31 to 50. The findings generally confirmed Maslow's hierarchy and reflected that the majority of continuing

education students came from higher socio-economic arena, thus not caring so much about physiological or safety needs because they had been gratifyingly satisfied.

It can be seen that while the conclusions emerging from diverse research efforts differ in details, they generally substantiate Houle's typology, and agree that almost every learner gives multiple reasons for learning. Also, there is a clear tendency for adult learners to be motivated by pragmatic needs related to life transitions, as suggested by Tough's study of the participants of self-learning projects (1971), Adair's and Mowsesian's conclusion that the retirees participated in learning partly because of a desire to manage basic survival needs at old age (1993), and Schlesinger's discovery that the African American inmates mainly undertake correctional education for socialisation which is desperately desired by the incarcerated in their "lonely planet" environment (2005). Besides, as reflected in the findings of the studies by Gordon et al. (1990), Johnstone and Rivera (1965), and Morstain and Smart (1974), younger adults are more interested in job-related learning than older adults who are more likely to seek education as a means of making new friends, enjoying pastime, or are motivated by cognitive interest. It is also found that adults with lower SES are more inclined to take courses to prepare for jobs, whereas those with higher SES tend to devote time and energy in learning for promotion or professional advancement, as well as for pursuit of leisure-time interests. With respect to gender differences, the findings were inconclusive. Early in 1965, Johnstone and Rivera found that men were more concerned with job-related motivations than women. Two and a half decades later Gordon et al. concluded the opposite in a research dated 1990. This may be attributed to a change of women's role in the labour market and an upsurging increase of female workers in all walks of life. All in all, motivational

orientations for learning vary significantly among adults with different backgrounds and demographic characteristics, and tend to change over time.

The field of music education is severely deprived of first-hand empirical research on adults' motivations for learning. However, music educators and journal writers seem to agree that the intrinsic qualities of making music, such as emotional and aesthetic expressions, have a high priority for most adults, and that adults also value the opportunities to socialise via participation in music learning (see for examples, Boswell, 1992; Ernst, 2001; Ernst & Emmons, 1992; Gibbons, 1985; Marciano, 1990). Ernst (2001) and Uszler (1990) remark that a rising number of adults are seeking a human experience in learning music. In this era of high technology, people are spending more and more time isolated at their computers and alone in the office cubicles. Therefore, the need to come together with other people for some meaningful purposes becomes greater than ever. Nowhere is the genuine social contact more conceivably at hand than in a music lesson. Not only can learners mix socially with people of diverse ages and musical backgrounds, they can also satisfy the desire for belongingness in group learning and ensemble playing.

Despite that intrinsic and social reasons are regarded as the two most important motivational orientations of adult music learners, Coffman (2002) stresses that reasons for participation are actually varied. This is especially true in the cases of short enjoyment courses. Reasons for participation can be: (1) personal motivations, such as self-expression, recreation, self-improvement, use of leisure time, and therapeutic engagement, (2) musical motivations, such as professed love of music, performing for one's self and others, and learning more about music, and (3) social motivations, such as meeting new people, congregating with friends, and having a sense of belongingness. Coffman also contends that no single reason consistently

emerges as the most important one. Kan (2002), Machover (1990), and Uszler (1990) echo Coffman's view, and suggest that adults' motivations for learning music might be influenced by their musical backgrounds. The novice may wish to spend leisure time. The amateur may want to enjoy music making and socialising with other musicians. The professional may regard continuous learning as an essential for further musical development. A parent may wish to get involved in a child's music activities. A church member may wish to join, lead or accompany the church choir or instrumental ensemble.

The complexity and changeability of adults' motivations for learning warrant continuous research efforts in different contexts at different points of time. In this regard, Roger Boshier has set a role model for us by continuously testing and refining the EPS over an extended period of time.

A Synthesis of Literature on Adults' Motivations for Learning

A thorough review of the literature should have revealed five trends in the scholarly interest in adults' motivations for learning. First, there is a predominance of quantitative motivational research in the field of adult education. Second, the field of adult music education has ostensibly produced a large amount of literature on motivations, but first-hand empirical studies are rare. Instead, there is a preponderance of magazine-typed journal articles such as those published in *Music Educators Journal* and *The American Music Teacher* (see for examples, Boswell, 1992; Dillon, 1989; Ernst, 2001; Ernst & Emmons, 1992; Gibbons, 1985; Kellmann, 1986; Livingston, 2003; Machover, 1990; Marciano, 1990; Morris & Thompson, 1989; Uszler, 1990), and monologues or chapters in books or journals, which only draw on

secondary sources (e.g., Coffman, 2002; Colwell, 2002; Dirkx, 1997; Kan, 2002; Myers, 1995; Sgroi, 1992). Third, there is a consistent theme in these motivational studies—the relation or correlation between the structure of motives for participation and the demographic variables (e.g., age, gender, socio-economic status, etc.). Fourth, researchers have also shown a marked interest in using various needs theories to explain differences of motivations within group or among groups.

Last but not least, the vast majority of the past research features a highly psychological and individualistic theoretical perspective. The increasingly complicated issues of educational motivations have in recent years led some scholars to question such a framework (Ahl, 2006; Mok & Kwong, 1999). There is also doubt about the taken-for-granted "voluntary" nature of the act of participation. Critics suggest including factors of social influence to explain participation and investigation of the involuntary aspects of participation (Breckler & Greenwald, 1986). Stalker (1993) pinpoints that participation in adult education has to be viewed as a dialectical relationship between individuals and social structures wherein issues of power, authority, and control over the realisation of goals need to be considered. Such dialectics can result in an act of participation that is other-determined rather than self-determined. Benavot et al. (1993), Cervero and Kirkpatrick (1990), Courtney (1992), and Gooderham (1993) agree with Stalker, and demonstrate the need to incorporate social factors such as social structure and family background into the study of adult motivation and participation.

A synthesis of their works comes up with three broad categories of social influence: commonality with others, identification and expectation, and social relationships and internalisation. Learners who look for commonality with others in the society are likely to engage in learning activity to obtain the credentials required

by the society and to fulfil certain purposes of the society or the education provider. Those who are influenced by the second social factor want to maintain identification with their relevant reference groups by pleasing others or oneself and satisfying the goals, norms, and expectations of important reference groups. The third category refers to participation in learning activity after having rationally considered the congruence of the task with the self's own value and belief system. For instance, adults who identify their value systems with those of their job and co-workers will internalise the value system of their working contexts, and strive to maintain good social relations with their workmates by participating in continuing education for better fulfilment of the functions of the workplace.

Studies into social-influence factors in adult education have only been developed lately. The study by Mok and Kwong (1999) is one of the few relevant quantitative research endeavours. A total of 425 participants of two part-time higher education programmes offered by a university were surveyed. The results confirm that social-influence factors can affect motivations of participation to a reasonable extent. Among the social-influence factors, *Working Relations* show a significant effect on all the motivational factors of the respondents. In addition, the results also suggest that the effects of social influence on motivation of participation depend on the reference group characteristics.

By no means should the effects of social-influence factors be denied or ignored. Their impact is even explicit in Houle's typology. They clearly operate strongly in relation to the goal-oriented and the activity-oriented. Factors in the immediate environment of an adult student and in the pattern of interpersonal relations can influence motives for participation. These may be: the need for money, vocational and social opportunities, the family situation, the attitude of the marriage

partner or important other(s), the attitudes of reference groups in work or leisure. According to Ruddock (2003), learning-oriented motivation is enhanced if the society acts as a facilitating agency and creates a supportive environment for lifelong learning. As the sociologists and ethnologists often stress, individuals are acculturated into their subcultures in the process of socialisation with their reference groups (Jarvis, 1987; Mannheim 1936), so nowhere can they escape the impact of social influence. The human mind and self are considered social products that develop through an interaction between oneself and the social structure within which other individuals and groups function, so the human psychological state and the formulation of motivation are subject to social influence. In this regard, research using a purely psychological and individualistic approach is bound to be parochial and biased.

Chapter 3: RESEARCH DESIGN

Among the multiple meanings attached to the psychological construct *motivation* in diverse educational studies introduced in the section *Adults' Motivations for Participation in Education or Learning* in the previous chapter, this research opts to define motivations as the motives or reasons for learning the African drums. As discussed before, the definition of motivation as energy or effort put into learning better suits the purpose of investigations concerning compulsory education for the youngsters and mandatory work-based training funded by the employers. Policy makers, educators, and other stakeholders of these sectors are very much interested in the learning outcome of the participants who are somewhat compelled to learn what they are assigned to learn. In the case of adults learning the African drums, this definition of motivation is deemed less appropriate since the vast majority of learning endeavours are voluntary and self-funded. Under most circumstances, the society does not incur significant benefits or costs because of the learners' success or failure in learning the African drums. I do not mean to preclude the possibility of mandatory and subsidised or sponsored African drum courses for adults, but simply to point out that effort put into learning is less likely to be the major focus of research on this topic.

Besides, this research does not examine motivation as incentive to participate in learning, which is often a major concern of policy makers and educators in-charge-of adult basic education who regard adult continuing education as the key to improving a society's human capital and its competitive edge in the international arena. This is why they are particularly interested in research geared to find out the factors that attract or dissuade the potential learners.

Rather, this research aims to investigate the motives or reasons for learning the African drums among the bona fide adult learners in order to attain a better understanding of the increasing popularity of Afro-drumming activities among adults in Hong Kong. Moreover, this research adopts a humanistic conception of motivation and attempts to examine how the adult learners have developed such motives or reasons.

This chapter consists of three main sections: *Theoretical Perspective*, *Research Methods*, and *Credibility of Research*. The section, *Theoretical Perspective*, delineates the underlying philosophy and logic of this research. In O'Brien's (1993) words, "…by shifting theoretical perspective the world under investigation also changes shape." (p.11) Theoretical perspective affects the way we see the social world and serves as the basis for our social science research. It is the cornerstone of the entire research design and impinges on the selection of research methods—methods of collecting and analysing data, which are accounted for in the following section. The last section, *Credibility of Research*, concludes by discussing the criteria of evaluating this research.

Theoretical Perspective

Based on the researcher's philosophy and experience as an educator, and informed by the existing literature on motivations to learn, the theoretical perspective of this research is developed in this chapter. It serves as the basis for the entire research.

The underlying philosophy of this research rests somewhere between the two divergent rationales of social science: positivism and postmodernism. The former follows the principles of natural science in conducting social science research. It aims

to produce a unidimensional understanding of the objective social facts "out there" (Clarke, 2005; Elliott, 2002). Human beings are viewed as respondents to the environment. Research is concerned with examining the average or the majority of people, as well as the social structure. Postmodernism, on the other hand, takes a much more pluralistic view of the social world (Clarke, 2005; Elliott, 2002). It encourages multiple interpretations of the multiple social realities from the perspectives of different actors. Human beings are regarded as initiators of their own actions, creators of social symbols, as well as change agents. Research is concerned with investigating unique incidents or cases.

Different researchers may adopt different standpoints along the positivist-postmodernist (or objectivist-subjectivist) continuum. Their philosophies of social science vary significantly in terms of four sets of assumptions—ontology, human nature, epistemology, and methodological concerns. The philosophy of this research will be examined according to these assumptions as bellow.

First, with regard to *ontology*—the nature or essence of the social world, I oppose the positivist assumptions that there is a social reality, a social world, which exists independently of the researcher and the respondents and can be investigated by sheer observation. Rather, I conceive the social world as a product of individual consciousness which is affected by social interactions of all kinds. Reality is thus socially constructed and there exist multiple realities. In the light of this, in order to understand other people, it is requisite to understand the interpretations which they give of their behaviours. Researching people's motives or reasons is therefore one of the keys to understanding the social world. In this sense, motivation for learning has been chosen as the topic of enquiry.

Second, concerning the *human nature* of the adult learners, I take a middle stance between the objectivist and subjectivist extremes. I do not agree to the positivist assumption that human beings are responding mechanically to their environment and that their behaviours are essentially rule-governed. Neither do I accept the postmodernist conception that human beings are emancipatory social actors who are completely free from social influence manifested in ideology, social or organisational structures, and culture. Rather, the image that human beings are initiators of their own actions which are to some extent socio-culturally bound is deemed more practical and useful for researching adults' motives or reasons for learning and how such motives or reasons have developed.

The assumptions about the nature of the social world and the adult learners have direct implications for the epistemological perspective about research on adult education. According to Bohman (1991), Cohen and Manion (1994), Cohen et al. (2000), Elliott (2002), and Kvale (1996), the positivist ontological conception that social reality is hard, objective and consists of objective and observable social facts, formulates the epistemological assumption that social science is to produce universal laws of cause-and-effect and correlation of the social facts, which are used for prediction and control of behaviour. On the other hand, the postmodernist researchers conceive the social world as the product of human consciousness, i.e., something inherently "mental", subjective and intangible. There are no ultimate sources of knowledge. Knowledge is not confined to the observable actions, but can embrace perspectival expressions in conversations, narratives, and reflective journals, etc. Interpretations are sought for understanding the actions of individual or collective actors whom we study. The process of knowledge creation involves attention,

cognition, emotion, intention, and memory. Therefore, epistemological relativism is assumed.

My stance is somewhat between the two extremes. On the one hand, I stand in line with the postmodernists and acknowledge motivation as the product of human consciousness. On the other hand, I oppose arbitrary relativism, but hold a constructivist perspective of social science. I regard knowledge of social science as the mutual creation by both the researcher and the researched in the interactive process of social science investigation. Moreover, apart from unique incidents or individuals, knowledge of social science can embrace the underlying patterns that weave the intentions and behaviours of different social actors. Each person may have a unique perspective towards the social phenomena and suggests a unique interpretation of people's behaviours. However, as individuals of a society share common socio-cultural legacies, their perspectives and interpretations can also reflect some commonalities at a higher conceptual level. This is why research of social science should not be confined to producing ethnographical descriptions of individual cases. Rather, the researcher's wit should be allowed to play a significant role in interpreting, organising, synthesising, and theorising.

With regard to the role of theory, this research acknowledges its importance in explaining patterns of complex human behaviours in the chaotic social world consisting of effectively infinite individuals and particulars. Theories, especially those generated from real world data, help us conceptualise and make sense of the social world. Although I oppose the positivists' use of "grand" theories as universal laws to account for the human behaviours and social phenomena, I believe that many well-grounded theories are needed to facilitate our conceptual understanding of the increasingly complicated human behaviours and social phenomena in the face of our

highly sophisticated contemporary world. Theories generated are bound to be perspectival, temporally and socio-culturally limited as "researchers and theorists are living in certain eras, immersed in certain societies, subject to current ideas and ideologies, and so forth" (Strauss & Corbin, 1994, p. 279). In this sense, theories are never complete, but ever developing. They should allow for endless elaboration and partial negation (qualification) as the social conditions gradually change, and our culture constantly develops. Nevertheless, well-grounded theories remain useful for they provide insights into other cases at a conceptual level, hence to some extent applicable under similar conditions in other social contexts.

The epistemological assumption directly impinges on the methodological choices. As positivist researchers aim at analysing the regularities between selected factors in the social world and establishing universal laws of cause-and-effect or correlation to explain the phenomenon under study, research approach is likely to be *nomothetic*, targeting a large number of respondents and heading towards a normative result and explanation. In this sense, deviant or negative cases are discarded as they diverge from the generality. By contrast, as postmodernist researchers seek to understand the subjective world of particular individuals or specific phenomena, research approach is thus *idiographic*, targeting a small number of subjects (or even a single subject) and digging into a particular incident. There is no deviant or negative case as all cases are considered unique. Sticking to my constructivist epistemological perspective, this research adopts an approach that lies somewhere between the polar opposites. This research does not merely aim at investigating the adult learners' motivations for learning the African drums and the way they have developed their motivations, but more importantly, it targets identifying the underlying generality without discarding the deviant, negative, or special cases since the irregularities are

deemed valuable data that can render us a more thorough understanding of the phenomenon.

For the purposes of in-depth understanding and theory generation, this research adopts a grounded theory method pioneered by Glaser and Strauss (1967). By its name, grounded theory signifies inductive generation of theory from data which are systematically collected and analysed; the processes and products of research are therefore grounded in data rather than in preconceived, logically deduced theoretical framework (Babchuk, 1997; Charmaz, 1994, 2000; Clarke, 2005; Flinders & Richardson, 2002; Glaser, 1978; Glaser & Strauss, 1967; Punch, 1998; Strauss & Corbin, 1994). The theory evolves during actual research through continuous interplay between data collection and analysis. In other words, data collection and analysis proceed simultaneously (Glaser & Strauss, 1967). Throughout the research process, data gathered are used to form analytic interpretations which in turn are used to guide further data collection so as to inform and refine the developing theoretical analyses. This cycle continues until the theory is conceptually saturated (i.e. when new data do not provide new theoretical elements any more). Strategies that mesh data collection and analysis include constant comparisons, theoretical sampling, coding, and memoing, which are explicated in details in the section *Research Methods*.

It should be noted that grounded theory is "a strategy for handling data in research, providing modes of conceptualisation for describing and explaining" (Glaser & Strauss, 1967, p. 3). Grounded theory method specifies analytic strategies, not data collection methods. Quantitative methods are not excluded from grounded theory research. However, qualitative data collection methods are employed in the majority of investigations using a grounded theory approach.

The first and third research questions (*how do adults participate in organised learning of the African drums in Hong Kong* and *how have they developed their motivations for learning the African* drums) are basically asking *how*, and the second (*what are the adult learners' motivations for learning the African drums*) *why*. These types of questions seek interpretations which are, by nature, more effectively dealt with by a qualitative approach (Yin, 1994, 2003). From the constructivists' viewpoint, humans are creators of social symbols, who are free to attach different meanings to the same expression or the same meaning to different expressions (Audi, 1998; Bartel & Radocy, 2002; Benton & Craib, 2001; Bohman, 1991; Cohen et al., 2000; Elliott, 2002; Flinders & Richardson, 2002; Hammersley & Atkinson, 1995; Hollis, 1994; Pring, 2004; Punch, 1998). Therefore, a qualitative approach is deemed more appropriate for investigation of human interpretations.

By contrast, the quantitative approach with its experimental design and prescribed variables is more suitable and widely used for testing theories or hypotheses. This obviously diverges from the purposes of this research: in-depth understanding and theory generation. As Flyvbjerg (2006) comments, fixed items tend to delimit responses, thus obscuring the true picture of the phenomenon under study. Although Houle did not present a clear audit trail, he did set a good example of using the interview for inductive generation of a model to explain adults' motives for learning regardless of subjects/courses. A qualitative grounded theory approach has been adopted in this study because it fits the methodological prescriptions—understanding of adults' participation in learning the African drums and inductive generation of theories about the adult learners' motives or reasons for learning the African drums and the process of the development of these motives or reasons.

Babchuk (1997) and Punch (1998) remark that grounded theory method is typically useful in investigations of relatively unchartered waters. Stern (1994) suggests further that studies aimed at gaining a fresh perspective in a familiar situation can also be approached with the grounded theory method. In the light of this, a grounded theory approach suits the topic of inquiry of this research very well for two reasons. First, although there are numerous existing research works on adults' motivations for learning, few of them examine the issue with a qualitative and inductive approach and with the purpose of theory generation. Researchers seem to be satisfied with what the great masters such as Houle and Maslow bequeathed us. This research adopts a grounded theory method in the hope of shedding new light on the issue. Second, this research can be regarded as a ground-breaking endeavour because existing motivational research that focuses on adult music learning is rare. Adult music education is a slice of social life that is under-researched.

Moreover, a grounded theory method is particularly suitable for inquiring about how the adult learners have developed their motives or reasons for learning the African drums. Questions that ask *how* possibly involve processes, interactions, relationships, and conditional changes. Grounded theory method is especially useful in tackling inquiries in these areas (Strauss & Corbin, 1994). However, this research does not accept the positivistic premises and logic assumed by grounded theory's major proponents, Glaser and Strauss (see commentaries by Charmaz, 2000; Denzin, 1994, 1996, 1998; Richardson, 1993; Van Maanen, 1988).

Both Glaser and early Strauss assume an objective, external reality, a neutral observer who discovers and records data, reductionist inquiry of manageable research problems, objectivist rendering of data via a fixed series of steps, and similar discoveries by different researchers (Charmaz, 2000, p. 510). It is also assumed that

theorists can claim predictability and transcendence for the grounded theory (see Strauss & Corbin, 1994 for predictability; Glaser, 1978 for transcendence). By predictability, it means that outside the research context, similar conditions will lead to similar consequences. By transcendence, it means the grounded theory has general implications which can apply to substantive areas (e.g., motivations for travelling, motivations for participating in a cultural exchange programme) other than the one under investigation (e.g., motivations for learning music). It is explicit that both predictability and transcendence imply generalisation in the tradition of positivist research. They imply a nomothetic view of knowledge and methodology.

Although the later works of Strauss and his recent co-author Corbin moved towards a somewhat different direction from Glaser, and have given voice to the respondents in their research, they are still entrapped in the positivistic traditions (Charmaz, 2000). Unbiased data collection, a set of esoteric technical procedures such as open coding, axial coding, selective coding, and the conditional matrix, as well as verification in the positivistic sense are emphasised in their works (see Strauss & Corbin, 1990, 1998). It is not surprising that Strauss' recent works have roused criticisms by Glaser, his ex-comrade, who comments that Strauss' work has actually lost the essence and spirit of grounded theory method and that too much emphasis on verification tends to curb creativity and theory generation (see Glaser, 1992).

This research does not adhere to the stance of Glaser, Strauss, or Corbin, as it is incongruent with my philosophy of social research. Rather, this research uses the grounded theory method to investigate adults' motivations for learning the African drums from a constructivist vantage point, as espoused by more recent grounded theorists such as Charmaz and Clarke (see e.g., Charmaz, 1994, 2000, and Clarke, 2005). A constructivist grounded theory approach recognises the perspectival, partial

and situated nature of any theories generated (ibid.). The theory produced in this research is perspectival because it concerns the multiple realities reflected as different subjective interpretations and experiences of the respondents, as well as the co-interpretations by both the researcher and the researched. There are many possible ways of explaining the topic under study. Based on their own theoretical perspectives, other researchers would have produced reasonably different theories about the same social phenomenon, which aggregate a much fuller picture of that particular slice of social life. Moreover, the theory produced is partial and situated in the specific context of Hong Kong at the turn of the century. If it is to remain useful in the next decade, next century, or next millennium, it has to adjust to the ever-developing society of Hong Kong. If it is to be powerful in explaining adults' motivations for learning the African drums in the Mainland China, other Asian countries, Europe, or the Americas, it has to adapt to their specific socio-cultural contexts.

The highly fluid social conditions and socio-cultural concerns render the theory's predictive power at stake. Therefore, this research only aims to produce a theory to foster a rich conceptual understanding of adults' motivations for learning the African drums in the specific context of Hong Kong at the turn of the century, and to provide theoretical insights into similar social phenomena in other contexts at other points of time.

In addition, sticking to the constructivist perspectives, the theory produced in this research does not claim to have the transcendental quality to be developed into a formal grounded theory. According to Glaser and Strauss (1967), a formal theory presents highly conceptual generalisations that can be used to account for a basic social process or problem (e.g., awareness context) beyond the original substantive field of investigation (e.g., dying in hospitals) and applied to other seemingly

irrelevant substantive contexts (e.g., betrayal in marriage, conjuring). However, I cannot agree with Glaser and Strauss, and do not envisage the integration of the theory produced in this research with numerous other substantive theories to construct a formal theory about adults' motivations for any kinds of reasoned behaviours. Even if such a theory can be achieved, its usefulness and applicability remain dubious. As it explains anything, it actually explains nothing for it ignores the pluralistic and multiple perspectives of seeing the social world, and is too dense and complicated for application. Also, the voluminous theory renders modifications uneasy. This certainly diverts from the original intent of Glaser and Strauss (see Glaser, 1978, p. 5 for modifiability of grounded theory). Theorists who insist on generating formal grounded theories remain captives in the positivist camp for they still conceive the social world as something that can be explained by universal rules.

With regard to the procedures of data collection and analysis, both Glaser and Strauss have offered detailed delineation in their works (see Glaser, 1978; Glaser and Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1990, 1998). Nonetheless, in coherence with the constructivist perspectives, this research regards grounded theory method as a flexible, heuristic strategy rather than as formulaic steps. The procedures are designed to suit the purpose and focus of the research. They are explicated in the section *Research Methods*.

Strauss, in particular, has co-constructed with Corbin a plethora of rules and procedures for conducting grounded theory research. Strauss and Corbin (1990) display coding (the main analytic strategy) as a set of rigid and complicated steps embracing open coding, axial coding, selective coding, and a series of inductive and deductive reasoning against the conditional matrix. The conditional matrix is an analytic diagram that maps the range of conditions and consequences related to the

phenomenon in a series of circles in which the outer rings represent those conditions most distant from the actions and interactions (e.g., international, national, community) and the inner rings denote those closest to the actions and interactions (e.g., interactions within a person's social life circles). The conditional matrix and the cumbersome rules tend to torture the data, fracture the analysis, and result in a predetermined style of analysis, thus violating the core principle of grounded theory—openness to data, and stifling researcher's sensitivity and creativity (Babchuk, 1997; Glaser, 1992). In addition, Glaser (1992) also criticised Strauss' and Corbin's repeated emphasis on researcher-initiated verification and validation of theory and hypotheses throughout the course of a research project. In Glaser's opinion, theory generation should be the major concern, and corrections of data and hypotheses will naturally result from constant comparisons in the analytic process (Glaser, 1992; Glaser & Strauss, 1967).

This research sticks to the foremost principle of data analysis in grounded theory (i.e. openness to data) and adopts the basic analytic strategies: constant comparisons, coding, memoing, and sorting to suit the research purpose.

Research Methods

My theoretical perspective has direct impact on the research methods of this study. By methods, I refer to the approaches adopted in the actual implementation of the research investigation. In other words, they are the specific techniques used in data collection, sampling, and analysis, which are delineated in the respective order in the following. Although these research methods are presented separately, they are indeed intermingling processes in grounded theory research like this study, whereby less data are gathered and more analysis is produced as the research progresses (Charmaz, 2000;

Glaser, 1978; Glaser & Strauss, 1967; Strauss & Corbin, 1990, 1998; Wiersma, 2000, 2005).

Data Collection

Data for this research were collected via open-ended interviews with adult learners of the African drums on a one-to-one basis. Interviews are time-consuming and prone to researcher effect, but they fit this research design better than all other data collection methods for three reasons. First, interviews are apt for investigating the subjective lived world embracing motives, feelings, and interpretations of the respondents (Bell, 1999; Huang, 2006; Kvale, 1996). Adult's reasons for learning the African drums and their interpretations of how these motives have been developed are constituents of their covert lived world, which cannot be examined through objective data collection methods such as experiment and observation, but a subjective technique. Second, as this research targets at theory generation grounded from data, surveys with prescribed categories such as the EPS or other self-constructed questionnaires are deemed inappropriate. The fixed items tend to delimit the responses and convey different meanings to different people, thus forcing the data to fit the preconceived theoretical framework and distorting the research results. Therefore, the survey or questionnaire is baneful to theory generation. A data collection method that allows room for theory development is warranted. Third, the interview is superior to the survey for the purpose of this research because the former facilitates immediate follow-ups and clarification of the responses (Bell, 1999; Cohen et al., 2000), as well as in-depth inquiries (Cohen et al., 2000; Melia, 1997; Yin, 2003).

Immersion in the relevant literature helps identify two basic types of research interviews: directive and non-directive. The non-directive interview is a research technique that features minimal direction or control exhibited by the interviewer and

maximum freedom for the respondents in expressing their subjective feelings as fully and as spontaneously as they desire without being constrained by any specific topics or questions (Cohen & Manion, 1994; Cohen et al., 2000). It is most widely used in the field of therapeutic or psychiatric research. The majority of the interviews conducted in educational investigations are somewhat researcher-directed. These interviews range from strictly structured to unstructured conversations between the interviewer and the interviewees (Bell, 1999; Cohen & Manion, 1994; Cohen et al., 2000; Kvale, 1996; Punch, 1998). At the "structured" end of the continuum, questions are preplanned and categories are pre-coded to elicit responses in a predetermined fashion. Interviews are tightly structured with questions carefully designed and administered in a fixed order. Such interviews are actually questionnaire surveys conducted orally and do not attempt to go to any depth, thus not matching the purpose of this study.

Following the usual practice of doing qualitative research and grounded theory research in particular, interviews at the beginning stage of this investigation comprised mainly open-ended conversations during which the respondents were allowed to freely express their responses towards certain broad topics such as *their first endeavour in learning the African drums, their personal musical upbringing,* and *their subjective feelings towards African drumming* with minimal interruptions by the interviewer and no imposed time limit for each response. The initial broad topics of inquiry are listed in Appendix A. The aim of the interviews was to identify important categories and concepts of the broad topic under study, which are of central significance to the respondents, so as to start generating a pertinent theory. As the research progressed, interviews were guided by the evolving theory and more specific questions, and became more focused on particular categories or concepts. For

examples, the respondents were asked about *the mode of learning, their first-time contact with the art of Afro-drumming, relation between Afro-drumming and their occupations,* and *persons who have helped facilitate their participation in related learning*, etc. A list of the specific questions is attached as Appendix B. In this sense, the time for any one interview generally grew shorter as the number of interviews increased. However, the emergence of new categories or concepts such as s*atisfaction gained in giving public performances* and *learning the African drums to serve in church music ministry* at later stages of the research process called for prolonged conversations with some respondents. Therefore, although a maximum of one and a half hours per interview was set aside, the actual duration of the interview sessions varied, ranging from fourteen and a half minutes to one hour and forty-two minutes. All interviews finished within the time limit with only one exception. It was originally planned that interviews that could not finish within the time limit should carry on at another mutually agreed time. However, that particular interview session was finally prolonged according to the interviewee's preference.

As a data collection method frequently used in qualitative studies, interview is often criticised for the possible researcher effect (Bell, 1999; Bowler, 1997; Dingwall, 1997; Kvale, 1996; Melia, 1997; Yin, 2003). The researcher effect denotes deliberate responses elicited by the interviewees to please the researcher or "fake" expressions and interpretations caused by interaction between the interviewer and the respondents. To minimise the researcher effect, interviews in this study were based on the life history approach. Rather than focusing directly on the motives for learning the African drums, the respondents were asked to think back and narrate the process that led from the time when they were considering to join an African drum course to the moment when they were actually involved in the learning activity. Instead of being

asked how they had developed their reasons for learning the African drums, the respondents were encouraged to think back further to reflect on how they came to have acquaintance with these instruments, African music, percussion music, or even music in general. Furthermore, the respondents were probed to reflect on their musical background and upbringing from childhood. In these narratives their motives for learning the African drums and how such motives had been developed were naturally interwoven in the stories they told. In this sense, the likelihood of giving "fake" answers or responses was greatly reduced. Moreover, a life history approach is more advantageous than direct questioning as the former stresses the holistic nature of a person's life and allows the subjects wide latitude in providing information (Josselson & Lieblich, 1993; Sikes & Aspinwall, 1992; Wang & Fwu, 2001; Wiersma, 2000, 2005). Therefore, it is conducive to theory generation—the purpose of this research.

With respect to ethical considerations, a code of practice was presented to each of the interviewees as the *Participant Information Sheet* in advance (see Appendix C for an English version and Appendix D for a Chinese translation). The Chinese informants were presented duplicates of the Chinese version whereas the respondents of other nationalities were given the English copies. The following aspects were highlighted. Purposes of the research were stated clearly. All interview sessions were to be audiotaped for transcription and analysis only. All information would be treated with the strictest confidentiality. Only pseudonyms of the interviewees would be used in transcripts, memos, drafts, and the final thesis. Participation was completely voluntary. The interviewees were assured of their right to refuse to answer any questions or to quit at any time. All data would be kept in locked cabinets or PIN-protected electronic files until two years after submission of the research thesis for purposes related to the course work only. Each participant would have access to the

transcript of her/his interview session, and a copy of the transcript would be given on request. All potential participants were asked to give explicit consent to participation in the research in written form (refer to Appendix E for the *Participant Consent Form* in English and Appendix F in Chinese). Separate copies of the consent form were retained by both the researcher and the bona fide participant. The code of practice was read out and explained again at the start of each interview.

Besides interviews, literature has been a source of secondary data, against which the actual field data were compared (Glaser & Strauss, 1967; Punch, 1998; Strauss & Corbin, 1990). In this research, literature on *the global trend of multiculturalism of music, socio-influence factors,* and *school music education in Hong Kong* as well as relevant information on the government websites have been reviewed. Certain categories in the literature, e.g., *recent migration of the Africans, recent education reforms, reference groups,* have "earned their ways" into the substantive theory as they fitted the incoming data. Apart from the studies that provide secondary information of related categories and their properties, the broad motivation literature as well as the research on adults' motivations for learning in general were used for providing the readers a background knowledge of the topic under study rather than as data for analysis. In this sense, the overall logic of grounded theory method has been preserved.

Theoretical Sampling

It should be emphasised again that grounded theory research features the interplay between data collection and analysis (Charmaz, 1994, 2000; Glaser, 1978; Glaser & Strauss, 1967; Punch, 1998; Silverman, 2000; Strauss, 1987; Strauss & Corbin, 1990, 1994). Constant comparative method and theoretical sampling provide

impetus to the interplay. The former will be discussed in the subsequent section *Data Analysis*, while theoretical sampling in this research is detailed as below.

Theoretical sampling is a means in the service of theory generation whereby the researcher analyses data gathered from the initial collection and decides what to look for in the subsequent collection (Charmaz, 1994, 2000; Glaser & Strauss, 1967; Punch, 1998; Silverman, 2000; Strauss, 1987). In a way, theoretical sampling demonstrates the deductive logic in an inductive grounded theory research (Glaser, 1978). However, the source of derivations of theoretical sampling are the categories generated from comparisons of data, not deductions from "pre-existing theories in the extant literature for verification" (Glaser, 1978, p. 38). Data collected on the basis of theoretical sampling will in turn shape the evolving theoretical framework. The cycle goes on and on until the grounded theory is conceptually saturated and well established. In a nutshell, theoretical sampling is in a reciprocal relation to the development of the emerging theory, with theoretical relevance as the basic criterion governing the selection of research participants. Who (individuals or groups) will be sampled are not known in advance, and the sample size remains indeterminate until completion of the research.

In this research, diverse groups of adult learners of the African drums were sampled. The rationale for selecting groups for comparison instead of merely comparing data is threefold (Glaser & Strauss, 1967). First, comparing groups enhances generality at the conceptual level, and second, in terms of population scope. Third, comparing groups also leads to simultaneous minimisation and maximisation of both the similarities and differences of data that have direct impact on the establishment of categories and their properties, clarification of conditions that substantiate the categories and connections between categories, and ultimately, the

integration of all these elements into a conceptually dense theory that explains as many similarities and variations as possible within the substantive field.

At the beginning stage of the research, similar groups are selected because minimising group differences helps confirm the usefulness of categories, generate basic properties of the selected categories, as well as establish a set of conditions under which a category exists. Moreover, a few important differences under which categories and relations between them vary can be easily spotted when group differences are minimised.

At a later stage when the basic categories, their properties, and certain conceptual relations have been established, the other approach—maximising group differences will be adopted. On the one hand, the fundamental uniformities of scope within the evolving theory are confirmed by the similarities that are found in many diverse kinds of groups. On the other hand, integration of the categories and their properties, and the density of the theory are enhanced as maximising group differences increases the probability to obtain different and varied data bearing on a category. As Glaser and Strauss (1967) mentioned:

> Maximizing brings out the widest possible coverage on ranges, continua, degrees, types, uniformities, variations, causes, conditions, consequences, probabilities of relationships, strategies, process, structural mechanisms, and so forth, all necessary for elaboration of the theory. (p. 57)

Diverse data foster speedy development of the properties of the category, which are later integrated into the evolving theory that possesses different levels of conceptual generality, thereby delimiting the theory's scope.

Theoretical sampling of different or diverse groups pertinent to a category will stop when the category is theoretically exhausted or saturated. Theoretical saturation

is a state when incoming data display continuous conceptual repetitions of the established properties of the category. No additional information is being found whereby the researcher can further develop the properties of the category. When one category is saturated, the researcher then looks for new groups for data to fill out another category. This process continues until all relevant categories have been saturated.

Data Analysis

As mentioned in *Theoretical Perspective*, this research adopts the basic analytic strategies of the original version of the grounded theory method proposed by Glaser and Strauss (1967). These strategies include the invisible mental work—*constant comparative method* and overt analytic tactics—*coding*, *memoing*, and *sorting*. They are continuous and "redoable" processes which encourage constant modifications of what has been established earlier. Driven by theoretical sensitivity, they work well together and take us beyond the data themselves to a more conceptual level and finally help generate a conceptually rich and dense theory about the development of adults' motivations for learning the African drums in Hong Kong at the turn of this century.

The constant comparative method is the mental work behind the overt analytic tactics—coding, memoing, and sorting, which combine to bring forth the final analytic product of this research. The constant comparative method operated in three stages in this research: (1) comparing incidents applicable to each category, (2) integrating categories and their properties, and (3) delimiting theory (see Glaser & Strauss, 1967, pp. 105-113 for an explication of the constant comparative method in the original version of the grounded theory).

The first stage featured exploration whereby incidents were compared with incidents. Each piece of interview transcript was coded into as many categories as possible, as categories emerged or as data emerged that fitted an existing category. Constant comparison of the incidents soon resulted in generation of the theoretical properties of each category: types or continua of the category, its dimensions, the conditions under which it was pronounced or minimised, its major consequences, its connections with other categories, and its other properties.

The second stage focused on modifications of categories and their properties. Incidents were compared with properties of the categories that resulted from initial comparisons of incidents. During the third stage, much of the work aimed to delimit and solidify the theory. Major modifications dwindled as the researcher was increasingly engrossed in clarifying the logic, eliminating irrelevant elements, conceptually relating each category with its properties, each property with other properties of the same category, as well as each category with other categories, and equally important—reduction. Reduction was achieved in two dimensions. First, certain categories or properties of a category were integrated upon discovery of their underlying uniformities. Consequently, the theory was formulated with a smaller set of higher-level concepts. Second, the original list of categories was cut down for more focused data collection and analysis as the theory developed. More time was devoted to comparisons of incidents obviously pertinent to the revised set of categories. Analytic work at this stage steered ultimately towards theoretical saturation of all significant categories essential for the generation of theory.

Coding is a powerful analytic tool in qualitative research as it starts the analysis and goes on throughout the analytic process (Punch, 1998). It denotes organising and reducing data by sorting them and putting them into categories

(Charmaz, 2000; Wiersma, 2000, 2005). Unlike quantitative research that forces data to fit into preconceived standardised codes, researchers create codes to fit the data in grounded theory (Charmaz, 2000). Codes are emergent. They are the basic constituents of the evolving theory.

According to Glaser (1978), there are simply two types of codes: substantive and theoretical. Substantive codes conceptualise the empirical substance of the area of research (ibid., p. 55). However, they differ from descriptive codes that characterise ethnographic research. Substantive codes are more abstract than the data they label. They are conceptually up a notch, thus facilitating theory building at a later stage. Theoretical codes conceptualise how the substantive codes may relate to one another as hypotheses to be integrated into the theory (ibid., p. 72). They are also emergent and they weave the fractured bits (substantive codes) together to form a complete story (the theory). There are numerous implicit integrative possibilities in the theoretical codes. Glaser (1978) proposes an extensive range of possibilities of theoretical coding including causes, contexts, contingencies, consequences, conditions, processes, degrees, dimensions, types, strategies, interactions, cultures, and so forth. Interested readers may refer to Glaser (1978, pp. 72-82) for detailed delineation. However, one should bear in mind that these possibilities are not exhaustive, but mere suggestions given by Glaser to sensitise the grounded theorists. In actual research, one should attempt the best to consider as many possibilities as one can.

The two types of coding (substantive and theoretical) often proceed simultaneously. Nonetheless, the relative proportion of the two shifts as the focus of comparison varies. At the earliest stage when the researcher's major task is to compare incidents and to explore categories that might be relevant to the evolving theory, greater emphasis is placed on substantive coding. The researcher displays

"open-mindedness" in substantive coding and codes each incident line by line into as many categories as possible so as not to leave out any potential elements of the evolving theory.

As the research progresses, core categories that account for most of the variations in a pattern of behaviour will emerge, and the more or less irrelevant categories will be discarded. Substantive coding at this stage is somewhat selective or focused as the researcher delimits coding to only those variables/properties that relate to the core categories. Also, theoretical coding will increase as the researcher attempts to relate the core categories to their properties or subcategories, to link up different properties of a particular category at a higher conceptual level, as well as to hypothesise theoretical relations between categories. As the research continues to gear towards integration of the evolving theory, increasing emphasis will go to theoretical coding.

Whereas coding is the process of putting tags, names or labels against pieces of data, memoing is the process of theoretically elaborating and writing up the ideas about codes (Charmaz, 1994; Glaser, 1978). Memos represent the development of codes from the data and the relationships between codes as they strike the analyst while coding. Memos lead, naturally to abstraction or ideation, and are therefore theoretical by nature. Memos are emergent just as codes are emergent. Though memoing is presented here as the second overt analytic operation, this does not imply that it is the second step of the analysis (Punch, 1998). Indeed the operations are not sequential. Theoretical memoing begins at the start of the analysis, along with coding. It is an intermediate step between coding and writing the first draft of the analysis. It is a constant process that continues through reading memos and literature, sorting memos, and writing the report to the very end when the paper is finalised. The

researcher always interrupts coding, data recording, transcribing, sorting, and drafting for writing a memo, whenever an idea occurs. Memoing, like comparing, coding and sorting, is "redoable". Memos can be modified or rewritten as a result of further comparisons.

As memoing refines categories, properties, and their intertwining relations, it also directs theoretical sampling for further collection of data. Moreover, when carried out systematically, memoing produces the readily available and accessible materials to be sorted for the construction of the theory. Several rules apply to memoing in this research to raise the sortibility of the theoretical memos. First, memos are kept separate from the interview data, not written in the margins of the transcripts. This prevents the memos from being encumbered by all the data which must be cut up with the memos for sorting later. Second, each memo is introduced by a title or caption which denotes the category, property, or relationship between the two that the memo is about. Third, any other categories, properties, or hypotheses which appear in the memo are highlighted so that memos relevant to these concepts can be sorted then. Fourth, a couple of photocopies are made for each piece of memo. While the original copies are kept intact for reference, the duplicates can be cut up, taped in new combinations and sorted for theory generation.

Since sorting is of ideas presented in the theoretical memos, it is conceptual or theoretical (Glaser, 1978). Sorting is basically an analytic process that prepares for and immediately precedes the writing stage. It is the process of theoretically ordering the data and ideas to formulate the theory for presentation to others in oral or written form when fieldwork is by and large finished and coding is almost saturated. There is no ready-made scheme for sorting. In this research, sorting began with one of the substantive codes: *the Island Sundrum*. The similarities, connections, and conceptual

orderings of its properties were considered. Then the researcher proceeded to sort other substantive and theoretical codes until an outline of theoretical integration was achieved. Similar to other analytic strategies in grounded theory, theoretical sorting can be repeatedly implemented, and resorting "catches errors in initial placement" and is "constantly correcting and confining integrative fit" (Glaser, 1978, p. 123). Sorting in this research stopped under two conditions: *integrative fit* and *theoretical completeness*. The former refers to a state when all ideas fit in somewhere in the outline of the theory. The latter implies theoretical coverage as far as the study can take the researcher. It is achieved when the theory generated can explain with the fewest possible concepts, and with the greatest possible scope, as much variation as possible in the topic under study.

The Fieldwork Process

This research set off by interviewing a group of 13 adult learners of the African drums on a one-to-one basis in the period from 17 January to 17 February 2008 inclusive. These adult learners are percussion teachers with whom the researcher is acquainted. Nine of them graduated from the Hong Kong Academy for Performing Arts (HKAPA), the only tertiary institution in Hong Kong that provides professional education and training in the performing arts including drama, dance, technical arts, and music. They were music majors taking either Chinese percussion or Western percussion as their first instrument and the other as the second instrument. Three percussion teachers graduated from the Chinese University of Hong Kong (CUHK), specialising in percussion playing. Another one received teacher training at the Hong Kong Institute of Education (HKIEd) and undertook percussion as an elective study.

All these 13 adult learners have attended some intermittent courses or continuous training in Afro-drumming during the period from 1991 till present.

Data analysis soon began after the first interview. An examination of the information and interpretations given by the initial sample resulted in the emergence of numerous substantive codes and a few theoretical ones. The former include *experience in learning the African drums, mode of learning, course providers, qualification framework, the global trend of multiculturalism of music, the Island Sundrum, Afro-drum performances in Hong Kong, multimedia publicity, local music education, recent education reforms, Quality Education Fund (QEF), personal musical background, work experience, influence of important others, ideology of music, professional development, sheer interest, socialisation in collective learning, referential motivations, motivation as a mix, motivation as continuously developing,* and *application of knowledge and skills of Afro-drumming*. The latter include *channels of learning, related job opportunities, points of contact,* and *intermediaries between the respondents and related Afro-drumming activities*.

Since *the global trend of multiculturalism of music* was deemed a significant factor that accounts for the proliferation of local Afro-drumming activities and the development of adults' motivations for learning the African drums but relevant first-hand data were rare, a search for relevant literature was launched so as to achieve an in-depth understanding of the phenomenon. Also, information about the *recent education reforms* including the establishment of the *QEF* was sought in order to complement the data provided by the interviewees.

Memoing and sorting of the codes aforementioned resulted in evolution of more precise codes, major categories of adults' motivations for learning the African drums and their properties, theoretical relations between the categories, and a

preliminary outline of the substantive theory, as well as abandonment of some irrelevant or overlapping codes such as *application of knowledge and skills of Afro-drumming* and *experience in learning the African drums*. Also, some categories and their subsets were redefined and rearranged. For instance, *professional development* was manifested in three dimensions: *instrumental learning, reflective learning,* and *altruistic learning. Socialisation in collective learning* and *referential motivations* were integrated into the broad category of *referential motivations. Motivation as continuously developing* was replaced by *motivation as a state of flux*, which combined with *motivation as a mix* to form the higher-ordered category *motivation as a developing complex*. However, there was still confusion about the connections between *the global trend of multiculturalism of music,* the *Island Sundrum, Afro-drum performances in Hong Kong, multimedia publicity, local music education, recent education reforms, Quality Education Fund (QEF),* and the development of adult's motivations for learning the African drums. Also, the usefulness of certain codes such as *mode of learning*, *course providers*, and *qualification framework* was obscure.

To further refine the categories, their properties, and the theoretical relations between them, in other words, the evolving substantive theory, another batch of 13 adults involved in the formal music education sector were sampled for comparison. Interviews with these adult learners were scheduled within the period from 01 to 27 March 2008 inclusive. They are music teachers of local primary or secondary schools. They also received formal music training during tertiary studies, but majored in piano playing rather than percussion performance. Comparison of interview data provided by the percussion tutors and the school music teachers confirmed the usefulness of most of the established codes, generated the basic properties of the selected categories,

formulated a set of conditions under which a category exists, as well as established the theoretical relations between certain categories, subcategories, and their properties.

It was found that though *mode of learning, course providers,* and *qualification framework* were not obviously pertinent to the substantive theory of the development of adults' motivations for learning the African drums, they were indispensable elements that outlined the phenomenon of adult's participation in related learning in Hong Kong in the past two decades, thus rendering an overview of the topic under study and an answer to the first research question of this investigation.

Besides, the theoretical and hierarchical relations between certain categories and their subsets became apparent at this stage. For instance, it was found that *the global trend of multiculturalism of music* and *local scenario of Afro-drumming* constituted *the socio-cultural preconditions* for the development of adults' motivations to participate in related learning and that *local scenario of Afro-drumming* subsumed the *Island Sundrum* and the ensuing *proliferation of Afro-drumming activities*. Also, *performances*, *multimedia publicity*, and *education* were found to be three interrelated components of the subcategory *proliferation of Afro-drumming activities*. Moreover, more theoretical codes that relate the core categories to their properties or subcategories were produced. Some examples of the theoretical codes that evolved at this stage are: *improvement of career-oriented competence* under the broad category of *professional development*, *acquiring knowledge and skills for direct application* under the subcategory of *functional learning, improvement of generic knowledge and skills* under the subcategory of *reflective learning, professional development of the posterity* under the subcategory of *professional commitment*, *extrinsic to a sheer liking for Afro-drumming, a means rather than an end,* and *non-career oriented motives* under the broad category of *referential motivations*.

Review of the literature related to influence of important others such as teachers and peers resulted in the evolution of the category *reference groups*. Further memoing and sorting suggested substitution of *ideology of music* with *conceptions of music* which better represented the adult learners' concepts of and attitudes towards music. It was void of derogatory meanings and should be more aptly positioned as a theoretical code that links the two categories *personal musical background* and *reference groups* with the motivations of *professional development* among the musicians in general and percussionists in particular. Also, it was revealed that *reference groups* interacted with *work experience* and *personal musical background* to form the *individual factors*, and that the *individual factors* operated within the *local scenario of Afro-drumming* to formulate adults' motivations for learning the African drums.

Theoretical relations between the major categories were established. Moreover, the conceptual link between the *local scenario of Afro-drumming*, each individual factor, and each subcategory or category of motivations was clarified and refined. It was found that the independent variables could impact on the development of the dependent variable—adults' varied motivations via *providing related job opportunities in Afro-drumming, offering channels of learning, facilitating points of contact between the adults and the Afro-drumming activities, widening the adults' horizon in music, acting as intermediaries between the adults and related learning courses,* and *intensifying the innate inclination for learning*. With the establishment of the higher-ordered codes and the conceptual linkage between them, a substantive theory has begun to take shape.

Upon the emergence of a clear outline of the substantive theory, 12 other African drum teachers with varied musical backgrounds were interviewed during the

period from 12 to 27 May 2008 inclusive. All of them did not receive formal music education at a tertiary institution. Four have had substantial training in percussion playing. Another four have learned to play the piano for years. The remaining were laymen previously engaged in non-music professions such as education, computer graphics, and textile industry.

Data provided by this batch of interviewees have resulted in more elaborate properties of and increased density of the broad categories of motivations *professional development* and *sheer interest*. It was found that both instrumental and reflective motivations could be classified into *intrinsic* (pertinent to African drumming) and *extrinsic* (extra-musical) reasons. Also, sheer interest for African drumming could manifest itself in *appreciation of the musical characteristics*, *immersion in the holistic experience of Afro-drumming*, or *admiration for the culture* of the ethnic art.

To further elaborate the category of *professional development*, adults who involved in music-related occupations were sampled. Interviews with two music therapists (conducted on 04 and 05 June 2008) and two staff members of the music therapy centres (on 06 and 11 June 2008) produced greater subtleties and better integration of the properties of *professional development*.

In order to confirm the fundamental uniformities of scope within the evolving theory and to further increase the probability to obtain different and varied data bearing on each of the major categories that constitute the evolving theory, diverse groups of adult learners were invited to participate in the research henceforth (interviews conducted within the period from 16 June to 30 September 2008 inclusive). They include two social workers, three school teachers of non-music subjects, four office ladies, one cello teacher, a businessman, a bus driver, fifteen

elderly learners, seven local church members, and six non-working women in their middle age and with a lower socio-economic status.

Conversations with these 40 adults provided invaluable information of and insights into the multiple constituents of the evolving theory. Properties and conceptual delineation of the major categories such as *professional development* and *reference groups* were confirmed with subtle modifications. An acute increase in theoretical coding was evident at this stage of the research process. Examples of the theoretical codes produced include: *impact of the reference groups' attitudes on the adults' responses to the local scenario of Afro-drumming, delivery and circulation of relevant information by the reference groups, self-reflection on generic or peripheral knowledge and skills, realisation of deficiency or inadequacy of knowledge and skills, development of an egalitarian attitude towards music, providing outlets for professional commitment, breaking the state of well being, a concern for the well being of the reference groups,* and *providing outlets for altruistic motives.* Also, properties of two categories *motivation as a mix* and *motivation as a state of flux* were further elaborated. The former was found to embrace *a mix of motivations across categories* and *a mix of motivations within the same category.* The latter was discovered to encompass the following subsets: *evolution or surfacing of motivation(s) that fall(s) into another category, gradual alteration of motivations within the same category, development of a new combination of reasons due to accumulation/abandonment/transient suspension of certain motivation(s),* and *variations in the relative weight attached to each motivation.* Besides, a new category of motivation *learning for the sake of learning* emerged at this stage of the research process.

Moreover, theoretical elaboration of the *referential motivations* and *sheer interest* was greatly enhanced and the content of these categories was significantly enriched. *Referential motivations* was found to be an umbrella concept that covers a wide spectrum of extra-musical reasons for learning: *leisure and enjoyment*, *therapeutic motivations*, to meet the needs for a *sense of connectedness*, to satisfy the needs for *self-esteem*, *altruistic motivations*, and *self-edification*. Nonetheless, these extra-musical reasons were united at a higher conceptual level as they share a common theme: learning for maintenance or improvement of a person's well being in the spiritual-psychological, physical-mental, intrapersonal, or interpersonal domain. In addition, it was found that the subcategory, *appreciation of the musical characteristics* of the broad category *sheer interest*, actually subsumed an interest in the *general musical style* as well as the *specific musical elements* of African drumming. Moreover, *sheer interest* was found to be growing along with accumulation of knowledge and skills of Afro-drumming and deepening from *appreciation of the musical characteristics* to im*mersion in the holistic experience of Afro-drumming*, and ultimately to *admiration for the intact culture* of the ethnic art.

Interviews with diverse groups also resulted in the conceptual clarification, modification, and renaming of *work experience* and *personal musical background*. Data provided by these non-music professionals demonstrated the significance of various areas of life in the development of the adults' motivations for learning the African drums. *Work experience* was deemed a concept that is too parochial to reflect the entire picture of their responses. It was also found that apart from prior experience in learning music, the adults' background in general education could also impinge on the development of their motivations for learning the African drums. In the light of

this, *work experience* was recoded *areas of social functioning*, and *personal musical background* was replaced by *personal backgrounds in music and general education*.

Besides, it was found that the concept that all motivations could be developed was not flawless. Interviews with those who have had minimal training in music before participating in Afro-drumming and yet were motivated by sheer interest in the art of Afro-drumming or the activity of learning suggested that the motivations of *sheer interest* and *learning for the sake of learning* should be innate and that outside factors could not formulate them but help bring them to the surface, while the motivations of *professional development* and all sorts of *referential motivations* could be enhanced by outside factors.

Recoding, rememoing, and resorting of the established categories, their properties, and the intricate theoretical relations between them brought to the researcher's attention that two subcategories of *professional development—instrumental learning* and *altruistic learning* were prone to be mistaken as learning a musical instrument and *altruistic motivations* subsumed under *referential motivations* respectively. In the light of this, the former was renamed *functional learning*, and the latter *professional commitment*. The revised codes were more precise and could not be easily mixed up with other irrelevant designations. All the refinements made have compounded to render saturation of the integral concepts of the substantive theory, hence saturation of the theory itself.

As this research adheres to the constructivist perspective and the theoretical sampling method, the exact number of interviewees and their backgrounds were indeterminate before the fieldwork commenced. It was only upon completion of the interviews that whoever were actually researched were brought to light. A total of 82 adult learners of the African drums have been interviewed, 24 male, and 58 female.

They fall into six age groups. 21 of them are under age thirty, 29 aged thirty to thirty-nine, 11 between forty and forty-nine inclusive, 6 aged fifty to fifty-nine, 12 between sixty and sixty-nine inclusive, 2 aged seventy to seventy-nine, and 1 over eighty years of age. The male-female ratio within each age group roughly agrees with the overall gender ratio.

Credibility of Research

This section discusses the credibility of this research. By credibility, I mean the quality of deserving belief and trust as a rigorous academic investigation of epistemological significance. In modern social science the concepts of generalisability, validity, and reliability are upheld to the "status of a scientific holy trinity" in evaluating the credibility of research (Kvale, 1996, p. 229).

Generalisability, more often termed external validity, is the extent to which the results can be generalised to populations, situations, conditions, and contexts other than those of the current study (Kvale, 1996; Punch, 1998; Wiersma, 2000, 2005). Validity, often referring to internal validity, concerns the trustworthiness of data and their interpretations. The issues here are whether the research instruments can collect data that truly reflect the reality studied, and the extent to which data can be interpreted accurately (ibid.). Reliability refers to the consistency and replicability of the methods, conditions, and results (ibid.). The underlying assumption is that given the same methods, conditions, and so forth, the same results should be found by different researchers at different points of time.

The three components of the "holy trinity" are closely related. Reliability is a necessary characteristic of validity which is a prerequisite for generalisability

(Wiersma, 2000, 2005). A study has to be reliable so that the results can be interpreted with confidence, and then generalised to other populations and contexts.

Recently, an increasing number of postmodernist and constructivist researchers express views that generalisability, validity, and reliability are criteria for evaluating positivist or quantitative investigations, and are not appropriate for judging constructivist or qualitative research (Bassey, 1981; Bell, 1999; Guba & Lincoln, 1985; Shulman, 1997; Wiersma, 2005). Nevertheless, the holy trinity still retains a high status in modern social science. This chapter will discuss the credibility of this research in terms of reliability, validity, and generalisability in the respective order, along with arguments for alternatives to these criteria.

Reliability

From the positivist vantage point, there are no differences between the natural and social worlds (Silverman, 2000). In this sense, the methods, conditions, and results of social science research should be consistent and replicable. Reliability of research is thus attached with paramount importance. Researchers distinguish between internal and external reliability (Wiersma, 2000, 2005). Internal reliability refers to the extent that data collection, analysis, and interpretations are consistent across multiple data collectors, analysts, interpreters, methods of data collection and analysis, given the same conditions. External reliability deals with the issue of whether or not independent researchers can replicate the study in the same or similar settings over time.

With regard to internal reliability, this research neither employs multiple data collectors, interpreters or analysts, nor does it adopt multiple methods or instruments for data collection and analysis. The researcher interviewed all respondents and

analysed the results with a grounded theory method all on her own for two reasons. First, this is done so because of limited resources in terms of funding and time. Second, as advised by Glaser (1978) and Strauss (1987), it would be advantageous for the same person to collect and analyse the data in theory generation. In this way, the researcher is so immersed with the substantive field from which data are collected that more profound, conceptual analysis can be achieved. As a result, attempts to enhance the internal reliability have been minimal. Nevertheless, even with multiple interviewers and analysts, increase in reliability would have been slight. It is because data collection in this research relies on open-ended interviews which allow the interviewer a high degree of freedom to ask questions and to probe. When using such an unstructured data collection method, the interview results are somewhat products of intersubjectivity between the interviewer and the interviewees. Different interviewers with their diverse ideologies or perspectives tend to interpret their data in varied ways with different accents given to the same piece of information. This is perfectly acceptable from the perspective of a constructivist grounded theorist who regards theory and its generation as perspectival and ideological. The traditional positivist view of internal reliability does not match the constructivist grounded theory design and should not be a major concern when evaluating the credibility of the research.

Concerning the external reliability, a constructivist grounded theory research does not warrant perfect consistency and exact replications in the same or similar settings over time. As Bloor (1997) comments, "…identical social circumstances cannot be re-created outside the laboratory." (p. 37) Therefore, rigid imposition of reliability on social science research is deemed unreasonable because this would ignore the elements that are unique to given temporal-spatial contexts, which forever

limit the replicability of social science research. Furthermore, too much emphasis on reliability can curb creativity and variability in qualitative research (Kvale, 1996). This definitely violates the intent of this research—theory generation.

In this research, contextuality and pluralism surpass replicability in terms of significance. Nonetheless, a clear audit trail is presented in this research to substantiate the adequacy of the research process and the trustworthiness of the results as firmly grounded in data. The procedures reported include the methodologically-related decisions that have been made, how theoretical sampling proceeded, what categories and properties emerged, and how the theoretical outline of the theory evolved (refer to the section *Research Methods* for greater details).

Validity

Validity concerns whether the research is a true reflection of the topic under study (Kvale, 1996; Punch, 1998; Wiersma, 2000, 2005). It can be evaluated in two dimensions: the methods and the findings. In the first dimension, validity pertains to the degree that a method investigates what it is intended to research. In this study, the question is whether the data about the adults' participation in learning the African drums, their motives for learning the African drums, and how such motives have been developed can be collected via open-ended interviews. In the second dimension, validity means the extent to which the findings and interpretations faithfully explicate the phenomenon under study. In this research, the question is whether the theory generated is grounded in empirical data and is conceptually rich and dense, thus rendering a sound explanation of the adults' motivations for learning the African drums in Hong Kong at the turn of the century.

The interview approach is often criticised for two inherent weaknesses that render effective collection of data at stake: researcher effect and response bias (Bell, 1999; Bowler, 1997; Dingwall, 1997; Kvale, 1996; Melia, 1997; Yin, 2003). The former refers to the deliberate responses elicited by the interviewees to please the researcher. The latter denotes all sorts of reasons for the distortion of reliable knowledge, such as memory lapses, gloomy mood of the interviewees, as well as the researcher effect. In this study, some preventive measures to minimise these drawbacks have been implemented. First, leading questions are avoided by indirect rendering of inquiries into some broad areas (in the early stage of research) and certain focused areas (at later stages). Instead of being asked what their motives are, the respondents were asked to trace back to the time when they first considered joining an African drum course, and to narrate their own stories henceforth. Rather than directly inquiring into how the adult learners have developed their motives for learning the African drums, the interviewer encouraged them to reflect on their musical upbringing and current involvement in musical pursuit. Second, the researcher effect is greatly cut down with the use of a life history approach in the interviews that allow the respondents' motives and the way they have developed such motives to be naturally interwoven into their life stories. Third, the open-ended structure of the interviews has allowed room for continuous attempts to verify interpretations of the interviewees' responses in the course of the interviews. Fourth, the interviews have been scheduled for the sake of fitting into the interviewees' personal timetables, so as to cause minimal interruptions and disturbances to their private lives and to maintain a good rapport with them. In this way, response bias caused by the respondents' bad mood and feelings of being intruded has been minimised.

Regarding the findings in qualitative research, a common technique to ensure the accuracy and validity is to have the results verified by the subjects (Bloor, 1997; Punch, 1998). However, this study does not deliberately solicit member checking. Copies of interview transcripts were only given at the request of the respondents. In a grounded theory research like this study, theory generation is the main purpose. The evolving theory does not stand upon the factual information, but the conceptual categories and their conceptual properties (Glaser & Strauss, 1967). A concept may be generated from a fact, but the fact is merely one of the many possible indicators for the concept. In the light of this, emergence of pertinent categories and their properties for theory formulation is not easily spoiled by some inaccuracies of the data. I do not mean to discount verification, but to stress that it is actually subsumed under theory generation whereby rectifications of factual mistakes naturally result from constant comparisons between the data gathered and more incoming evidence (see Glaser & Strauss, 1967, pp. 67-68 for greater details).

The extent to which the findings and interpretations faithfully explicate the phenomenon under study, i.e., the validity of the emergent theory, hence the validity of this research, is enhanced by coding and recoding, memoing and rememoing, and sorting and resorting. Furthermore, the findings of a grounded theory investigation more truly reflect the reality of the social world than those of a quantitative study because the contrary or deviant cases are properly dealt with and incorporated in the analysis and the theory produced, thus rendering a rich conceptual understanding of the topic under study.

Generalisability

Generalisability is the extent to which research results can be generalised to populations, situations, conditions, and contexts other than those of the current study (Kvale, 1996; Punch, 1998; Wiersma, 2000, 2005). From a positivist viewpoint, the aim of social science is to produce laws of human behaviours that can be generalised universally and lead to predictions. However, from a constructivist grounded theorist's perspective, the social world contains a mix of elements which are to some extent generalisable across settings and other elements that are unique to given contexts (Bloor, 1997; Charmaz, 2000), thus forever restraining the predictive power of social science research. Therefore, there is no convincing reason to define generalisability in accordance with its usage adopted by the quantitative or positivist social researchers. Every mode of discovery should develop its own standards and procedures for evaluation (Strauss & Corbin, 1990). Adhering to the constructivist perspective, this study is not concerned with broad generalisation of the results. Rather, generalisability here is more concerned with the comparability and transferability of the results (Wiersma, 2000, 2005). Comparability refers to the extent to which the research results in rich and dense conceptual categories and relations so that the theory generated can be easily understood by others. Transferability refers to the extent to which readers of the research can find applications to other situations because of the conceptual density and integration (ibid.).

Comparability and transferability of this research are enhanced by theoretical sampling, abstraction of sensitising concepts, and modifiability of the theory generated. According to Punch (1998), Silverman (2000), and Strauss and Corbin (1990), systematic and widespread theoretical sampling can capture diverse variations that will be discovered and built into the theory, hence enriching the conceptual

categories and relations which are applicable to a multitude of situations inside and outside the substantive field. Also, categories, properties, and their relations constructed at a sufficient level of abstraction can be easily modified to apply to other settings and contexts.

Therefore, the theory generated in this research is not only useful in explaining and understanding variations of adults' motivations for learning the African drums in Hong Kong at the turn of the century. Also, it can shed light on similar substantive fields, such as adults' motivations for learning the African drums in other places, or adults' motivations for learning other musical instruments in Hong Kong. With some modifications, the theory could be transferred and applied to more remote substantive fields as well.

Chapter 4: FINDINGS

To enhance the clarity of presentation, direct quotations of the informants' responses are italicised and enclosed with double quotation marks, so that they can be easily differentiated from the ironic comments, slang, coined expressions, or quotations of the literature reviewed, which are enclosed by double quotation marks without being italicised in text. For the sake of confidentiality, only pseudonyms are used to signify the research participants. However, the true names of the individuals (except those who are also respondents of this research), groups, and organisations mentioned by the interviewees are reported verbatim.

Adult's Participation in Learning the African Drums in Hong Kong

Results of the interviews with 82 adult learners of the African drums with diverse musical backgrounds and engaged in a wide range of professions indicate that there were hardly any signs of Afro-drumming activities in Hong Kong before 1991. It was commonly aired by the informants that Afro-drumming "*wasn't popular yet*" or "*was uncommon during my school days*". All interviewees have participated in at least one organised learning episode of Afro-drumming offered locally. The modes of tuition are diversified: free or charged, short-term or continuous learning or a series of progressive courses, formal (coached by a tutor) or informal (coached by peers), individual tuition or group class with prescribed or flexible class size, fixed or free grouping of learners, voluntary or mandatory participation. The majority of learning episodes are short courses each with only a couple of sessions and no clearly structured route of progression. Out of the 82 interviewees, only four have participated in learning episodes in the form of individual tuition. The vast majority of

the learning courses are group tuition as African drumming is, by its very nature, a collective and collaborative art from. Individual tuition is deficient because it deprives the learners of the opportunities to experience ensemble music making which is the essence of Afro-drumming. Also, participation is by and large voluntary, with only one exception. [1] Malcolm Fan, a full-time staff member of a private education organisation, reported that he was "delegated" to learn the African drums by his superintendents who were planning to extend their educational services and to launch programmes in African drumming for young children—their major clientele. The education organisation employed an outside tutor to coach Malcolm Fan and his colleagues in Afro-drumming. Such a learning activity parallels the Human Resources Development (HRD) programmes instigated by the large-scale commercial corporations.

Apart from the above, more than half of the adult learners have attended occasional Afro-drumming workshops or master classes on Afro-drumming of short duration. Besides, two interviewees, Dale Ka-ming Tsui and Harriet Jia, have engaged in self-learning episodes whereby reading printed materials, attending live Afro-drumming performances, and watching and listening to audio-visual recordings were the mediums of learning. Such endeavours come very close to Knowles' (1975), and Merriam's and Caffarella's (1999) definitions of self-directed learning as a process in which learners take the primary initiative to set the objectives, select the resources, and choose the learning strategies. Furthermore, four informants have made trips to West Africa and the cosmopolitan cities in the developed world to learn the African drums with the internationally acclaimed native masters. Queenie Wu has travelled twice to Ghana and immersed herself in the indigenous culture of African drumming

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[1] This is the first appearance of a pseudonym used to disguise the identity of one of the interviewees in this research.

under the tutelage of [2]Paschal Yao Younge. Kathy Yu has travelled twice to Guinea to study with Mamady Keita. Yvonne Chiang has also studied Afro-drumming with Mamady Keita in Guinea, as well as in Los Angeles in the U.S. and Kagoshima in Japan, as the drum master travelled to different countries to take charge of the intensive workshops for adult learners from all around the world. Kikkawa Kumiko, a Japanese lady who has resided in Hong Kong since the early '90s, has travelled to Guinea, Gambia, Senegal, the United States, Australia, and Japan to study African drumming with various native Africans as well as drum masters of other nationalities.

The content of the organised courses, workshops, and master classes offered locally is heterogeneous and diversified. Some teachers stick to the traditional West African drumming that features the use of djembe, djun-djun, and other handy percussion instruments, as well as the delivery of longstanding drum music handed down from generation to generation via oral transmission. Some teachers have a predilection for the community drum circles in which percussion instruments of various origins are utilised in addition to djembe and djun-djun, and all participants are encouraged to improvise in reaction to one another's patterns so as to experience collective making of "in-the-moment" music. Yet there are other tutors who draw on a mix of both approaches, or even incorporate musical elements of other ethnic origins and create some novel rhythmic patterns for the learners. For instance, Daisy On-kee Lau and Keith Ngai mentioned that their teachers displayed fondness for merging elements of Samba (a Latin American musical genre) with those of Afro-drumming so as to achieve a kind of ethnic musical fusion. Earle Ka-shing Chu, Yvonne Chiang, and Malcolm Fan pointed out that some African-drum teachers adopted "*self-created*"

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[2] This is the true name of the internationally acclaimed African drum master, mentioned by Queenie Wu (a pseudonym that keeps the interviewee's identity confidential).

rhythms in the lessons. Both Earle and Yvonne highlighted that some teachers "*would incorporate some contemporary elements to adapt to the taste of the local audience*".

In a nutshell, the local courses in African drumming are diverse in nature and reflect varying degrees of authenticity with regard to the traditional West African culture. The great majority focus on drumming with occasional incorporation of vocal elements such as singing, yelling and shouting. The rest either merely introduce drumming or demonstrate some attention to body movements or dancing. Only five interviewees reported having participated in learning episodes that offered them the opportunities to experience all three integral facets of the Afro-drumming culture: drumming, singing, and dancing. Four of these five respondents have studied African drumming with Mamadou Mibaye who is one of the few Africans earning a living by teaching and performing the African drums in Hong Kong. The remaining one, Nancy Liang, has learned African drumming with a local Chinese, Channon Liu, who has actually studied the art with Mamady Keita, one of the most renowned native African-drum masters in the world.

Despite that dancing is an indispensable part of the Afro-drumming culture, few African-drum teachers are knowledgeable about the African dance. This phenomenon can be attributed to the custom of separation of music and dance in the Western musical tradition. The majority of the local African-drum teachers (actually musicians in general) have a deep-rooted background in classical music because of the Westernised music curriculum of Hong Kong's education from the primary to the tertiary level, which is a direct impact of colonisation before 1997. Interested readers could refer to Foo (1974), Green (2003), Ho (1996), Ho and Law (2006), Lai and Yip (2000), Lau (1998), Leung (2003), Wong (1991), Yu-Wu and Leung (2000), and Yu-Wu and Ng (2000) for a better understanding of the school music education in Hong

Kong. These African drum teachers have received little or no training in dancing and, hence, are not used to it. Aaron Wong and Baldwin Li, two adult learners who are themselves African-drum tutors, pinpointed that "*African dance has a low priority*" in their study plans. Therefore it is not surprising that adult learners who are interested in the intact culture of African drumming would lament the scarcity of capable and versatile teachers who can do both drumming and dancing. Carol Christie Doolittle and Leila Sit expressed their desire to learn more about the African dance, but were disappointed by the current situation. On the other hand, some adult learners displayed reluctance to participate in African dancing. Larry Tai stated simply, "*I didn't dance because I'm not used to it*." Dale Ka-ming Tsui expressed that drumming was his sole target of learning. He had no concern for singing and dancing because he was passionately interested in drumming only. Besides, he could pay no heed to African dancing due to a lack of prior knowledge and skills of dancing. Another interviewee, Ian Shum, opined that he needed "*more time to gradually get attuned to*" African dancing, and that "*it takes time for Hong Kong people to breakthrough the cultural bondage, to dig deep into a foreign culture*". The passive or negative responses to African dancing are to some extent attributed to the Chinese culture or traits. It takes time, as Ian said, for the Chinese to assimilate the art of African dancing.

With regard to the method of teaching, the majority of the African-drum tutors retain the oral tradition of African drumming, whereby teachers demonstrate a pattern and learners learn by imitation and rote without using any visual aids such as scores or graphics. Some tutors use notational materials, mnemonics, or onomatopes occasionally to enhance teaching and learning. Only one, according to Nancy Liang, consistently adopted a contemporary notation system throughout the course.

Interview results show that the majority of the organised courses of Afro-drumming for adults are offered outside the formal education sector. Only a small number of the courses are provided by the continuing extensions of the tertiary education institutions such as the Hong Kong Academy for Performing Arts (HKAPA) and the University of Hong Kong (HKU). However, courses offered by both the formal and non-formal education sectors are non-credit bearing and do not warrant official recognition by the society and the general public, as reported by Ida Zhao. The adult learners are only entitled to certificates of participation or attendance issued by some of the course providers.

This phenomenon can be attributed to the absence of a qualification framework and benchmark for competence in Afro-drumming, which has been unanimously confirmed by all the research informants—the music professionals, those involved in music-related professions, as well as the laymen. Music teachers of the formal education sector which embraces pre-primary, primary, secondary, and special education institutions expressed that certificates of education and/or music are necessary credentials to open up the career path of a school music teacher, whereas competence in Afro-drumming is not a prerequisite. None of them were asked about their experience in Afro-drumming during job interviews because, as Edith Huang put it succinctly, the majority of the school heads had no acquaintance with Afro-drumming. The percussion tutors claimed that job interview was "*not the norm within the profession of instrumental tutelage in Hong Kong*". Musicians usually obtain the jobs to coach instrumental classes or ensembles at schools or other organisations via interpersonal networks. Daisy On-kee-Lau, Dale Ka-ming Tsui, Laura Ko, Mabel Sze-ting Ma, and Felix Kwok corroborated the common scenario that percussion and African-drum tutors are very often approached by school music teachers, or

recommended by those involved in the broad music profession or other agents. In this case, tutors' reputation and performing experience are more important than qualifications. Daisy On-kee Lau, Dale Ka-ming Tsui, Felix Kwok, and Kathy Yu have had the experience of being invited to coach the school children in Afro-drumming by the school heads or music teachers who have watched their public performances before. Tutors' reputation and performing experience are also important indicators in the private sector of music tuition. Even in the occasional job interviews, the percussion tutors are only required to submit documents that certify their competence in percussion playing, not Afro-drumming. Barbara Mei-ling Cheung and Calvin Ng explained that there was a common conception that percussion designated a wide range of instruments, and percussion tutors were "*assumed to be able to perform all of them and to coach the students to play all of them including the African drums*". Also, the school heads, music teachers, as well as bosses in the private music centres understand that there is so far no official qualification benchmark for African-drum tutors, so they are satisfied with the proofs of competence in percussion performance. Perhaps a statement by Daisy On-kee Lau best captures the current scenario: "*There are no African drum exams yet.*"

In the realm of music-related professions, e.g., music therapy, competence in Afro-drumming is not a prerequisite, but surely an advantage. Interviewees who are music therapists or staff members of the music therapy centres reported their experience in coaching children with special needs in Afro-drumming. Wanda Law, a part-time music therapist, specialises in using the African drums to conduct behavioural therapy (a branch of music therapy) with children diagnosed with autism or Asperger's Syndrome. Another interviewee, Gabriel Tsoi who is a full-time music therapist, is adept at conducting Guided Imagery and Music Therapy (GIM), another

strand of music therapy, with the clients by means of playing musical instruments including the African drums. Sabrina Tang and Tammy Tse, staff members of two music therapy centres, have also practised coaching the children with or without special needs in Afro-drumming in short courses organised by the centres. Nonetheless, Afro-drumming is not the only medium to achieve objectives in music therapy, but *"one of the many resources that music therapists can utilise"*, as emphasised by Gabriel Tsoi.

Not only is competence in Afro-drumming an advantage for those involved in music or music-related professions, it is also a bonus for certain non-music professionals such as social workers and educators of the teenagers at-risk. The informants who are social workers, Ian Shum and Larry Tai, have launched courses in Afro-drumming for the elderly and adults who suffer from mental disorders respectively. Jack Ting, a former educator, has organised related learning programmes for teenagers at-risk. These human services workers have realised the therapeutic power and educational value of African drumming and initiated applying it in their job tasks. Nevertheless, none of them were asked about their competence in playing the African drums during job interviews.

The Theory

It is found that adults engage in learning activities of Afro-drumming for diverse and complicated reasons. Also, the findings diverge from those of the predominant extant research on learning motivations which result from investigations based on a highly psychological and individualistic framework. An underlying social process that shapes the adult learners' motivations is identified in this research. It consists of the socio-cultural preconditions and the learners' personal factors, the

former operating at a macro level and the latter in a micro domain. The *Global Trend of Multiculturalism* in recent decades and the *Local Scenario of Afro-drumming* constitute the *Socio-cultural Preconditions* for the development of adults' motivations for learning the African drums because they have set a favourable climate for the growth of Afro-drumming activities among adult participants in Hong Kong. The former operates in the international arena and provides the backdrop for the local proliferation of Afro-drumming activities (performances, multimedia publicity, and education) in the past two decades. The local scenario in turn serves as the immediate breeding ground for the development of Hong Kong adults' motivations for learning the African drums. The socio-cultural preconditions intertwine inextricably with the varied personal factors, resulting in exposure to the art of Afro-drumming, the ensuing development of different motivations for as well as the consequent action of learning the African drums among adults in Hong Kong.

The personal factors that vary between learners combine to form the independent variable termed *Individual Factors* in this thesis, which designates three facets of an adult's life experience—*Personal Backgrounds in Music and General Education, Areas of Social Functioning,* and *Reference Groups*. The first variable *Personal Backgrounds in Music and General Education* is self-explanatory. It refers to a person's active or passive involvement in all sorts of music activities in the past and the formal education spanning from pre-primary to tertiary studies, which s/he has received. Here, active involvement refers to learning or performing any musical forms, while passive involvement designates attending music performances or shows or watching and listening to the broadcasts or multimedia products of music. The variable, *Areas of Social Functioning,* denotes the range of activity that a person is currently engaged in, which enables her/him to maintain proper and meaningful

connection with the wider society. *Reference Groups* signify circles of important others with whom a person would like to be identified or associated. These factors have somehow linked the adults with and affected their responses to the local scenario of Afro-drumming, resulting in the formulation of the dependent variable—adults' motivations or combinations of motivations for learning the African drums.

The broad categories of motivations that have been identified in the research process are *Professional Development*, *Sheer Interest*, *Referential Motivations*, and *Learning for the Sake of Learning*. Moreover, the interview results confirm and reflect findings of the extant research that motivation is practically a multifaceted concept. Each adult learner participates in Afro-drumming for a mix of reasons, thus rendering clear demarcation impossible. In addition, motivation is not a static psycho-state, but is continuously developing along with changes in a person's life events.

The entire process of how the adult learners have developed various motivations for learning the African drums is illustrated in Figure 1 below.
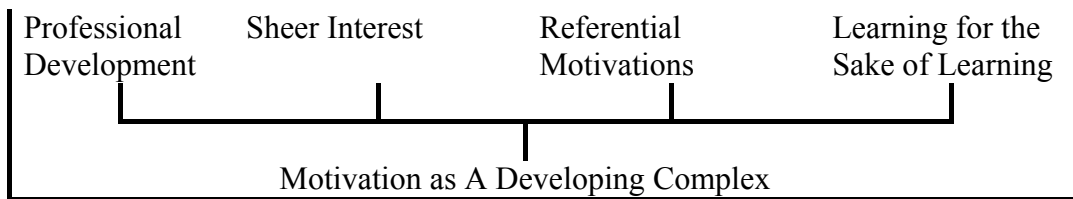
Professional Development	Sheer Interest	Referential Motivations	Learning for the Sake of Learning

Motivation as A Developing Complex
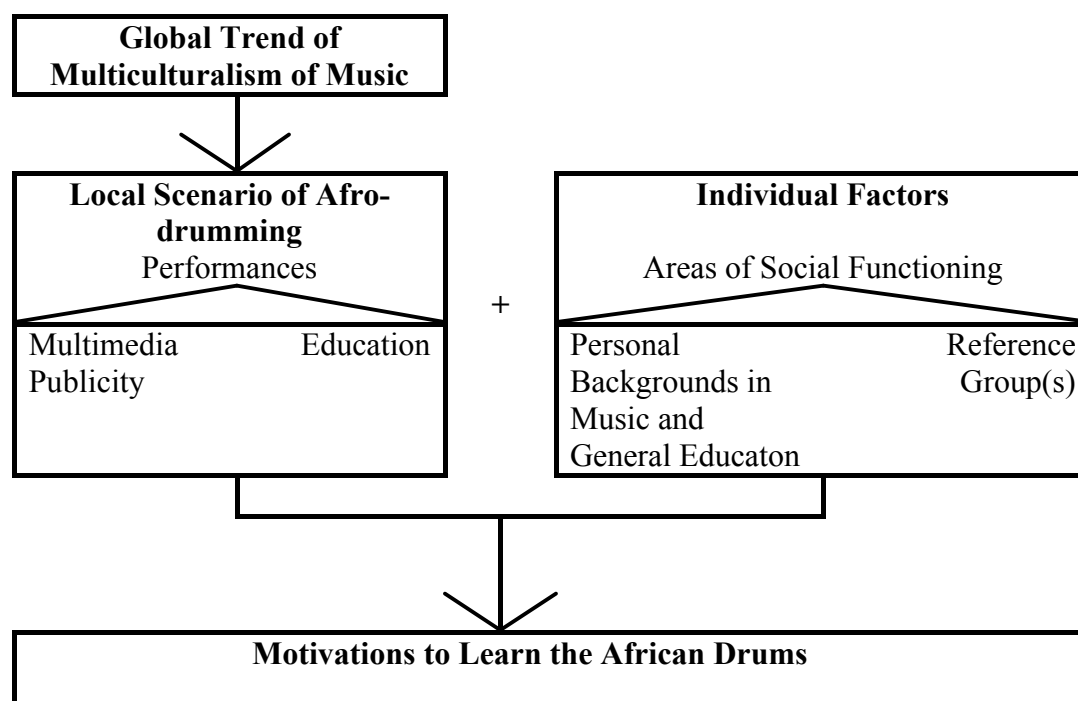
Figure 1.   Development of adults' motivations for learning the African drums.

The Socio-cultural Preconditions

The socio-cultural preconditions are the underlying factors that foster the development of adults' motivations for learning the African drums in Hong Kong. They can be viewed from two perspectives—global and local. The forces that operate at the global level facilitated Hong Kong's initial contact with the art of African drumming, and set the favourable local climate for the increasing popularity and the ensuing proliferation of Afro-drumming activities of all kinds.

The Global Trend of Multiculturalism of Music

Interview results and the literature confirm that the global current of multiculturalism is partly attributed to the mass migration of various ethnic groups in recent decades, in which the Africans play a significant part. The African diasporas are affecting the world in many aspects. The African musicians have contributed to paving the way for the development of multiculturalism of music all over the world.

Based on what the interviewees Baldwin Li and Calvin Ng described about the recent influx of African migrants into the cosmopolitan cities of the developed countries, a search for relevant literature was launched. Hatton and Williamson (2005), Panayi (2007), and Winders (2006) report that large-scale migration of the Africans to the developed West began in the post-war period after 1945 and rose by an acute magnitude to its zenith in the '80s and '90s.

Mass intercontinental migration is driven by a multitude of economic, political, and socio-cultural factors (Ahmed, 2003; Castles & Miller, 2003; Dodani & LaPorte, 2005; Hatton & Williamson, 2005; Huang, 1985; Khadria, 1999; Marsella & Ring, 2003; Panayi, 2007; Pelser, 2003; Razin & Sadka, 1995; Winders, 2006). According to Hatton and Williamson (2005), Africa's deteriorating economic conditions and the widening wage gaps between Africa and the developed world caused by the process of intense globalisation have induced strong incentive to leave. The poor economic conditions are aggravated by a labour surplus that results from high fertility rates and an increasingly large cohort of young adults who demonstrate the strongest impetus to leave their own countries. These thriving young generations are welcomed by the developed countries to fill up the vacancies in low-status manual labour jobs which are avoided by the white citizens. The highly educated youngsters are eagerly sought by these world economies to remedy the severe shortage of highly skilled manpower in the upper echelons (Koesoebjono, 2001; Shaw, 2001). The force of outflows is fuelled to an even higher extent by the mounting political turbulence in the homeland, e.g., civil wars, interethnic violence, and political oppression. All these have compelled large numbers of Africans to seek a more stable livelihood in the developed world (Hatton & Williamson, 2005). Hatton's and Williamson's explication is echoed by Panayi (2007) and Winders (2006), who supplement that the Africans who have settled in the cosmopolitan cities of the developed world such as Paris, London, New York, and Los Angeles are affecting the whole world in every aspect, especially the cultural realm. They have introduced new languages, customs and rituals, religions, and culinary practices, as well as a diversity of art forms including music and dance.

Similar to their counterparts from all walks of life, large numbers of African musicians relocated themselves in the metropolitan cities of the developed world in the '80s and '90s to escape the harsh living conditions in the homeland caused by the intermingling economic, socio-cultural and political factors. Winders (2006) highlights that there is "the lack of a sufficiently developed structure for the music business in their countries" (p. 14). In many cases, these musicians were attracted by the career opportunities they believed the world's top cities could offer. They were fascinated by the technologically advanced recording business. Also, as musicians, they could enjoy better legislative protection of their intellectual property rights in these metropolitan cities, and had greater opportunities to penetrate the international market. It should be noted that a large proportion of the African musicians in these cosmopolitan cities are from countries in West Africa, particularly Senegal, Mali, and Guinea, precisely the region defined by the Mande culture that features heavy use of drums in their rituals, ceremonies, and daily life (ibid.)

The performances of the West African musicians have roused widespread interest in and appreciation of Afro-drumming. The developed world enjoyed even greater exposure to African drumming as record companies and publishers began to specialise in African music (Winders, 2006). Relevant audio-visual products and printed materials have been mounting and circulating all over the world, resulting in an upsurge of interest in learning to play the African drums. Both systematic learning programmes of Afro-drumming and the number of learners have been on the rise. In addition, Afro-drumming has also been increasingly practised in Christian healing ministries in the developed countries, as Naomi Chau, one of the informants, witnessed.

Despite the growing popularity of African music, trying to make one's way as a musician has been increasingly difficult for the African expatriates since the late '80s (Winders, 2006). Hardships were created by the economic downturn in the developed world and the anti-immigrant policies brought by the shift of regime to the right (Gandara, 2002; Panayi, 2007; Winders, 2006). Concerning the record companies, the 1990s witnessed a new trend of corporate mergers and the ensuing tightening of the market that such mergers invariably brought about. The more recently arrived musicians faced diminishing prospects in the world music business. In addition, more aggressively anti-immigrant government policies further burdened the African migrants, especially those who had not yet acquired citizenship.

In spite of all the unfavourable conditions, the overwhelming majority of the African expatriates have integrated well into the metropolitan societies (Gandara, 2002; Panayi, 2007; Winders, 2006). Their presence remained strong. Some African musicians continued to thrive. Recordings of African music continued to sell well, even in competition with other world musical genres (Winders, 2006). Multiculturalism existed in the cultural domain and the field of education. It was emphasised in policy discourse and adopted by policy makers as a tool to appease the minorities so as to maintain a harmonious society of rich ethnic diversity (Gandara, 2002; Panayi, 2007). Multicultural elements including music were incorporated into school, college, and university curricula in the developed West (Gandara, 2002; McCollum, 2005).

The impact of the African musicians is not confined to the Western cosmopolitan cities where millions of them are residing. Pioneered by the renowned African musician Mamadou Konte, international tours of African performing troupes flourished in the 1990s (Winders, 2006). Performances by the native Africans were

applauded by the world, and there has been thriving interest in Afro-drumming outside the major centres of African music in the West henceforth.

According to Calvin Ng and Daisy On-kee Lau, the establishment of the first local Afro-drum performing group—the Island Sundrum—was a direct consequence of the visit by an African music troupe in an international tour in 1991. The musicians brought a spate of African drums with them and sold some to the Hong Kong Academy for Performing Arts (HKAPA). Having learned the basics of Afro-drumming with the drum masters, Dr Lung Heung Wing, who was then the principal percussion instructor of the HKAPA, initiated an informal interest group of African drumming by inviting the percussion majors of the HKAPA to attend weekly rehearsals. He also volunteered to offer free coaching to the group which is the predecessor of the Island Sundrum. Since then, Dr Lung went abroad every year to study African drumming with the world's renowned masters in West Africa or the United States. The Island Sundrum has played a crucial role in the history and growth of Afro-drumming activities in Hong Kong. Its development and contributions are detailed in the next section *Local Scenario of Afro-drumming*.

Apart from fostering the establishment of the first Afro-drumming group, the global trend of multiculturalism of music has also impacted on the local policy discourse on school music education, which is explicated in the next section as well. In the absence of the socio-cultural preconditions, Hong Kong people can by no means come into contact with the art of African drumming, let alone the incubation and development of motivations for learning.

Local Scenario of Afro-drumming

While the global trend of multiculturalism of music plays the role of a more remote socio-cultural factor, the local scenario of Afro-drumming serves as the immediate breeding ground for the incubation and development of motivations for learning the African drums. Interview results confirm that the Island Sundrum is the first exponent of African drumming in "an unploughed land" in Hong Kong. For this reason, it deserves separate paragraphs that present its establishment, development, as well as contributions to the growing popularity of Afro-drumming activities in Hong Kong in the three interactive domains of cultural activities—performances, multimedia publicity, and education. The history of the Island Sundrum is an invaluable resource as it is tantamount to the history of inception of the art of Afro-drumming in Hong Kong.

According to Aaron Wong, Barbara Mei-ling Cheung, Daisy On-kee Lau, Earle Ka-shing Chu, Laura Ko, Mabel Sze-ting Ma, Page Cheng, Queenie Wu, and Yvonne Chiang who are either ex-members or current participants of the Island Sundrum, it is the first exponent of the art of African drumming in Hong Kong and was officially established in 1992 by Dr Lung Heung Wing and Mr Leung Wai Wa. The former is the ex-percussion principal of the Hong Kong Philharmonic Orchestra (HKPO) and the latter is a percussion player of the HKPO. The Island Sundrum is the extension of the informal interest group that came into being in 1991. It has held weekly rehearsals at HKAPA thereafter and has always been a performing group that offers free training for the members. Interview results also reveal that it had remained the only African-drum group for a couple of years until the late 1990s. Kikkawa Kumiko, an ex-member of the group, stated, "*It was the only group existed that time.*"

Even now, the Island Sundrum is still one of the major forces that drive the rapid development of Afro-drumming in Hong Kong.

Data provided by the informants who have joined the Island Sundrum in different periods since its establishment reflect that it has undergone three alternating stages of development. The informants who were members of the group in the early 1990s, such as Aaron Wong, Earle Ka-shing Chu, and Laura Ko, converged that it was an independent interest group, initially consisting only of HKAPA's percussion majors who did not join the group to fulfil course requirements, but were cordially invited by Dr Lung Heung Wing, the head percussion teacher then. Soon it began to recruit members from the public. Most of the new members came to know the group mainly because of personal acquaintance with the extant members. During the second phase of development (1995-2000), in order to continue enjoying a rent-free rehearsal venue, the Island Sundrum acquiesced to be incorporated as a credit-bearing ensemble module into the music curriculum of the HKAPA. The Island Sundrum thus became a formal training programme for the percussion majors of the HKAPA, but remained an African-drum group open to all who were interested at the same time. Mabel Sze-ting Ma and Queenie Wu who majored in percussion at the HKAPA and attended rehearsals of the Island Sundrum from the mid 1990s till 2000 corroborated the institutional changes in this period of time. As witnessed by Daisy On-kee Lau and Page Cheng, who have been members of the Island Sundrum since 1997, the third stage from 2000 until the present is a recapitulation of the commencement. The Island Sundrum is no longer offered as a credit-bearing course for the HKAPA's percussion students. The official affiliation with the college has been terminated. However, for some reasons, the group is still granted a rent-free rehearsal venue until now.

Despite all the vicissitudes, the Island Sundrum has remained a major force for the promotion and popularisation of Afro-drumming in Hong Kong. As a performing body, it has activated and vitalised the interactive cycle of performances, multimedia publicity, and education, which are three indispensable and interlocking processes that contribute to the penetration of an art form. During the past two decades, the Island Sundrum has organised a variety of indoor and outdoor live performances, as Laura Ko and Page Cheng recalled. The group has also invited numerous native African masters to perform and to teach the public in master classes and workshops, according to Daisy On-kee Lau, Mabel Sze-ting Ma, Page Cheng, and Queenie Wu who are veteran members of the Island Sundrum. Moreover, the first local African-drum group has helped popularise the art of Afro-drumming by exposing itself to the public in multimedia interviews and programmes. One of the interviewees, Candice Yeung, exclaimed that performances by the Island Sundrum in TV shows were "*thrilling and captivating!*" Furthermore, Aaron Wong, Daisy On-kee Lau, Calvin Ng, Mabel Sze-ting Ma, and Page Cheng corroborated that in addition to educating the first batch of Afro-drum players in Hong Kong, the group has actually contributed to training thousands of players of the African drums since the members have in turn dedicated effortful endeavours in educating the general public via setting up and coaching African-drum groups inside and outside schools, as well as offering tutelage in workshops for all ages. These workshops were sponsored by the Leisure and Cultural Services Department (LCSD)—the local government department in-charge-of cultural development, as well as other non-government organisations (NGOs) and the business sector.

Not only has the Island Sundrum involved itself in the performances, multimedia publicity, and education of Afro-drumming, it has also triggered a chain

of reactions which have ushered in an era of proliferating Afro-drumming activities of all kinds.

The period from the late 1990s until the present features mounting public performances of Afro-drumming in concert halls as well as other indoor and outdoor venues, e.g., public amenities, hotels, shopping malls, schools, and university campuses. According to Aaron Wong, Abby Chan, Zoe Koo, Ada Chung, and Beatrice Fang Xiao Hong, who are active African-drum performers, Afro-drumming has become one of the highlights in a variety of functions such as the handover of Hong Kong ceremony in 1997, the annual gala commemorating the anniversary of the establishment of the Hong Kong Special Administrative Region (HKSAR), opening ceremonies of institutions and festivals, corporations' annual dinners, district carnivals, beauty contests, and open days of schools and institutions. In addition, musical elements of Afro-drumming have even been incorporated into the background music of the ostensibly unrelated performances such as pop singers' concerts, fashion shows, and modern dance performances.

The thriving scene of Afro-drum performances is largely attributed to the active participation and efforts of the local Chinese musicians, especially the extant and former members of the Island Sundrum, who have taken part in numerous live performances, some of which have been broadcast on TV. As Xenia Yuen put forth, "*There have been increasing TV broadcasts of local Afro-drum performances, synchronised or delayed.*" In huge divergence with the cosmopolitan cities of the developed West, Hong Kong has only received a small percentage of African immigrants. Only a couple of them are making a living as musicians or drummers in Hong Kong. Among them, Mamadou Mibaye and Makha Diop are the most widely

known. However, being the minority, impact of these native African musicians cannot parallel that of the local Chinese drummers.

The experienced percussionists and players of the African drums, such as Aaron Wong, Abby Chan, Baldwin Li, Daisy On-kee Lau, and Calvin Ng, reported that James Kwan and Masunaga Kumi, two adept ex-members of the Island Sundrum, have developed tremendous interest in Afro-drumming and have made trips to Africa or centres of Afro-drumming in the West to further study with the native African masters every year. Both of them have become professional African-drum performers and educators who have withdrawn from the Island Sundrum and started their own Afro-drumming businesses in the late 1990s. Their efforts and dedication have resulted in increased professionalism and improved standard of African drumming in Hong Kong.

Apart from James Kwan, Masunaga Kumi, and members of the Island Sundrum, the adult learners have mentioned a handful of names of other local musicians who have also stepped into the performing business of Afro-drumming, e.g., Ban Leung, Channon Liu, and Philip Leung. They may have learned to play the African drums with the Africans residing in Hong Kong, or under the tutelage of other drum masters during studies overseas or via self-directed learning endeavours. Regardless of their musical upbringing, their influx into the performing business of Afro-drumming conveys a clear economic message behind: an increase in the demand of labour due to favourable prospects of a profession is likely to induce an increase in the supply. As Aaron Wong, Abby Chan, Baldwin Li, and Yvonne Chiang opined, mounting Afro-drummers pop up as the art is increasingly popular and there is an increase in the demand for related performances.

Alongside the increasing performances of West African drumming, community drum circles open to the public are also on the rise. The interviewees who have participated in these drum circles and those who have watched others making music as bystanders reported that these drum circles were usually held at public venues such as the Fringe Club and the public square outside the Cultural Centre. It may be argued that community drumming events should not be regarded as performances since they aim at attracting as many people as possible to become involved together in the active making of "in-the-moment" music. In this regard, drum circles are not a performing art, but a music activity for the leisure and self-enjoyment of the participants. Nevertheless, as the drum circles are held in public places, they are bound to attract a large number of onlookers who are likely to perceive themselves as audience and the collective drumming activities as performances or shows.

Edith Huang, a primary school music teacher, emphasised that increasing performances of West African drumming and drum circles were sponsored by Tom Lee Music Co., Ltd., the largest trader of musical instruments in Hong Kong, and other commercial corporations. On one hand, this phenomenon demonstrates the market operation that an increase in the value-addedness of African drumming as an effective channel of advertisement is likely to generate an increase in the investment in related activities by the private sector. On the other hand, it also reflects the brutal fate of arts development in Hong Kong—affiliation with the business sector appears the only effective way to popularise an art form.

Apart from live performances and all sorts of broadcasts, multimedia publicity also plays a significant role in further propagating African drumming. Multimedia publicity of Afro-drumming embraces dissemination of related information in printed

forms and via technology-based methods. The former include newspapers, magazines, books, and other reading materials that report news about related activities or therapeutic aspects of Afro-drumming (as mentioned by Earle Ka-shing Chu, Rachel Share, and Daphne Poon), notational records or scores of African-drum music (as broached by Nancy Liang), as well as leaflets of related performances or learning programmes issued by different organisations (as put forth by Siu Oi Ling and Ingrid Tsui). The latter encompass a multitude of internet resources including literature on the Afro-drumming culture, information about the providers and details of related courses, and listening materials of African drum music (according to Karen Sun, Nancy Liang, Odelia Ho, and Leila Sit), documentaries on native drumming culture (as mentioned by Ian Shum), as well as products of digital recording such as CDs and DVDs (as stated by Wanda Law and Hon Mei Ying).

Proliferation of multimedia publicity of African drumming can be attributed to the advancement in technology, as well as the increased popularity of the art. Investment in multimedia publicity of Afro-drumming expands as the market envisages an increase in the prospective benefits.

The growth of a performing art industry often begins with performances and the concomitant projects of publicity, and develops to cover education of prospective performers and audience as increasing number of people have learned about the art by attending related performances, or gained some acquaintance with the art by acquiring related information and knowledge through the multimedia channels. Interview results reflect the same process for the spread of Afro-drumming in Hong Kong.

Since the return of Hong Kong's sovereignty to the Mainland China in 1997, music education there has been experiencing a challenge in its efforts to integrate various ethnic cultures in response to the global trend of multiculturalism, which is

generated by the intense globalisation in the economic realm in recent decades (see the previous section *The Global Trend of Multiculturalism of Music* for detailed explication). A significant blueprint for education reform, *Learning for Life and Learning through Life* (Education Commission, 2000), trumpeted the urgency of revising the curricula. The *Music Curriculum Guide* (Curriculum Development Council, 2003) encourages students to cultivate an attitude of "understanding and respecting traditions as well as values of other cultures through appraising music from different cultures" (p. 15).

Some interviewees who are school music teachers have witnessed various forms of inclusion of African music in both the primary and secondary music textbooks by some major publishers in the 2000s. For example, Page Cheng mentioned that a publisher has dedicated a module in the Primary 6 textbook to African music. Another publisher has incorporated a small portion of world music history and multicultural listening materials and guidelines in a set of secondary school music textbooks adopted by the school at which Odelia Ho is currently working. Lai and Yip (2000) and Lau (1998) put forth that textbooks are the most traditional materials that are still widely used by educators in the great majority of the world's classrooms, and are often the handiest resources to which students as well as teachers have access.

In the light of this, music educators may optimistically envisage a multicultural school music curriculum that can at least enable the students to have some acquaintance with African drumming or African music on the whole. However, effective implementation of such a curriculum is dubious for two reasons. First, an examination of the literature reveals that school music education in Hong Kong was overwhelmingly skewed towards Western classical tradition in the colonial period

before 1997 (Foo, 1974; Green, 2003; Ho, 1996; Ho & Law, 2006; Lai & Yip, 2000; Lau, 1998; Leung, 2003; Wong, 1991; Yu-Wu & Leung, 2000; Yu-Wu & Ng, 2000). This implies that the large majority of the current school music teachers had no acquaintance with the African music and African drumming during their primary and secondary education. This postulation was unanimously corroborated by all the interviewees. None of them has had the opportunities to dabble in Afro-drumming during school education. Second, data provided by all the interviewees converge that world music has never been offered as a core programme or module for teacher education and diploma or undergraduate studies of music. Only a small number of interviewees (6 out of 82) have taken a one-semester introductory course in ethnic music during their postgraduate studies of music at the Hong Kong Baptist University (HKBU). According to Edith Huang, Faith Lam, Gail Chow, Ida Zhao, Jackie Lui, and Karen Sun, the course was launched in the mid 1990s and has henceforth been a mandatory module. However, it only centred on delivery of cognitive knowledge and did not incorporate any hands-on training in playing the ethnic musical instruments. Another informant, Rachel Share, has taken a similar course during her undergraduate study at the University of Hong Kong (HKU) in the late 1990s. According to Rachel, the course only provided a brief introduction to ethnic music and did not contain any hands-on units.

In response to the increasing popularity of African drumming, the Music Department of the Chinese University of Hong Kong (CUHK) and the Department of Music and Fine Arts of the HKBU have started a credit-bearing African-drum programme for their music majors as well as non-music students who are interested in the early 2000s. Nevertheless, both universities have offered the training as an elective module, whereby the music students may opt to enrol or not. Deficiency in

the training of school music teachers compounded by the minimal time allocation for school music lessons greatly hampers effective delivery of cognitive knowledge of ethnic music in the general music classes, let alone the hands-on training in playing the ethnic musical instruments.

Similar to other kinds of instrumental training, African-drum groups abound as extra-curricular activities coached by an outside tutor, as the percussion tutors and the school music teachers reported. The diversity and number of school extra-curricular activities have skyrocketed in the past two decades. According to Aaron Wong, Abby Chan, Baldwin Li, Barbara Mei-ling Cheung, Candice Yeung, Daisy On-kee Lau, Edith Huang, Jackie Lui, Karen Sun, and Dale Ka-ming Tsui, sharp decrease in the birth rates in Hong Kong has created an extraordinarily competitive environment for the education sector, especially the primary schools. Under such circumstances, schools must emulate one another in terms of the number, variety, and quality of educational services that they provide in order to avoid being eliminated. Moreover, the increasingly globalised economy has generated mounting quests for quality education by various stakeholders including the policy makers, educators, parents, business sector, and the general public, who regard quality education as the key to safeguarding Hong Kong's future and prosperity (Mok and Chan, 2002).

In October 1997, the Chief Executive Mr Tung Chee Wa announced in his *Policy Address* the establishment of the Quality Education Fund (QEF) to finance projects for the promotion of quality education in Hong Kong (refer to the QEF website: http://qef.org.hk). With an initial injection of HK$5 billion, the QEF has funded a wide range of projects targeted the basic education sector, i.e. pre-primary, primary, secondary, and special education. Several interviewees such as Abby Chan, Edith Huang, and Calvin Ng have emphasised the significance of the QEF in the

promotion of diverse extra-curricular music activities including percussion training and Afro-drumming in the basic education sector, especially among the primary schools in the past decade.

In addition, Calvin Ng opined that many schools were able to self-finance this extra-curricular activity. Data of interviews with other informants substantiate this viewpoint. A number of the research participants have had the experience of coaching one or more school African-drum groups that are self-funded. The reason why African drumming is popular among schools is threefold. First and foremost, as Aaron Wong, Abby Chan, Baldwin Li, and Calvin Ng emphasised, the cost-effectiveness of organising African drum classes is extremely appealing. *"The African drums are cheap, compared with other musical instruments,"* was commonly heard from the interviewees. Also, as Aaron Wong pinpointed, the school children find it easier to learn the African drums and to achieve an acceptable standard than to learn other musical instruments. Low set-up cost and quick returns have attracted numerous primary and secondary schools to establish African drum classes for their students. Second, Aaron Wong, Baldwin Li, Daisy On-kee Lau, Edith Huang, Faith Lam, and Page Cheng converged that Afro-drumming was considered a unique and spectacular performing art suitable for a variety of school functions. Last but not least, the joy and refreshment experienced have fostered a positive attitude towards African drumming among the teachers, the school heads, the parents, as well as the students, as Daisy On-kee Lau and Dale Ka-ming Tsui reported. Having observed children of several primary schools learning to play the African drums, Rebecca Liu, an experienced school teacher, expressed her opinion of the increasing popularity of Afro-drumming among school kids. *"African drum is easy to learn, energetic, suitable for children, because it's easy and they can experience the sense of achievement,"* she said.

It should be noted that the spread of Afro-drumming activities in schools cannot be realised without the efforts of the music teachers. In most cases, they are the persons who initiate and take charge of all sorts of music activities in schools. Interviewees who are school music teachers agree that the majority of school heads have little knowledge of African drumming, and that they tend to let the music teachers make suggestions and the final decision with regard to the choice of music activities to be organised. Edith Huang depicted in a straightforward manner, "*She [the school head] knows nothing about Afro-drumming.*" Elaine Tam expressed with a milder tone, "*My school head has little acquaintance with music, but he is very supportive and allows me a very high degree of freedom to launch music activities.*" An increasing number of school music teachers have attended African-drum performances. Some of them have even participated in relevant learning courses. "*Many of my classmates [learners of the African drums] are teachers of primary or secondary schools,*" Nancy Liang corroborated. Some school music teachers such as Edith Huang, Faith Lam, Gail Chow, Ida Zhao, Jackie Lui, Karen Sun, and Rachel Share have acquired some knowledge of the African music during their undergraduate or postgraduate studies at the local universities. All the above have facilitated readiness and willingness of the music teachers to start an African-drum group for the respective schools at which they are teaching.

With both the hardwares (the African drums) and the softwares (the administrators, i.e. the school music teachers) ready, the demand for African-drum tutors in the basic education sector is rising and Afro-drumming activities are flourishing in the formal education sector, which is actively training future performers, educators, and audience for the Hong Kong society. Continuation of the cycle of the interactive processes of performances, propagation, and education can be expected.

Besides the formal education sector, the private and community sectors also play a significant role in the training of future generations of Afro-drummers. Nonetheless, the debate on which sector actually pioneered in providing related education and training is contentious and inconclusive. However, the interviewees demonstrate a general perception that proliferation of Afro-drumming activities is most prominent in primary schools, and that the magnitude of propagation has direct impact on providers outside the formal education sector, who always take actions in prompt response to the demand of schools and parents. It can be assertively contended that related courses offered by the private and community sectors have abounded alongside the propagation of Afro-drumming activities in schools. The phenomenon can be attributed to the increasing importance attached to and subsidies invested in all kinds of extra-curricular music learning under the recent education discourse. Dale Ka-ming Tsui and Elaine Tam pointed out that many schools nowadays were promoting arts education by stipulating that each student should be engaged in the learning of one art form. According to Chan (2000) and Kan (2002), instrumental playing is still expanding in schools because an increasing number of education institutions in the formal education sector have included musical ability as an admission criterion since 2000. Madeline Lo, who is actively engaged in teaching African drum groups, corroborated by saying, "*Why do children learn the African drum?...Perhaps it's because their mums want them to learn something so as to earn credits for secondary school placement....African drum is thus a good choice because piano is a must now. African drum can be the second instrument as it is not so difficult. A lot of mums would choose the African drum for their children since it does not require heavy investment of time for practice.*"

Interview results reveal that the largest music company in Hong Kong, Tom Lee Music Company Limited (Tom Lee), pioneered in trading the African drums. Calvin Ng contended that Tom Lee started to sell djembes made of synthetic fibres instead of animal skin and tree trunk in 1995. These instruments are less weighty and not susceptible to changes of weather, hence deemed more suitable for the school kids. Besides, as mentioned earlier in this section, Tom Lee has been actively promoting public drum circles as a major sponsor. On one hand, public drum circles can be viewed as performances (as explained earlier in this section). On the other hand, they can also be regarded as educational events where the facilitator acts as an educator who helps the participants explore their own rhythmic potential. Furthermore, the majority of the respondents put forth that Tom Lee was one of the private companies offering African drum classes for all ages. The story of Nathan Handras, a Jewish resident, best illustrates how this corporation has initiated a chain of related businesses of African drumming: "*So when I first came to Hong Kong, I…one day, I crossed Tsim Sha Tsui, and I heard somebody playing drums….It's the drumjam….in the Cultural Centre, I think there were signs that Tom Lee is sponsoring, and then I checked the website and then I came out, oh they are offering African drumming.*"

Apart from the Island Sundrum and Tom Lee, more and more parties in the non-formal education sector have stepped into the business of trading the African drums and organising African-drum classes for the public since the late 1990s. Interview data show that the providers are diverse by nature, embracing the profit-making parties such as private music centres, individual private tutors, and agencies, the non-profit making organisations such as community centres, homes for the elderly, and churches, as well as the continuing extensions of the tertiary education institutions.

Development of Motivations

As mentioned in the section *The Theory*, the interplay between the local scenario of Afro-drumming and the individual factors is identified to be the process of the development of adults' motivations for learning the African drums. Due to individual differences with regard to personal backgrounds in music and general education, areas of social functioning, as well as reference groups, individual response to the socio-cultural preconditions is different. Therefore, the adult learners have developed varied motivations prior to participating in any related learning programmes. In this section, the process of the interplay that leads to the formulation of different motivations is explicated.

Professional Development

Professional development here refers to the continuous improvement of a person's career-oriented competence. Since career is one of the major aspects of an adult's life, music professionals who enrol in African-drum courses for the purpose of professional development seem to demonstrate strong self-directedness. Very often, they initiate a learning group by inviting those of the same occupation to join them. For instance, Edith Huang, Faith Lam, Gail Chow, Jackie Lui, and Karen Sun initiated a learning group for the school music teachers in 2003. Aaron Wong, Abby Chan, Baldwin Li, Calvin Ng, Laura Ko, and Felix Kwok initiated another group for the percussionists in 2004. "*There's no reason for us to join the elementary classes because they are for those who don't even have the basic concepts of beats and rhythms. Some of us wanted to learn the African drums with James [the African drum teacher], so we took the initiative to form an advanced class,*" said Abby Chan. Aaron Wong supplemented, "*We self-organised a group of people. Based on the amount of*

tuition fees suggested by James Kwan [the teacher], we made careful calculation to see how many persons would be enough to make up the amount. If it's ten and something, we'll group together 10 or more friends." Also, the music professionals are most likely to liaise with the teacher about the course content and arrangements. "*We'll tell him [the teacher] what we want less and what we want more....We have our own objectives of learning,*" Baldwin Li expressed. Rebecca Liu, music teacher of a primary school, demonstrated a clear objective prior to undertaking individual tuition with an Afro-drum instructor. She recounted, "*I have learned it [the African drum] with a private tutor for a couple of months. I told her [the tutor] frankly that I was going to learn it for a definite purpose for a short period of time.*"

It should be highlighted that besides the music professionals, people engaged in other occupations also regard learning of the African drums a kind of professional development. It is found that professionals involved in various branches of human services such as music therapy, social work, general education, and special education have sound reasons to learn the African drums for professional development.

The motivations of professional development can be comprehended from two dimensions: learning for self-development and learning for the development of others. Those who learn for self-development may be motivated by the intention to acquire the knowledge and skills for direct application in their jobs or the desire to improve their generic knowledge and skills for better performance in and greater contributions to their respective professions. In this thesis, the former is termed functional learning because it treats Afro-drumming as a means to fulfil job requirements and to enhance the daily operation of a person's work. The latter is designated as reflective learning because music learning is targeted at improving a person's professional wisdom for long-term benefit of the learner as well as her/his profession. Learning for

professional development of others is classified as professional commitment because it concerns the advantages of others involved in the same walk of life as the learner, which in turn impact on the long-term development and survival of the learner's profession. Functional and reflective learning can be intrinsic or extrinsic, depending on a person's profession, job nature, and job tasks. Those who learn for intrinsic motivations focus on the inherent knowledge, skills, musical qualities, and culture of African drumming. Those who learn for extrinsic motivations are appealed by knowledge and skills external to Afro-drumming or music in general, which can be acquired in the learning process.

The adult learners who participate in functional learning for professional development aim at acquiring knowledge and skills for direct application or application with slight modifications in their existing or prospective paid jobs, full-time or part-time. The great majority of the functional learners focus on the intrinsic qualities of African drumming, whereas a minority also target at something extrinsic.

For the percussionists, accumulation of ready-to-use repertoire which can be utilised in future performances and delivered as learning content to their African-drum or percussion students is of utmost importance. Aaron Wong pinpointed, "*We are learning new pieces to expand our concert repertoire.*" Another percussionist, Kathy Yu, described how she taught her African-drum students, "*I will teach my students to sing some African songs and play some drum music that my teacher taught me before.*" By contrast, the school music teachers and tutors of general music training programmes for young children do not care so much about accumulation of repertoire, but acquisition of basic techniques of playing the African drums, especially articulation of different tones: bass, open, and slap. Edith Huang, a primary school music teacher, put forth, "*I have to learn some basics because sometimes I have to*

assist the outside tutor in regular rehearsals or performances." Another primary school music teacher, Faith Lam, expressed that ethnic musical elements have been incorporated into the current school music curriculum, and that it would be to her own advantage if she dabbled in Afro-drumming to equip herself with the basic skills to demonstrate on the instruments. A secondary school music teacher, Rachel Share, opined, "*It's more interesting to use the African drums to teach rhythms. Also, I can introduce the instrument to the students, its different tones, to add variety, so the students will not be bored, but find it fresh and stimulating.*" Ursula Tong, a primary school music teacher, echoed Rachel's ideas and added, "*We usually teach the students to play rhythms on percussion instruments. However, overuse of sleigh bells, tambourines, and maracas will definitely bore the students. So I plan to let them use more different musical instruments*." Rebecca Liu, an experienced primary school music teacher, recalled her experience of training a folksong group for a competition and several performances, "*I feel that adding the element of African drumming to a folk song performance is reasonably appropriate. You won't add in other kinds of drums because they just don't match….Because of this job task, I had learned the African drum for a short while….I just wanted to let the students do a short passage of African drumming in the performances. This is the reason why I learned the African drum, and I just wanted to learn the basic techniques and patterns only.*" The informants' responses substantiate that offering assistance in coaching the school African-drum groups and incorporating elements of Afro-drumming into general music classes and other music activities make good reasons for the music educators to take part in related learning programmes.

Besides the music professionals, some full-time or part-time music therapists, staff members of the music therapy centres, and social workers have also participated

in functional learning for professional development. Similar to the music educators, they display greater interest in the basics of African drumming rather than the traditional and authentic repertoire of West African origin. Basically, they aim at acquiring the necessary knowledge and skills so that they are capable of coaching their clients to play the African drums for health-care or therapeutic purposes in the physical, psychological, and mental domains. Tammy Tse, an assistant of a music therapy centre, recalled her experience in coaching children with special needs to play the African drums and said, "*There's no need to impose high standards of rhythmic execution and accuracy on them…. It's just that the majority of children like to play drums, so I will use the African drums to draw their attention.*" Wanda Law, a part-time music therapist, highlighted that African drumming was especially good for children diagnosed with autism or Asperger's Syndrome because the musical features such as call and response, and dialoguing could help foster the clients' patience in turn taking and ability of mutual communication, hence social skills. Also, the practice of singing a song while playing a different rhythm on the drum simultaneously can enhance the clients' sensory integration. Gabriel Tsoi, a full-time music therapist, pointed out that Afro-drumming was suitable for those who suffer from Attention-deficit Hyperactivity Disorder (ADHD). He said, "*They are hyperactive because they have too much excessive energy. It's no use to suppress them, but to let them release the excessive energy through drumming.*" Two social workers, Ian Shum and Larry Tai, also have the experience of coaching the elderly and adults who suffer from mental disorders to play the African drums. Both of them agree that Afro-drumming is a good activity that helps maintain the wellness of their clients.

Apart from the intrinsic qualities of African drumming, adult learners may target at obtaining something extrinsic in the learning process. Ian Shum, a social

worker, expressed the wish to expand his interpersonal networks, "*I also want to get acquainted with new friends of the music professions, who are potential human resources that can be deployed for voluntary work.*"

Besides participants who learn for functional purposes to better perform their existing job tasks, there are those who endeavour to prepare themselves for prospective job opportunities. Rapid proliferation of Afro-drumming activities has resulted in a sharp increase in the demand for African-drum tutors and performers. The tension in the labour market has induced some musicians who major in musical instruments other than percussion to equip themselves with the necessary know-how in order to take up prospective teaching and performing jobs related to African drumming. The experience of Candice Yeung, who is a private piano instructor, vividly reflects the situation. She delineated, "*At first, I began learning the African drums because a school music teacher wanted to re-establish an African drum class, and she advised me to learn the African drums. After learning the basic techniques, I started to teach students at the school.*"

The increasing demand for labour in the job market has also nudged some adults who are engaged in non-music occupations to consider a career change. Ian Shum, a social worker, expressed his intention to acquire the inherent techniques of Afro-drumming as well as the extrinsic benefit of participation in related learning for prospective career development. He stated, "*If I take up the music-related occupation in the future, the learning experience not just equips me with necessary skills and knowledge, but also associates me with new friends who are music professionals.*" In addition to learning how to drum, he also targeted at widening his interpersonal connection which was deemed an important factor that could assist him in smooth transition to a new career path. Another interviewee, Daphne Poon who had been

engaged in textile industry for 20 years, learned the African drums for prospective jobs in music or play therapy. *"I've quit my job and am looking for a new career development…. I think this course in Afro-drumming can help, so I've enrolled,"* she said. Sabrina Tang, an ex-marketing officer of a beauty corporation, also learned the African drums for a prospective job at a music therapy centre.

Apart from the working adults, some middle-aged housewives who come from a lower socio-economic class also participated in functional learning for prospective job opportunities. Tin Miu Kam told in a frank manner, *"I learned the African drums to pave the road for myself to earn money."* Jenny Cheng, a single parent in her 40s, contended similar intention, *"I want to have one more solution to my situation, jobs, yes, jobs."*

For all who are driven by functional purposes for professional development, the local scenario of Afro-drumming has opened up a spate of job opportunities in the fields of performance and education, new possibilities of development in various non-music occupations, as well as pathways to acquire knowledge and skills of Afro-drumming. Aaron Wong, an experienced percussionist, highlighted the increasing popularity of using African drums in performances and education, *"More and more people like to incorporate the African drums, actually not only the African drums, but percussion as a whole in performances…. Many people called me and asked if I can teach their students [school children] to play the African drums…. They are often disappointed because it's very difficult to find teachers to teach the African drums. Lots of teachers already have a very full schedule."* Felix Kwok, another experienced percussionist, corroborated what Aaron Wong said. He pointed out that, *"Because very often, people employ us to play the African drums for outsourced shows. They want some ensemble programmes. So we learned the African drums because we'll use*

it a lot, very frequent." He also added, *"More and more schools want to open African drum classes, so there's always the demand, and it's increasing, the market is growing bigger and bigger."* The growing demand for African-drum teachers in the formal education sector is especially manifested in the experiences of some interviewees. Page Cheng, a primary school music teacher, recounted, *"From time to time, somebody will call and invite me to teach the African drums. They don't know that I'm a full-time school teacher, so of course, I cannot promise unless I have permission from the school head."* Nancy Liang, a kindergarten teacher, brought forth that Afro-drumming was also very popular in the sector of early childhood education in recent years, *"They usually employ outside tutors. It's like a fad now."* Pamela Qin, piano instructor of a private music centre highlighted the shortage of Afro-drum tutors in the private sector of music learning by saying, *"Sometimes they [centre staff who conducted job interviews with Pamela] asked me if I could play the African drum because they wanted to organise classes."* The mounting demand for African drum teachers has even fostered career changes of some non-musicians. The story of Madeline Lo is a good illustration. *"I was a computer graphics designer. After I had started learning the African drum with them [her peer group], I began to teach some music classes during free time….I have more and more classes in recent years and have become a full-time music tutor now,"* she said.

Not only is related learning of the African drums increasingly popular among school children, it is also welcomed by people with diverse backgrounds. Faith Lam pointed out that many small-scale music companies commenced the provision of learning courses in African drumming for people of all ages. Gabriel Tsoi, a qualified music therapist, expressed that Afro-drumming is also frequently utilised as a tool of therapy or social services by some organisations. Therefore, it is not surprising that

increasing number of music therapists and social workers are engaged in related learning activities now. The mounting demand for Afro-drummers also manifests in the open recruitment for performers and teachers of the African drums. Tin Miu Kam, an unemployed woman in her late 50s reported an incidence, "*Before I learned the African drums, I had seen a recruitment notice at the Labour Department, wanting performers of the African drums. They offer $200 per day.*"

For adults who learn for functional motivations, their areas of social functioning and their reference groups perform a significant link between them and the local scenario of Afro-drumming and impact on their responses to the scenario. The areas of social functioning are an important independent variable in the formative process of the functional motivations because of three reasons. First, the adult learners are very often exposed to the art of African drumming within their areas of social functioning. Such exposure has caused them to realise the prospective job opportunities or possible ways of incorporating elements of Afro-drumming into their job tasks. For instance, Ian Shum, a social worker of an elderly centre, wished to start an African drum group for the elderly members of his centre after watching the performance by the elderly members of another centre at a joint-centre event. He recalled, "*In recent years, at least in my profession, there are more and more organised performances of the African drums, other drum music activities, some of which are for people of mixed age groups to play the drums together. Some centres organise these activities.*" Second, convenient access to related learning that further enhances the adults' functional motivations can be facilitated within the adults' areas of social functioning. Elaine Tam, a secondary school music teacher stated, "*I will join the African drum rehearsals at my school whenever I'm free. I learn with the tutor, students, and jam with them.*" Tammy Tse, an assistant of a music therapy

centre depicted her easy access to related learning, "*I work there and my boss teaches a music therapy programme. One module is about playing the African drums, so I've enrolled.*" Jenny Cheng, a housewife of lower socio-economic status, also enjoyed the privilege of gaining easy access to the information of and participating in a readily available African-drum programme organised by a community centre since taking part in the voluntary work at the community centre is one of her major areas of social functioning. "*I'm a voluntary worker there and they send…actually I've become a regular member, so they'll send me the newsletter.*" Last but not least, adults' areas of social functioning, e.g., the music professions, can be the breeding grounds for related jobs in the performing and teaching domains. In this regard, the adults' areas of social functioning overlap with the local scenario of Afro-drumming.

Reference groups are another important factor that contributes to the formation of functional motivations among adult learners of the African drums. Significance of the reference groups is twofold: first, in forming or inducing adults' functional motivations and second, in strengthening or intensifying their motivations. The reference groups that help foster adults' functional motivations for learning the African drums include their teachers, peers, and superintendents of their occupations.

The reference groups' attitudes or perspectives towards Afro-drumming have impacted on the adults' responses to the local scenario of Afro-drumming and led to the formation of their functional motivations. For the percussionists, their peers of the same occupation form the most significant reference group in this regard. Abby Chan, Calvin Ng, and Felix Kwok told that they were influenced by other fellow percussionists who kept making emphatic remarks on the wide range of applications of the African drums in all sorts of artistic performances, including pop singers' concerts, carnivals, corporations' annual dinners as put forth by Aaron Wong, and the

use of Afro-drumming as accompaniment in a variety of dance performances as Baldwin Li often mentioned. For musicians majoring in other musical instruments and those involved in the education profession, their ex-teachers in the formal education sector, e.g., school music teachers, lecturers of tertiary education institutions, have drawn their attention to the increasing popularity of African drumming and strongly advised that they should learn the African drums. Nancy Liang, a kindergarten teacher, recalled, "*Our college lecturers encouraged us to learn more things in free time, for example, the African drums. It may be useful in the future.*" For adults who are not engaged in music or education profession, teachers of the continuing education programmes instead of those in the formal education sector have direct impact on them. Sabrina Tang, an ex-marketing consultant of a beauty corporation, stressed that the teacher of a music therapy programme that she undertook last year advised that she should learn the African drums if she was determined to take up a related occupation.

Apart from the perspectives of the peers and teachers, the superintendents' positive attitudes can also generate adults' motivations to learn for functional purposes. In spite of their limited knowledge of music and African drumming in particular, the school heads' open-mindedness to all kinds of music activities and their willingness to offer financial support can induce the music teachers' desire to learn the African drums. Edith Huang's delineation reflects how much she cares about the school head's values and perspectives. "*Our principal greatly supports music activities and performances. He is also willing to pay. That's why I've organised so many music interest groups including the African drum class. Although we employ an outside tutor to teach the students, it's absolute nonsense if I don't know how to play the African drums at all…. If I can play it, I can assist in performances,*" she

portrayed. Elaine Tam, another school music teacher, detailed a similar experience, "*Our school has an African drum group, and I want to fully utilise, except the extra-curricular activity, I'm thinking about using the African drums in general music lessons, so I took lessons myself because I want to see how I can incorporate it into music lessons…. The principal doesn't require me to finish all modules in the music textbook. He gave me a high degree of freedom.*"

The functional motivations of the adult learners are strengthened by different reference groups who help deliver and circulate information of related learning activities, job opportunities and vacancies, and act as comrades in the collaborative learning process. For the percussionists, their former or current percussion teachers and their peers play a crucial role in the delivery of relevant information about learning programmes and job vacancies in both the performance and education domains. Larry Tai, a social worker who is also actively engaged in a jazz band as a drumset player, told that he was informed of the details of the workshops on African drumming by his drumset teacher. "*He told me that Arthur Hull's [a renowned facilitator of drum circles] going to conduct a workshop on training the facilitators. He will use some percussion instruments. He suggests that I take the course. He also refers me to Kumi who is also a drum circle facilitator. It's already three years ago,*" said Larry. Queenie Wu, an adept percussionist and player of the African drums stated that her former percussion teacher would invite her to participate in related performing jobs from time to time. Hannah Ip, another percussionist, pointed out that her friend who is also a percussionist informed her of the details of the learning course in Afro-drumming. "*My friend knows him [the Afro-drum teacher]…asked me if I'm interested,*" said Hannah. Abby Chan, another experienced percussionist, mentioned that other fellow percussionists often offered her related performing jobs. "*In some*

jobs, we have to play the African drums to accompany the dancers, modern dance, because Baldwin Li [a friend of Abby's, who is also a percussionist] has a close connection with the dancers," said Abby. For the school music teachers and musicians who play other musical instruments, useful information about training courses in African drumming is often provided by peers involved in the broad music profession. A primary school music teacher, Faith Lam, recalled that she learned about the programmes from a friend who is the music teacher of another primary school. Valentina Hui, a cellist, was acquainted with the training course by some of her friends who are percussionists. Pamela Qin, clarinet player of a local windband told that she had obtained relevant course information from a fellow percussionist of the band. For those engaged in non-music professions, they may have obtained information of related courses from their teachers of continuing education programmes. For instance, Sabrina Tang who formerly worked for a beauty corporation recalled, "*I attended a music therapy study programme, and the teacher introduced an African drum workshop to me.*" In Sabrina's case, her teacher also offered her a job in which techniques of playing the African drums could be applied. "*He also invited me to work for his centre [a music therapy centre],*" she continued.

In addition to delivering and circulating information of related learning activities, peers also act as good companions of the music professionals in the learning process. The percussionists and the school music teachers opined that a homogenous group was likely to bring them more satisfying experience and desirable progress in the collaborative learning of the African drums for functional purposes. Aaron Wong, one of the experienced percussionists emphasised, "*All of us [the participants of a short African drum course] are percussion majors. If we learn with the beginners, I'm afraid we cannot achieve much within the six sessions, so we've*

organised a group of learners with similar musical backgrounds, and expected to attain more desirable learning outcomes." Baldwin Li, a counterpart of Aaron Wong, stated succinctly, "*The main concern is about level of musical expertise. We wish to progress at the same pace, not to waste time.*" Some music teachers contrasted two learning episodes in which they learned with adults with very different musical backgrounds and stressed the importance of a peer group in the learning process. Faith Lam and Gail Chow told that the content of the first programme that they enrolled in was too elementary, hence boring, because the teacher attempted to cater for learners with different levels of musical expertise, especially the beginners. After finishing that course, they initiated a learning group by inviting their friends who were also school music teachers. Both of them highlighted that learning with a group of parallels in terms of level of musical expertise rendered them more interesting and satisfying experience. In general, the musicians (percussionists, school music teachers, and other musicians) regard those involved in the music professions, particularly those of the same occupation, as their significant reference group with whom they have formed a tight interpersonal network.

It should be repeatedly emphasised that peers of the same profession appear to be the most important reference group for the percussionists as the former perform the role of messengers who deliver and circulate information about related learning activities, job vacancies, and also act as close companions in the pursuit of knowledge and skills to fulfil functional requirements of their extant or prospective jobs. As explicated in the section *Adults' Participation in Learning the African Drums in Hong Kong*, recommendation by those of the same profession instead of formal job application and interview is the norm in the field of instrumental tutelage in Hong Kong. Besides, in a business-oriented financial centre like Hong Kong, the number of

percussionists (professional performers and teachers) only amounts to a very small proportion of the total population. Although research on adults' involvement in a music career is rare, such a claim can be logically inferred from the production of an extremely small number of 45 percussion graduates (including all those who majored in either Western or Chinese percussion) by the HKAPA ever since its establishment in 1984 (refer to the website: http://www.hkapa.edu/asp/music/music_alumni.asp?lang=eng&mode=gui). The HKAPA is the only tertiary institution in the territory that provides professional education and training in the performing arts. Even added by the percussion majors who graduated from the CUHK, HKBU, HKU, HKIEd, and overseas colleges and universities, the total number is still insignificant compared to the 7 million population in Hong Kong. In this regard, dissemination of any relevant information or news is efficient inside the percussion profession whereby close interpersonal network plays a crucial role in facilitating all career-related functions and activities. Therefore, those of the same profession form the most important reference group with which the percussionists intend to maintain identification and connection. The percussionists' behaviours are to a reasonable extent directed by the subjective norms that the reference group has generated. A need to learn the African drums is perceived and ensuing collective action to enrol in related learning is taken by the percussionists. In the absence of this explicit reference group that helps magnify the impact of the local scenario of Afro-drumming and the significance of related educational activity and provides good companionship in the collaborative learning process, the percussionists' motivations for learning would not be that strong.

Interview results show that adults with diverse experiences in learning music and different levels of musical expertise have participated in learning programmes of

the African drums for functional motivations of professional development. Therefore, the adult learners' personal backgrounds in music and general education are not a significant factor in the formation of their functional motivations for learning the African drums.

In divergence from the functional learners, the adult learners who engage in reflective learning for professional development do not aim at direct application of knowledge and skills of Afro-drumming, but are seeking long-term empowerment to become more knowledgeable professionals and to remain competent in their fields of work. This group of learners focus on acquisition of knowledge and skills that are generic and peripheral rather than functional, which are naturally interwoven into the learners' existing repository of professional resources. These resources often intermingle spontaneously to form the professional wisdom that surpasses the functional knowledge and skills, and is often drawn on by a person to solve the problems of her/his work at the subconscious level. Basically, the reflective learners are motivated by either of these motives: to enrich their generic or peripheral knowledge pertinent to their respective professions through keeping themselves abreast of the novelties in their career fields or to improve the generic or peripheral skills. Reflective learning can be intrinsic (focusing on the inherent musical qualities of African drumming) or extrinsic (targeting at the extra-musical benefit of the learning experience), depending upon a person's occupation, job nature, and job tasks.

Those who show concern for what is new in the music professions are either experienced percussionists who are more alert to the trend in their profession than the less experienced, or music educators who would like to explore different forms of music learning and see if any can be incorporated into the school music curriculum embracing the general music classes and the after-school activities. Aaron Wong, an

adept percussionist, mentioned, "*As percussionists, we need to chase after the new trend in our profession. We have to learn the African drums because they are increasingly popular, not to become experts or specialists, but to reach a certain standard so that nobody feels that we are laymen.*" Odelia Ho who has been teaching music at a local secondary school for nearly twenty years expressed her intention, "*I want to see what it [Afro-drumming] is actually, and see if it can be tried out in my school.*"

Apart from the music professionals, some non-music professionals also perceive the knowledge of Afro-drumming as potentially related to their respective professions such as education, music therapy, and social work. Adults involved in these professions regard Afro-drumming as a kind of peripheral or general knowledge and skills that can empower them for long-term professional development. Jack Ting, an educator who has specialised in educating the teenagers at-risk for almost 30 years, put forth, "*As an educator, I'd like to explore the educational potential of African drumming.*" Gabriel Tsoi, an experienced music therapist recalled, "*My teachers of the music therapy programme did not talk much about Afro-drumming, but I felt that it could somehow help me with my career.*" The experiences of Jack and Gabriel reflect that African drumming is not considered a strand of core knowledge for education or music therapy, but a kind of bonus know-what that educators and music therapists would like to keep themselves updated with relevant information.

Besides targeting at knowledge acquisition, adults could enrol in related learning to improve their general musicianship or non-musical capacities that are pertinent to their respective professions. In this regard, the music professionals including the percussionists, school music teachers, and other musicians intended to improve their general musicianship embracing rhythmic sense, aural skills,

ensembleship, as well as improvisation skill. Competent musicians should have developed each of these skills to a satisfying extent and continue to improve them throughout their lives. Odelia Ho, a middle-aged secondary school music teacher as well as a pianist, explicitly expressed the wish to improve her rhythmic sense, "*My rhythmic sense is comparatively weak, so I learned the African drums.*" As for Pamela Qin, clarinet player of a local windband, participation in African drumming is especially good for ear training. She described, "*It's [playing the African drum] even better than playing percussion [in terms of the effectiveness of ear training] because we have to constantly listen to one another. It's good for me as a clarinet player of a windband. It makes me learn to listen to others in the band.*" Henry Tsang, a young percussionist in his twenties, emphasised that learning the African drums helped train his aural skills as "*the learning approach started with listening and how to follow the leader*", improve his ensembleship because African drumming was "*bound to be a collaborative activity*", and upgrade his improvisation skill since he had to learn "*how to improvise and to match with others*" in Afro-drumming. The music professionals including Rachel Share echoed his delineation. Rachel was a secondary school music teacher. She supplemented, "*Cooperation among participants is of utmost importance in African drumming. It's meaningless for a person to play the African drums alone. Mutual communication and interaction are very important.*" It can be seen that the inherent musical features of African drumming are conducive to improving the participants' general musicianship. In addition to upgrading their general musicianship, some percussionists also aim at sharpening the generic capacities pertaining to percussion playing. These capacities include dexterity of wrist and arm movements, delicacy of articulation, limbic coordination, and most important of all,

velocity and stamina of both hands, as listed by Calvin Ng, an adept performer and teacher of percussion instruments.

In addition to improving the general musicianship, adults may participate in related courses to enhance their leadership, which can be the objective of learning among those involved in music or non-music professions where they often need to work with a large group of clients. Daphne Poon and Leila Sit who are respectively a full-time and a part-time facilitators of African drumming expressed that they were partly motivated by a desire to become more effective leaders of the Afro-drumming ensemble. Elaine Tam, music teacher of a secondary school, planned to continue to learn the African drums and mentioned, "*I will focus on how to lead different groups with different backgrounds to synergise in this collaborative activity.*" Elaine's remark demonstrates the intention to improve her leadership in facilitating group music making. Ian Shum, social worker of an elderly centre, cherished his experiences in learning the African drums because they were beneficial to the growth of his leadership. He recalled the opportunities of practising as a facilitator in related workshops and said, "*It can train your leadership, how to give instructions. I've learned a lot in the process.*" From the above, we can see that leadership is regarded as a generic capacity required of both musicians and non-musicians engaged in jobs in which they are often required to lead groups of clients to achieve some common objectives or goals.

For the reflective learners, the local scenario of Afro-drumming plays a part in widening their horizons of music and providing channels for learning the African drums. The adults are exposed to the ethnic musical genre that was unknown in the territory before 1991. Not only have the proliferating Afro-drumming activities inspired the music professionals to pursue continuing education, but also drawn the

non-music professionals' attention to the cross-disciplinary possibilities between African drumming and their own professions.

Very often, the reflective learners are exposed to diverse Afro-drumming activities in Hong Kong within their areas of social functioning, particularly the job-related ones. Such exposure has further widen the adults' horizons of music and induced them to realise the close link between African drumming and their respective professions, thus heightening their desire to take part in continuing education and training in Afro-drumming. According to the adept percussionists such as Aaron Wong, Abby Chan, Baldwin Li, Calvin Ng, Earle Ka-shing Chu, Mabel Sze-ting Ma, and Felix Kwok, their current involvement in a wide range of jobs such as performing in various kinds of concerts and shows (including classical concerts, pop concerts, percussion carnivals, fashion shows, and other kinds of indoor and outdoor performances) has instilled in them a motivation to study various percussion genres including African drum music. These musicians have developed an egalitarian perspective towards music and percussion music in particular. Abby Chan opined, "*I object demarcation between different percussion genres. Percussion signifies percussion as a whole. You can specialise in one area, but shouldn't neglect others, shouldn't have the anti-foreign attitude because percussion instruments belong to the same big family.*" Aaron Wong and Baldwin Li further elaborated that a well-versed percussionist must attempt to acquire knowledge of and develop skills in playing all kinds of percussion though not necessarily to become an expert on all musical genres. "*Music learning is a lifelong endeavour for professional musicians. Even a life's time is inadequate because there are too many things to learn,*" said Aaron.

Exposure to African drumming in their jobs has also induced the school music teachers to participate in reflective learning for professional development. This group

of adult learners teach music under a work environment favourable to the establishment of various music groups or classes. The school heads demonstrate positive attitude towards all kinds of music learning including African drumming. The schools at which these teachers are working have established a wide range of music groups for the students, and the school policies encourage students to participate in internal as well as external music functions, e.g., the interschool music competitions and community variety shows. The music teachers are therefore frequently exposed to diverse music activities including African drumming. Perhaps the experience of Edith Huang who has been a primary school music teacher for 15 years best reflects the situation. She said, "*I've organised a wide range of music activities and often brought the students to perform in outside functions and competitions. I've enjoyed much greater opportunities to see more and hear more than my counterparts who are music teachers of other local schools because of our school culture.*"

For the non-music professionals, exposure to Afro-drumming in their job-related activities has facilitated their discovery of the extra-musical potential of African drumming, which is deemed a kind of peripheral knowledge or generic skill pertinent to their respective professions. Jack Ting, an educator who has dedicated nearly 30 years' efforts in serving the at-risk teenagers, recalled his first acquaintance with the art of African drumming and said, "*I once brought a friend of mine, who's an African, to my school. He has brought an African drum and he had fun playing it with the students, not teaching, but just jamming together. Other students gathered in crowds and watched them 'perform'. I observed that the students seemed interested in it. So I started to plan learning programmes for them and employed some Africans to coach our students.*" Realising that the drumming activities had improved the students' self-esteem, self-image, as well as communication skills after running the

programme for one year, Jack plunged himself into related learning endeavours as he was keen to learn more about the educational power of the art. Another interviewee, Ian Shum who is a social worker of an elderly centre, expressed that watching his counterparts of other elderly centres leading the elderly learners to drum together had inspired him to discover that the process of learning the African drums, especially practising as a facilitator in drum circles, could foster leadership that is a generic capacity required of social workers. Elaine Tam, music teacher of a secondary school, has had similar experience. She said, *"Playing music for yourself is one thing, whereas taking the lead in music ensemble is another…. My experiences as a school music teacher have impacted on my intention to learn more about the African drums, especially effective leadership in music making with different groups of students."*

In a nutshell, the adults' participation in all sorts of job-related activities has definitely widened their horizons of music in general and African drumming in particular, and serves as the immediate cause for the development of an egalitarian or open-minded attitude towards music. Moreover, active participation in job-related functions is likely to result in the adults' self-reflection on their generic or peripheral knowledge and skills that are pertinent to their respective professions. In many cases, realisation of professional deficiency or inadequacy will motivate them to undertake reflective learning endeavours.

For the music professionals, development of an egalitarian attitude towards music and realisation of professional inadequacy have been deeply rooted in their musical upbringing in which the influence of their percussion teachers and fellow musicians is significant and indispensable. On the whole, the percussionists demonstrate an egalitarian mindset towards music in general and percussion music in particular, no matter they specialise in Western or Chinese percussion. A summary of

their conceptions of percussion music points out two important facts. First, percussion is a more recently developed category compared to the long-standing families of string, woodwind, and brass instruments, so a very large proportion of percussion repertoire are contemporary works that were accomplished after the mid-20th century. Second, many of these creations reflect the broadmindedness and horizons of the contemporary composers who have a predilection for fusion music which incorporates elements of ethnic music and adopts percussion instruments of different origins such as Africa, Latin America, India, South-east Asia, and ethnic minorities of China. In the light of this, the percussionists are often more readily receptive to various ethnic musical genres than other instrumentalists.

Besides, the prior musical training that the music professionals who majored in Chinese percussion had received during their tertiary studies has further enhanced their broad-mindedness towards all kinds of percussion music. Abby Chan who majored in Chinese percussion playing during her studies at the HKAPA delineated, "*A Chinese percussion major must also learn to play the Western percussion instruments because they are very often adopted in a Chinese orchestra.*" She went on elaborating that a Chinese orchestra was actually a contemporary performing group that rearranged and harmonised the traditional Chinese music which was originally monophonic in nature in the fashion of symphonic music of the Western classical tradition, so the Western percussion instruments were very often adopted in a Chinese orchestra.

The percussionists who display background of pop music believe that music should be eclectic. Their involvement in learning to play various kinds of pop music including rock and roll, jazz, hip-hop, and other genres has fostered the development of an egalitarian perspective of music. Baldwin Li, an adept percussionist who has had

substantial training in both classical and pop music, opposed mutual exclusion between the classical and pop musicians. He said, "*Hong Kong musicians regard the two genres as bipolar extremes, but actually they share some commonalities. Focusing on either one while completely ignoring the other is baneful to the advancement of a person's general musicianship.*" He emphasised repeatedly that music should be an eclectic concept.

In addition to an eclectic mindset towards music, self-realisation of professional inadequacy has also motivated the large majority of musicians to participate in reflective learning for professional development. The desire to improve their general musicianship, especially aural skills and improvisation capacity, is particularly explicit among musicians who have only received training in Western classical music during formal education. Their musical upbringing, which is characterised by severe deprivation of training in rote learning and improvisation, has caused them to realise their own professional inadequacy. Their self-understanding and broadmindedness towards music developed during formal education or later at work have generated in them a desire to pursue reflective learning to improve their musicianship. Rachel Share, a classical vocalist and pianist, shared her feeling about rote learning, "*There's no musical notation for the African drums. I find it reasonably difficult to memorise all the rhythms. The teacher says the native Africans do not rely on musical notation at all. But for me, musical notation does help. I'm used to reading it.*" Rachel's remark is an archetype of the classical musicians' responses and highlights the importance of aural skills, instead of reading skills, in rote learning. Even the percussionists sometimes find it difficult to catch up when learning by rote. Queenie Wu, a veteran percussionist who has studied the African drums for more than ten years, recalled her first lesson and exclaimed, "*It was a nightmare to me! I simply*

didn't know what they were doing." She added that picking out her own part amidst the polyrhythms required good aural skills. Apart from rote learning, improvisation is another area of weaknesses that many classical musicians would like to improve. They were deprived of training in improvisation in their musical upbringing. Page Cheng put forth in a straightforward manner, "*As a classical pianist, I am quite weak in improvisation.*" Kathy Yu, a classical percussionist and pianist as well, recounted, "*I wasn't used to improvising, just didn't know what to play on the drums. You have the room for creativity, but are not given free rein to your imagination because you still have to play something that matches well the basic patterns.*" Queenie Wu supplemented, "*It [improvisation] is good training and exciting.*"

In addition to aural skills and improvisation, the great majority of classical pianists intended to improve their rhythmic sense and ensembleship via Afro-drumming. They are well aware of their inadequacies in these areas that training in classical music as lone pianists has resulted in. Odelia Ho pointed out the close relation between rhythmic sense and ensembleship. She mentioned that playing music solo most of the time was somewhat detrimental to the development of acute rhythmic sense. Another classical pianist, Edith Huang, stressed the importance of ensembleship by saying, "*I was deprived of ensemble training during primary and secondary schooling. It is a great loss for a music learner, for anyone who majors in piano or any other musical instruments.*" Also, ensembleship in Afro-drumming is different from that required in classical music. Active communication and interaction between the players are featured in an African-drum ensemble and less evident in any forms of classical ensemble in which the players play a more passive role by sticking to the music sheets.

The musicians' reflective motivations to learn the African drums are further enhanced by their reference groups of the same occupation, who play a significant role in three facets. First, both the percussion teachers and fellow musicians have helped infuse the existing cohorts of professional musicians with an egalitarian perspective towards music by widening their horizons of music. The adults' former or present percussion teachers and peers of the same music occupation have established themselves as role models by actively participating in performances of various kinds of percussion ensemble music. As put forth by Daisy On-kee Lau and Earle Ka-shing Chu, their percussion teacher's involvement in ensembles of different ethnic musical genres has impacted on their conception of music. Besides participating in Afro-drumming themselves, the percussion teachers and fellow musicians often encourage and invite the informants to attend related shows or performances, or even take the initiative to coach the informants in African drumming. Abby Chan recounted the first time she watched a performance of African drumming, "*Our percussion seniors, Aaron Wong and Baldwin Li encouraged us, so we attended the performance.*" In addition, she recalled the first time she learned to play the African drums, "*Aaron and Baldwin were members of the Island Sundrum then. They used musical notation to record the pieces that they've learned. They taught us based on the transcripts and their memory.*" By their actions, the musicians' reference groups have conveyed a clear message that percussion should be an all-embracing concept, and the ethnic genres should not be omitted.

Second, as detailed earlier in this section, the musicians in Hong Kong have formed a strong interpersonal network to pass around information of related courses among themselves. Third, such a tight link has enhanced strong group initiative and dynamics for reflective learning of the African drums. Fellow musicians provide good

companionship in the collaborative learning process. Self-grouping of learners with more or less the same level of musical expertise is most beneficial to the learning progress, thus favoured by the musicians.

The musicians' responses reflect that the prior musical training that they have received in which the reference groups of the same profession played a significant part is the underlying cause of the development of an egalitarian attitude towards music and self-realisation of inadequate musicianship, which are further intensified later in their adulthood when the musicians are exposed to and involved in a diversity of music making because of their work.

The adult learners who demonstrate professional commitment in learning the African drums are concerned for the professional development of the younger generations of the same or related occupations. The percussionists heed the percussion education of the posterity and the overall standard of African drumming in Hong Kong. Baldwin Li, an experienced percussion teacher, pointed out that his students' advancement in percussion playing served as a strong motivator for him to continue learning the African drums. He said, "*I have some technically advanced percussion students who have learned the basics of African drumming with me, but that was just not enough.*" Another veteran teacher of percussion and the African drums, Daisy On-kee Lau, expressed her care for the less experienced fellow members of the Island Sundrum which she has participated in for more than ten years. "*If Dr Lung cannot attend the rehearsals, he will ask any of us [the experienced drummers] to take charge, to coach the new comers. I feel that it's a responsibility, so I'll continue learning,*" said Daisy.

For the experienced educators, training of the younger generations of professionals engaged in human services is their major concern. Jack Ting who has

dedicated nearly 30 years' efforts to education of the teenagers at-risk targeted at training those who work with the adolescents. His mission of educating the teenagers has driven him to participate in related learning and afterwards offer free tuition on Afro-drumming to those who work with the youngsters in related professions. "*The first African drum class that I taught is a 'Train the Trainers' programme. It's a big class, and people from diverse professions have enrolled…. Many of them are social workers, those who cater for the teenagers, some are teachers…*" Jack recounted. In general, adults who learn the African drums because of professional commitment are experienced professionals who have involved in their respective occupations for a lengthy period of time. They pursue further study of African drumming so as to equip themselves with more sophisticated skills, more profound understanding of the Afro-drumming culture, and greater insights into the educational value and functions of African drumming, which can be passed on to the posterity of their respective professions.

For those who learn for professional commitment, the thriving scenario of Afro-drumming in Hong Kong has added fuel to their flames of passion for and commitment to African drumming in both the domains of performances and education. As Abby Chan and Daisy On-kee Lau stressed, market demand is often a major determinant. Adults who learn for professional commitment converged that the current scenario of proliferation of Afro-drumming activities and the vision that African drumming is going to flourish to an even higher extent in the decade ahead provided good reasons for them to continue learning the African drums so that they could make greater contributions to training the younger generations of professionals. The adults' passion and commitment finally resulted in their dedication to quality

education and training of the future performers, tutors, and audience for the continuation of all sorts of Afro-drumming activities up a notch.

The passion and commitment of the percussionists were gradually formulated during their own musical upbringing in which the important reference groups including their former teachers of percussion or the African drums and their percussion seniors have displayed the same passion for and commitment to training them. For instance, Daisy On-kee Lau was impressed by her African-drum teachers' enthusiasm and efforts in offering free tutelage to the Island Sundrum of which she has been a member for more than a decade. She said with a tone of gratitude and appreciation, "*They are seldom absent. Even at times when they're busily engaged in other performances or shows, they will take turn to come.*"

The work and jobs in which the adults who learn for professional commitment are involved provide an outlet for their passion and commitment. Most of them are actively engaged in teaching the African drums.

Sheer Interest

Sheer interest here designates a liking for African drumming. Adults may opt to participate in related learning for sheer fondness for playing the African drums. In this regard, Afro-drumming is not a means to accomplish something else, but an end in itself. Sheer interest in Afro-drumming should be considered an inborn inclination that is brought to the surface by relevant exposure. Adult learners who do not have an inborn inclination towards African drumming remain uninterested no matter how long they have been learning the African drums. For instance, Barbara Mei-ling Cheung, a dexterous percussionist who has been teaching and performing percussion music for 20 years, ceased to play the African drums after one year's learning because she was

not interested at all. She said, "*The chance for me to take part again in related learning is very low, because I'm simply not interested.*" By contrast, those who display innate fondness for Afro-drumming are eager to participate in related learning regardless of their occupations, musical backgrounds, and other personal factors. The respective responses of Kikkawa Kumiko and Nathan Handras are vivid illustrations of this inborn inclination: "*I want to learn it because it's a calling from my soul*" and "*a need was always inside*". Ha Shuk Lin, a retired woman in her sixties, pointed out that people who did not have an inborn liking for Afro-drumming could not tolerate its "*noise*", whereas those who displayed innate fondness for it loved the sound of group drumming anyway.

Sheer interest often manifests itself as curiosity or an intuitive liking for Afro-drumming among the first-time learners. For example, Sung Yi Mui, a retired woman in her sixties, told that she was a bit curious about the African drums before she enrolled in a related learning programme for the first time. Beatrice Fang Xiao Hong described, "*I'm an inquisitive person. I was then burning with curiosity to know what Afro-drumming is about.*" Odelia Ho, music teacher of a secondary school, and Zoe Koo, a modern dancer, described their motivation to learn the African drums, "*I feel that it [Afro-drumming] is interesting and I'm interested.*"

In general, adults who learn the African drums for sheer fondness demonstrate a growing interest along with accumulation of relevant knowledge and advancement of skills, whether they are musicians or not. The succinct remark made by Genevieve Kam, a housewife in her late thirties, is a vivid illustration: "*My interest grew as I started to grasp the basic techniques.*" Moreover, conversations with the interviewees reflect the deepening of their interest from appreciation of the musical characteristics

to immersion in the holistic experience of Afro-drumming, and ultimately to admiration for the intact culture of the ethnic art.

The musical characteristics that have captured the adults' attention embrace the general musical style and the specific musical elements of Afro-drumming. The classical musicians are particularly fascinated by the "freer" form of Afro-drumming. These adult learners commonly alleged that "*it's not as serious as classical music*". Edith Huang, a classical pianist, described Afro-drumming as "wild" music: "*It's less constrained than the classical music. It's free and untrammelled.*" Yvonne Chiang, a classical percussionist, was enthralled by the exotic style of Afro-drumming when she first learned to play the African drums 18 years ago. She delineated how she felt about Afro-drumming then, "*It's noisy and raw, but somehow musical and nicer than I could have imagined.*"

As for the amateur musicians, the driving force of Afro-drumming appeared captivating. Owing to the lack of a classical musical background, these adult learners did not draw comparisons between Afro-drumming and classical music when they were asked to elaborate their perception of the style of Afro-drumming. The power and joyous ambience of Afro-drumming were most frequently articulated in their responses. For instance, Ada Chung, an office lady, recounted her first-time contact with the art, "*That particular experience [participation in contemporary dance performance] enabled me to listen to live Afro-drumming. It was breathtaking! I loved it!*" Another respondent, Siu Oi Ling who is a middle-aged housewife, depicted how she was impressed by the art when attending a live performance for the first time, "*…the Africans are energetic, dexterous in playing drums. They have the sort of impetus and momentum. They are full of musical sense…*" Olivia Wang, a church member, expressed great joy when sharing her learning experience. She told the

researcher, "*It's [Afro-drumming] very interesting. When we play it fast, like the piece that we've just learned, it sounds forward going and like approaching nearer and nearer, as if we're engaging in a battle, making me excited and elated!*"

With regard to the musical elements of Afro-drumming, timbral qualities, rhythms, and ensembleship were among the most frequently enunciated. The adult learners with little prior music training and minimal experience in learning to play the African drums tend to tell their subjective feelings towards the musical elements by using generic terms or adjectives, whereas those who have received substantial music training and have participated in African drumming for a longer while are more likely to describe the musical elements in a comparatively "objective" manner with the use of more specific musical terms. For example, when probed to reflect on why she was attracted by the timbre of the African drums, Harriet Jia, a music lover who had only learned to play the African drums on some informal learning occasions, said, "*I felt that the sound…um…how to say…it has got a friendly tone.*" By contrast, Ursula Tong, an adept pianist, pinpointed that she was interested by the timbral variations of the African drums. "*It was amazing. You can produce a lot of different tones with such a small drum,*" she said.

In respect of the rhythms of Afro-drumming, Nathan Handras, an amateur drummer and a Jewish businessman, used some broad terms such as "*the power of the steady feeling*", "*the power of together[ness]*", and "*the power of the same sound*" to portray his perception of the African rhythms. In stark contrast, the veteran Afro-drummers such as Aaron Wong, Abby Chan, Daisy On-kee Lau, Mabel Sze-ting Ma, Page Cheng, Queen Wu, Yvonne Chiang, and Kathy Yu were able to render a subtle description of the African rhythms. For instance, when asked about what aspects of Afro-drumming had appealed to her in the past 18 years of learning, Yvonne Chiang

answered, "*I'm increasingly interested as I continue to learn it [Afro-drumming]. I've discovered that it's esoteric and the rhythmic layout is just ingenious…. You'll continue to learn more about it as your understanding of this musical genre [Afro-drumming] deepens. It's amazing to find out that the seemingly mundane and repetitious rhythms are indeed interlocking intricately when I transcribe them on paper!*"

In a similar fashion, the adult learners' descriptions of the ensembleship of Afro-drumming differ in profundity in accordance to their levels of musical expertise and experience in learning the African drums. Oliver Hau Wing Lim, a bus driver and a music dabbler, told that he was impressed by "*the breathtaking moments when the large crowd were drumming together*". He was driven to take part in related learning by his own subjective and good feeling of the stunning atmosphere that a large music ensemble was able to convey. Also, he was interested in both the improvised and tutti ensemble playing of a drumjam. However, because of his faint musical background, he did not use the words *improvised* and *tutti* to describe the ensembleship of Afro-drumming that he had enjoyed. Rather, he used the more general terms to express himself. He portrayed his conception of improvisation by saying, "*I'll change it [the rhythmic pattern] a bit. I like to have some freedom in doing so…. It's fun to do it [making slight changes to the rhythmic patterns] in a group.*" Later he also mentioned about tutti playing: "*Most of the time, the teacher taught us to play the same thing together. It sounds better. It'll be very noisy if everybody plays whatever patterns he wants all the time. It's no good.*" Contrastingly, the music graduates and those who have learned the African drums for a lengthy period of time were able to give more detailed delineation of improvisation in an Afro-drumming ensemble. For instance, Tammy Tse responded, "*Ensembleship is extraordinarily important in Afro-*

drumming. Each member has to keep playing a definite rhythm steadily, and at the same time be ever ready to improvise. However, improvisation in Afro-drumming cannot be too personalised. It must fit into what the rest of the group are playing. This is a unique characteristic of ensembleship in Afro-drumming."

Apart from the musical characteristics, the holistic experience of Afro-drumming could be a significant factor for continuous participation among the adept drummers. Madeline Lo, a music tutor who has been learning the African drums for more than a decade, interpreted the holistic experience that she has had, "*Every time I play the bass tone, my heart was thrilled. If I have played some exciting music for the entire drumming session, I'll feel elevated and elated overnight…. It's like all your skin, your body, and your soul are thrilled by the rhythms. You probably won't feel the same via playing other musical instruments. Only the African drums can render you this kind of experience.*"

Proceeding from immersion in the holistic experience of Afro-drumming, the veteran drummers' innate fondness will ultimately ascend to admiration for the integrated ethnic art in due course. Experienced drummers such as Queenie Wu, Yvonne Chiang, and Kathy Yu emphasised that increased understanding of Afro-drumming and its culture had induced a growing interest in them. The burning passion for African drumming has even motivated them to go abroad to West Africa and other major centres of African drumming in the developed West to study under the tutelage of some native African masters in the large-scale weeks-long intensive workshops. Yvonne Chiang remarked, "*When you understand its [Afro-drumming] culture in greater depth and get to know how African drum music reflects the broader African culture, you'll find it [Afro-drumming] even more fascinating and keep studying it.*" The response of another interviewee, Asaka Yumi who is a young Japanese lady and

has learned to play the African drums for eight years, demonstrates that the close relation between Afro-drumming and the African rituals is one of the interesting aspects that have appealed to her. Kathy Yu expressed similar viewpoints and added, *"One thing that is uniquely interesting about African drumming is the way it mimics the African language. It's [African drumming] indeed a language."* What Yumi and Kathy said correspond to the scholarly interpretation of African music as intimately associated with the ethnic language and a variety of social functions (refer to the section *African Drumming* in Chapter 2 Literature Review). Besides the veteran drummers, some of the less experienced also expressed their growing interest in the culture of Afro-drumming. For example, Keith Ngai, a young percussionist aged 19, told that he was increasingly interested in African drumming as he "dug deeper" into the art and that he intended to pursue an in-depth understanding of the art and its culture. Pamela Qin who has learned the African drums for eight consecutive months highlighted the diversity of West African tribal music as a point of interest. She commented, *"I was interested, but didn't know much about it [African drumming]. Now I put greater emphasis on its culture….Different tribes in West Africa have their own musical traditions. Each piece of drum music has its unique background….I'm increasingly interested in the history and culture of African drumming."*

As delineated in the chapter Literature Review, African drumming is an integrated art embracing drumming, singing, and dancing. Although the majority of adult learners expressed that they were also willing to learn the African dance, there are always exceptions, especially among the novices or the less experienced drummers. For instance, Yu Wai Keung, a retired man in his sixties and a music beginner, displayed reluctance to engage in African dancing, *"I find it difficult even with only a couple of movements. My feet seem so ponderous."* Not only are some

elderly learners uninterested in dancing, some adults of the younger generations are also unwilling to dance. Larry Tai, a social worker in his late twenties, put forth, "*Yes, we sang, but as for dancing, I'm not used to it, so I didn't dance.*" By contrast, the adept drummers appeared more receptive to African dance. As they grew in understanding of the knowledge and skills of Afro-drumming, they also learned to appreciate the ethnic art in its authentic form. For instance, Yvonne Chiang who has engaged in Afro-drumming for 18 years expressed that African dancing was "*beautiful and full of energy.*" Another experienced drummer, Kathy Yu, emphasised that "*African drumming and African dancing are inseparable*" and that she was willing to learn how to dance as well. However, she only had the opportunity to dabble in African dancing during a weeks-long study programme in West Africa several years ago.

Interview data reflect that the great majority of the local courses feature drumming with occasional incorporation of some vocal elements. Dancing is hardly evident. Out of the 82 research participants, only three have had the opportunities to learn the African dance in every lesson. Two foreign ladies, Asaka Yumi and Carol Christie Doolittle, are consistently studying the integral art of Afro-drumming with an African resident in Hong Kong. In addition, Leila Sit, a Chinese lady, has also immersed herself in all three facets of the art of African drumming under the tutelage of an Australian drummer who has resided in Hong Kong for a couple of years. The scenario can be attributed to the local teachers' inadequate knowledge of and expertise on African dancing. Kathy Yu's remark is a vivid illustration: "*Both of the former teachers of mine have little knowledge of African dancing, and they didn't teach dancing.*"

The adult learners' responses substantiate that sheer interest for learning the African drums is bound to be holistic in nature and invites the learners' simultaneous involvement in all the following paradigms: cognition, motor skills, and affect. The adults learned to understand the musical characteristics of Afro-drumming and at the same time they were filled with affective appreciation for the ethnic music via hands-on participation in drumming.

The interview results also show that sheer interest is the strongest motivator for adults who have consistently participated in regular episodes of learning for an extended period of time. Mabel Sze-ting Ma, an advanced percussionist who has learned the African drums for thirteen years, said in a straightforward manner, "*I keep learning the African drums mainly because of interest. If I'm not interested, I should have withdrawn long ago.*" Twelve other drummers who have also been learning the African drums for more than 10 years echoed her succinct remark. They converged that advancement in knowledge and skills of Afro-drumming has provided them the impetus to keep on learning.

Since sheer interest in Afro-drumming is innate, it cannot be developed but brought to surface by the outside factors. For adults who are motivated to learn the African drums for sheer interest, the local scenario of Afro-drumming offers points of contact and opens up the possible channels of learning. Some adult learners have watched live or relayed performances of Afro-drumming by local musicians or native Africans. For instance, Faith Lam and Gail Chow, two primary school music teachers, had attended a live concert by the Island Sundrum before they started to learn the African drums. Luk Chi Keung, a retiree in his eighties, and Mak Shuk Fan, another retiree who attended the same African drum class as Luk did, recounted their experience of watching the community drum circles at Lan Kwai Fong and Tsim Sha

Tsui respectively before they enrolled in related courses and said that they were very impressed by the performances. Mak complemented, "*The performance appealed to me.*" Luk said, "*After watching that show, I discovered that I was very interested.*" In addition, Mak and another counterpart of the same African drum class, Tung Tak Leung, told that they had watched related performances on TV long before they started to learn the African drums and that the relayed broadcasts had roused their interest and curiosity then. Besides coming into contact with Afro-drumming via attending live performances or watching relayed broadcasts, adult learners could have acquainted themselves with the art via exposure to the multimedia products of African drum music available in local shops or on the internet. A DVD of ethnic music was the medium of facilitation of Harriet Jia's first-time contact with Afro-drumming, which has induced her sheer interest in playing the African drums to surface.

For adults who learn the African drums for sheer interest, exposure to the art is the key to bringing their inborn inclination to surface. All the individual factors including personal musical upbringing, reference groups, as well as areas of social functioning, play a significant role in the facilitation of points of contact. In this regard, the adult learners who first learned to play the African drums during their formal education are most fortunate. Their musical upbringing and early exposure to the art of African drumming helped discover their innate liking for it. Mabel Sze-ting Ma and Queenie Wu who majored in percussion at the HKAPA during the second phase of the development of the Island Sundrum were forced to participate in the group as it was institutionalised as a credit-bearing ensemble unit by the HKAPA then. However, Mabel and Queenie felt no regret at the mandatory learning as it helped them discover their interest in Afro-drumming. Yvonne Chiang and Keith Ngai who were not students of the HKAPA, but voluntary members of the Island Sundrum,

converged that their early exposure to African drumming during upper secondary schooling helped "excavate" their interest in it. Valentina Hui and Kathy Yu, ex-members of the CUHK's African-drum group, expressed similar opinions.

In most cases, the teachers and peers of the percussion or broad music profession also helped elicit the musicians' interest in African drumming by encouraging and inviting them to attend related performances and learning activities. For instance, Yvonne Chiang was invited by her ex-percussion teacher to join the Island Sundrum in 1991 when she was undertaking the first year of undergraduate studies. She soon found herself fascinated by the art of Afro-drumming and has henceforth participated in the Island Sundrum until present. Pamela Qin, piano tutor of a private music centre, was invited by a friend who is a percussionist to attend a learning programme, and discovered her innate interest in African drumming after she had had the hands-on experience of playing the African drums.

For the non-percussionists, their first-time contact with African drumming is likely to be facilitated by other reference groups such as friends and children. For instance, Harriet Jia first came to learn about Afro-drumming as one of her good friends introduced a DVD of ethnic music to her. She recalled, "*There is a piece of music that features congas, and then the next one highlights the use of the African drums which are played by an African. That was the first time I watched performance of the African drums.*" Madeline Lo recounted her first-time exposure to the art of African drumming and said, "*My friend initiated a haphazard drumming group. He taught us a bit of the basics and we drummed together for fun….He informed me of the drumjam event and invited me to attend.*" Wanda Law, mother of two children, mentioned that she first came to know the African drums because of her elder child, "*When she was four or five, she learned the African drum at a learning centre. I*

thought it was quite interesting and I also wanted to learn it," she said. In the case of Oliver Hau Wing Lim, a working adult in his late fifties, his first-time contact with African drumming was facilitated by his daughter who *"brought home a djembe and practised it"*, *"volunteered to teach"* him, and also invited him to attend the drumjam at the Fringe Club.

It is interesting and noteworthy that the majority of interviewees (musicians and non-musicians) who display sheer fondness for African drumming are innately interested in percussion or drum music as a whole, with only a few exceptions. *"I have a predilection for [all kinds of] drums and percussion since I was a child"* was commonly heard among them. Early exposure to other kinds of percussion or drum music has induced their inborn liking for percussion or drum music as a whole to surface and strengthened their motivation to learn the African drums for sheer interest when given the opportunities during adulthood. Such exposure can take the form of passive observation or active participation. Passive observation designates watching or listening to percussion or drum performances by others. *"I liked to listen to music since I was a kid, especially the drums. Every time I attended a concert, when it's time for the drum solo, I would feel very excited. So when the opportunity came, I started learning the African drums,"* said Ada Chung, who has had no prior experience in learning any musical instruments before taking part in Afro-drumming. Harriet Jia, another informant with minimal training in playing musical instruments during formal education, recalled, *"I began to like percussion when I was a secondary schooler. I listened a lot to foreign band sound."* Xenia Yuen, Math teacher of a primary school, had watched other people playing the percussion when she was a small child. She had grasped the golden opportunity to learn the African drums in 2001. She told the researcher, *"A music teacher of my school launched an African drum course then. I*

told her that I was interested in percussion and would like to join. It was very convenient for me. The class started after the school day had finished." Pamela Qin, a clarinet player and a pianist, recounted, "*I watched percussion band performances when I was a primary schooler. I was already interested then.*"

By contrast, active participation refers to involvement in learning or performing percussion instruments other than the African drums. Prior experiences in learning other drums or involvement in percussion bands have elicited sheer fondness for percussion and drum music among some of the informants and motivated them to take part in Afro-drumming activities during adulthood. Samuel Lou, a young adult, mentioned, "*I took part in the percussion band during primary education, so I'm interested in playing the African drum.*" Victor Pang, a middle-aged music lover, told that previous experience in learning the drumset had caused him to discover his innate inclination for drum music as a whole. "*I love playing musical instruments. I've learned drumset, guitar, keyboard. When I was even younger, I had also learned harmonica and trumpet, but I like drums the best. I like all kinds of drum music.*" Nathan Handras, a Jewish resident, expressed that he has realised his inborn liking for drum music as a whole during past involvement in learning drumset and tambourine (a goblet-shaped drum of the Jewish musical tradition). He added that he had special passion for djun-djun and djembe as they in some way resembled the drumset and tambourine respectively. Both djun-djun and drumset are a collection of drums, arranged for playing by a single drummer. The former is a family of three West African bass drums of different sizes and pitches, while the latter is a set of drums, cymbals and sometimes other auxiliary percussion instruments, such as cowbells, wood blocks, triangles, or chimes, which is frequently used in all kinds of pop music nowadays. Both djembe and tambourine are a skin covered hand drum, shaped like a

goblet. According to Nathan, "*Tambourine is a small version of the djembe, but it is a small one…and the tambourine, you would be playing sideway…*"

Still there are some adult learners who have been exposed to Afro-drumming activities because of their work. School music teachers such as Odelia Ho, Rachel Share, and Xenia Yuen have watched performances of the African drums by students of their schools or other schools. Social workers like Ian Shum and Larry Tai have had the opportunities to enjoy related performances by the elderly learners or adults who suffer from mental disorders at other community centres. Besides their work, adults may have come into contact with African drumming in other areas of social functioning. For example, Ursula Tong, a young lady in her early twenties, told that she first came to know the instruments in a church service. "*I've seen the drummer play the African drums in the Sunday worship meeting…. It was amazing. You can produce a lot of different tones with such a small drum,*" said Ursula. Zoe Koo, Ada Chung, and Beatrice Fang Xiao Hong first came into contact with Afro-drumming owing to their part-time involvement in modern dance performances. Ada recounted, "*It was around year 2000 when we were engaged in a series of modern dance performances. Our dance group had invited the Island Sundrum to provide music accompaniment for the parade section. They drummed and we danced. Then I found that I was also interested in African drumming.*"

It is noteworthy that contrasting to the musicians who learn for motivations of professional development, most adults who are motivated by sheer interest do not regard companionship of their reference groups a significant factor that impacts on their decisions to participate in related learning, whether they are musicians or not. Their innate interest is so strong that they attach pursuit of interest with the first priority and do not mind joining related activities on their own. Leila Sit, a frenetic

fan of African drumming, expressed that she would go for anything she was interested in on her own. She supplemented, "*I will tell my friends that I've joined these classes. If they're interested, they can go with me. But I won't delay pursuing my interest because they are not free to join yet. I am not going to wait for them.*" Madeline Lo, another zealous drummer, also demonstrated an independent character when taking part in Afro-drumming activities. She said, "*I usually go by myself. When those around me hear that I play the African drum, they tend to blame me for not inviting them to join. However, when I call them and invite them to go together, they usually turn me down because of time clashes. So I would rather go alone. If they're really interested, they will call me anyway.*" Nathan Handras, a Jewish resident who displayed keen interest in the art of African drumming, did not take companionship into consideration when he joined the drumming events. He said, "*Just myself. I knew this is what I want, so I didn't need any friends together with me.*" He would rather enjoy the opportunities to meet new friends in the drumming activities. "*It was nice for me to meet others like people I don't meet in my everyday life,*" he said.

It should be repeatedly emphasised that sheer interest is innate. Some adults who had no contact or acquaintance with African drumming at all may still enrol in related learning programmes for some reasons and then discover their inborn liking for the art once they are exposed to it in the course of learning. So Kam Lan and Yu Wai Keung, two elderly learners, are typical examples. According to them, neither had they watched any live or relayed performances of the African drums, nor obtained any information about Afro-drumming from any multimedia sources before they started learning the instruments. Also, none of their family members or relatives had engaged in related learning. Besides, they had only received minimal music training in the school general music lessons during their childhood. They had not participated

in any forms of music learning outside school. In addition, their previous jobs were in no way related to music making. "*I had no idea of what the African drums are*," said Yu Wai Keung. Both he and So Kam Lan were encouraged by the staff members of the community centre to join the course, and they discovered their interest in African drumming soon after coming into contact with it in the first lesson.

Referential Motivations

Referential motivations by the wordings designate reference to something more remote or external. Referential motivations for learning the African drums here means learning for reasons extrinsic to a sheer liking for African drumming. In this regard, Afro-drumming is treated as a means rather than an end in itself. Thus, referential motivations are in bipolar contrast to sheer interest. They also differ from professional development as they refer to the non-career oriented motives. It does not matter if the adults are first-time learners or adepts, those who perceive the African drums to be easy-to-learn musical instruments or those who realise that African drumming is indeed an inextricably complicated art form, they all find Afro-drumming a leisure and enjoyment that can uplift their self-esteem and sense of connectedness, and help them achieve therapeutic, altruistic, and self-edification purposes.

On the whole, the adult learners regard African drumming a pleasurable recreation. Participation in related learning enables them to spend their free time in a meaningful way and helps restore their integrity in any of the following domains: spiritual-psychological, physical-mental, intrapersonal, and interpersonal. A remark made by Samuel Lou, a local church member, best reflects the idea that African drumming can be a pastime that keeps the participants occupied in a meaningful

manner after they have finished their routines. "*I just accidentally discovered that the church organised such an activity [African drum class]. I'm not engaged in many activities and I'm usually free after Sunday service, so I enrolled because I wanted to learn what it is actually,*" he said**.**

In respect of the spiritual-psychological well being, both musicians and non-musicians expressed that playing the African drums could relieve their work pressure and uplift their moods. "*It's just for fun*" and "*I play the African drum to relax*" are two remarks commonly heard among the working adults who regard Afro-drumming as a leisure activity. Aaron Wong, a mature percussion performer and teacher said, "*I'm a professional percussionist. I play percussion in an orchestra that features performances of classical music, so we've got to be very serious, and the work pressure is very high. Though Afro-drumming is also a kind of percussion music, the rehearsal mood is very different, practising merrily with a group of friends.*" Oliver Hau Wing Lim, a bus driver in his late fifties, mentioned, "*I can release the bad moods by playing the African drum. You know, I'm a bus driver. I encounter a lot of pressure.*" Rebecca Liu, an experienced primary school music teacher, put forth that the effect of playing the African drums on reducing work pressure paralleled that of eating a piece of chocolate. Sabrina Tang, a full-time administrator of a music therapy centre, recalled, "*Once I was very down. I even didn't want to attend the evening drum circle, but Mr Ng encouraged me to go as planned, and I did so. When I played the drums, my moods were gradually turning better.*" Hon Mei Ying, a retired woman in her late sixties, told that she was more cheerful and sanguine after learning to play the African drums. Jenny Cheng, a housewife in her forties, put forth that playing the African drums could temporarily divert her focus from troubles of the daily life to music making, and that it was always a cheerful experience playing the African drums.

She stressed, "*Nobody will refuse happiness*." Chin Hiu Chun, a retired woman in her late seventies, agreed with Jenny and said, "*Playing the African drum made me leave behind all the problems and enjoy the moment of group music making.*"

The informants' responses substantiate Skeef's (1999) findings. According to Skeef, neuropsychologists have confirmed that Afro-drumming can change a person's brainwave patterns, dramatically reducing stress, thus resulting in relaxation and rectification of the out-of-tuneness with oneself and with the environment. "*It lifts me up and helps to connect within myself and with others,*" said Kikkawa Kumiko, an informant who is a specialist in the art of African drumming. For Kumiko, participation in African drumming is beneficial to her spiritual-psychological as well as intrapersonal and interpersonal well being. Nathan Handras emphasised the effect of African drumming on uplifting his inner man. "*Your energy and everything is already elevated now. You don't feel down like exhausted. Some other things will leave you exhausted, not the drumjam, not the drumming,*" he said. In addition, playing the African drums can enliven the adults' spirits stagnated by the dullness and monotony of their jobs or other areas of social functioning. Edith Huang, an interviewee who has been a primary school music teacher for 15 years, valued the opportunities to involve in related learning and said, "*As a school teacher, life is so monotonous and boring. You are mostly surrounded by women and students…. Playing the African drums can break the boredom of the routine work and widen my horizons.*" Ingrid Tsui, mother of a six-years-old boy, expressed her wish to avoid leading the monotonous life of a housewife.

Moreover, the adult learners regard Afro-drumming as a refreshing activity, mentally and physically. Luk Chi Keung, a retiree in his eighties, opined that playing the African drums was a good exercise that helped maintain his health conditions,

"*Afro-drumming is beneficial to the body and the brain, especially the latter, because you shouldn't go too fast or slow, shouldn't play the drums in a sloppy fashion.*" All other retirees echoed his viewpoint. Chong Yuk King, a retired woman in her sixties, supplemented, "*It [African drumming] enables us to exercise the brain and hands, so that we'll not decline so fast.*" The elderly learners' feedback corresponds with Hull's (1998) finding that participation in drumming can effect a marked improvement in the attention spans, emotional states, and energy levels of the well-elderly population.

With regard to the interpersonal domain of a person's well being, most adult learners seemed to enjoy socialising with other learners in the collaborative learning process or after-class gatherings. Collaborative learning is fun and offers them opportunities to exchange knowledge and experiences with others, hence widening their horizons. The majority of the adult learners regard learning with their own peer groups as the most attractive condition that precipitates their decision to participate in learning for leisure and enjoyment because as Edith Huang said, "*It is more enjoyable learning with good friends of mine.*" For some adult learners such as Siu Oi Ling, Ingrid Tsui, and Nathan Handras, getting acquainted with new friends is also fun. They regard the new friends with diverse backgrounds another source of knowledge, stimulus, and inspirations. For instance, Nathan put forth that he was happy to meet people he would not otherwise get acquainted with in his daily life. He cherished the opportunities to socialise with these new friends, "*When you go to the jam, you don't think what will happen, just relaxing, meeting people, and having some beer at the bar. There you share your experience…*"

Apart from being perceived as a recreation, Afro-drumming is regarded by some adult learners as a means to achieve therapeutic purposes. Carol Christie Doolittle, a native-speaking English teacher (NET) of a local school, put forth her

therapeutic motivation for learning to play the African drums, "*One thing about drumming for me is that I have um, from time to time, I have um tennis elbow in my hand, and drumming is actually therapeutic for my hand.*" She went on, "*Sometimes, this part of my hand is very swollen and very sore, and by the time after drumming for thirty minutes or so, my hand benefits from the vibrations. It's been a very positive thing for me.*"

Besides the above-mentioned, adult learners may enrol in related learning programmes to achieve a sense of connectedness—establishment or maintenance of a closer relation with their reference groups or the wider society. The adult learners generally opine that collaboration with other group members in the learning process, especially in rehearsing for and giving performances, has heightened their team spirit and bond. Kikkawa Kumiko, a Japanese lady who has resided in Hong Kong for more than a decade, expressed succinctly that her experiences in learning the African drums helped her connect with others.

As put forth by Sabrina Tang, an amateur drummer, the inherent musical features of African drumming such as rote learning, improvisation, and dialoguing can foster mutual communication and interdependence between the fellow drummers. She delineated the form of music making, "*There is no score. We've no score. We've never played from the music sheets. Someone plays this pattern. Another person plays something different. And I'll create my own pattern to bring out myself or to match or respond to what others are playing….You have to listen to others and make appropriate response. That person may not be aware of your response, but when s/he discovers that you're responding to her/his pattern, we may have eye contact and go ahead with the musical dialogue. Both of us feel very happy.*" Madeline Lo echoed Sabrina's perspective and stressed that Afro-drumming could foster a close

connection between group members that could not possibly be achieved in ensemble of other musical instruments. Chong Yuk King, a retired woman, cherished the team spirit of the African drum group in preparation for public performances and said, "*We've developed team spirit. At first, we were in a mess, not playing together. But when we progressed together, we felt very happy. It sounds powerful when we play together in rhythm. We all felt very happy.*"

Daisy On-kee Lau, Page Cheng, Zoe Koo, Ada Chung, and Beatrice Fang Xiao Hong, adept drummers who have stayed with the same African drum group for more than ten years, stated that they would continue to learn the African drums partly because of the close bond established with other fellow members, and partly owing to their teacher's enthusiasm and dedication. "*Our teacher tries his best to teach us. He teaches our group for free. He's so nice. I must cherish the opportunities of learning. There's a special kind of friendship and bond between us,*" said Ada Chung.

Adult learners may also be motivated by the desire to establish more intimate relationship with their family members. Some adult learners intended to establish a closer connection with their children by identifying with them in terms of music learning. Siu Oi Ling, mother of three teenagers, recounted, "*My youngest child has learned to play drums before, so I can jam with him to have fun.*"

Apart from the above, connection with the community or the wider society is another motivator that drives the adults, especially the retirees and the middle-aged housewives, to continue learning because learning the African drums provides channels for them to reintegrate into the society. They cherish every opportunity to perform to other people of the community, and their sense of belonging to the wider society is enhanced via participation in related performing activities. So Kam Lan, a retired woman in her seventies, described vividly, "*Our performances in shopping*

malls have connected the neighbourhood. They are excited to watch our performances. We are also very happy and feel honoured to entertain others." Other elderly learners such as Mak Shuk Fan, Tung Tak Leung, Hon Mei Ying, Ha Shuk Lin, Pak Lai Mei, Ho Siu Man, Chin Hiu Chun, and Chong Yuk King regarded their past experiences of participating in joint African drumming activities and community variety shows invaluable opportunities for them to exchange and connect with people of diverse backgrounds and age groups in the society.

Adults may also participate in related learning programmes of African drumming to meet their needs for self-esteem, which are manifested in seeking self-assurance or recognition by others. Self-assurance can result from restoring the state of psychological equilibrium or managing to master certain tasks that are deemed difficult. For Carol Christie Doolittle, a woman in her late thirties, the missed opportunities to immerse herself in music learning during childhood and adolescence are most regrettable. She frankly admitted her wish to compensate for the missed opportunities, "*Whereas my generation, we lived in a geographical location where everyone had a lot of free time, running round…. but then when I grew older I realised that we missed the opportunities to study a lot of things that our friends in other parts of the country had studied. So I envied them and wanted to learn something that I can enjoy a lifetime. Then I started the drums.*" For Carol, eliminating the regret and sense of inferiority via compensating for the missed opportunities to participate in music learning and pursuing a life-time hobby in music so as to parallel or emulate her friends appears the only way to restore her state of psychological equilibrium.

For the middle-aged housewives, learning the African drums helps restore their state of psychological equilibrium and improve their intrapersonal well being by

pulling them out from the abyss of undivided focus on and complete immersion in taking care of the children and family. Faye Qiu said that she had "*vanished from the front stage of the society*" for many years before she started to involve in all sorts of activities organised by the community centre. Genevieve Kam expressed her wish to live her "*own lifestyle*".

For other adult learners, managing the difficult skills of playing the African drums can boost their self-assurance. Both musicians and non-musicians demonstrate this kind of achievement orientation. Candice Yeung, a freelance musician who coaches a diversity of music interest groups at different schools, exclaimed, "*I was overjoyed to be able to master the extremely complicated rhythms and to match with others in a harmonious manner!*" Ada Chung, an office lady with minimal prior experience in learning music, was motivated to persevere by a desire to combat the difficulties in African drumming. Faye Qiu, a housewife in her late forties, also put forth that the good feeling about her own progress had caused her to undertake the second course in Afro-drumming.

In addition to boosting self-assurance, adults' needs for self-esteem can also be met by gaining recognition from others. Very often, the adult learners' efforts and achievement are recognised by other learners, the audience, and their family members upon successful accomplishment of a performance at the end of a training course. Tin Miu Kam, a housewife in her fifties, was content with the praise she received from other adult learners in regular lessons and after the performances. The adult learners' needs for self-esteem are also satisfied by the positive feedback from the audience. Hon Mei Ying, an elderly learner, wore a smile of contentment when she recalled, "*They listened to us attentively, so we were very happy. They stopped eating in the luncheon gathering and paid full attention to our performance, so we were*

overjoyed." Another elderly learner, Yu Wai Keung, recounted a similar experience, "*Before we moved onto the stage, the audience were very noisy. They were chatting, but when we started to move onto the stage, suddenly they were silent. We really felt great.*" Ada Chung, a working adult, delineated an unforgettable experience, "*A couple of years ago, we once performed the African drums on the APA's Open Day. When we started drumming, the three storeys of the APA were soon filled up with crowds of audiences. They were fervent. When we gave a shout of joy 'Hey', they echoed. The ambience was marvellous, we were very happy.*" These instances reflect that being the centre of attention and gaining positive feedback from the audience are sources of satisfaction that can meet the adults' needs for self-esteem.

Apart from the audience' responses, recognition by the family members is also a very strong motivator that drives the adults to enrol again and continue learning. Genevieve Kam, a housewife in her late thirties, joyfully told that her self-esteem was boosted when her six-years-old son showed great appreciation for her performance with an African drum group in a shopping mall, and that she intended to enrol again after finishing the existing course. Unlike the percussionists, adult learners who demonstrate strong motivations to satisfy their needs for self-esteem have been deprived of training in ensemble music making and opportunities of giving group music performances, no matter they are musicians or not. Therefore, they display special keenness on and excitement about group music making and performances, as well as the sense of achievement and satisfaction that Afro-drumming can bring them. The motivation to meet the needs for self-esteem is particularly strong among the non-musicians. Beatrice Fang Xiao Hong, an office lady with little prior training in music, mentioned that it was incredible for her to take part in musical performances. "*I have never dreamed of performing a musical instrument on the stage!*" she exclaimed.

Adults may also learn to play the African drums for altruistic motivations, i.e. for the goodness sake of other people such as their family members, organisations or functional groups to which the adult learners are affiliated, and the wider community. Wanda Law, mother of a six-years-old girl who suffers from Special Learning Disabilities (SLD) learned that the African drums could be used as a medium to achieve therapeutic purposes. She enrolled in an African drum programme in an attempt to figure out how she could use the African drums to help her daughter out. She mentioned that she had also considered playing the African drums to serve the church congregation in worships. Two other local church members, Naomi Chau and Victor Pang, also wished to play the African drums in church music ministry. Naomi told frankly, "*Why I learn the African drum? Of course, I'd like to serve with music. If they need me, I can help anytime.*" Patrick Sze, guitar player of the music team of a local church, expressed similar motive. He did not have the intention to become a drummer of the music ministry, but would like to pass on what he had learned about African drumming to other team members so that they could serve the church with a better rhythmic sense as drummers, keyboard players, or singers. For Wallace Kung, an active church member, African drum could be an effective tool in community outreach programmes. He explicated, "*Sometimes our evangelical ministry go out to preach to the community. I often go with them. We want to appeal to more people, so that's why I learn it [African drum].*"

With regard to serving the wider society, Jenny Cheng, active member of a community centre, expressed her wish to make use of the African drums in voluntary work, "*When I finished the course, someday if it [Afro-drumming] is needed in certain voluntary work, then I can help.*" All the respondents who have participated in giving African drum performances as a kind of social service enjoyed the experiences and

cherished the opportunities to entertain the elderly, children, and others in their community. All of them expressed that when they shared happiness with others through performing the African drums, the joy and happiness they received in return doubled. They wished to learn more about African drumming and looked forward to participating in future performances to serve the society again.

Apart from all the above-mentioned, some adults learned to play the African drums for self-edification. According to the common explanation in dictionaries, edification means the improvement of the mind or character. Here in this research, it refers to enrichment of relevant knowledge or sharpening of skills required for involvement in hobbies other than African drumming, as well as improvement of a person's character. Nancy Liang and Odelia Ho, two school teachers, stated that part of the reason for their participation in related learning programmes was to improve their rhythmic sense in piano playing, which they have pursued as a hobby for years. Patrick Sze, who has been learning guitar as a leisure-time interest for a long time, was partly motivated to learn the African drums by the desire to strengthen his rhythmic sense in playing the guitar. Another informant, Carol Christie Doolittle, told that the primary reason for her to learn the African drums was to better understand the African dance. She said, "*Ya, actually my passion is on and what I really really want to do is African dance, but the two always go together. Most people learn to dance would also learn to drum so as to better understand the dance.*" Ada Chung stated that she opted to continue learning the African drums because Afro-drumming helped foster good characters such as endurance and perseverance, especially when she had to strive to keep playing her pattern while other learners are playing something very different at the same time.

For adult learners who demonstrate referential motivations, the local scenario of Afro-drumming offers them vast opportunities to involve in related learning. They might be motivated by referential reasons to take part in related learning endeavours or have developed all sorts of referential motives during the course of learning. Under most circumstances, the adult learners are likely to participate in related learning when they realise the needs to maintain or improve their spiritual-psychological, physical-mental, intrapersonal, and interpersonal well being, and that taking part in Afro-drumming is a good way to achieve such purposes. Very often, the adult learners' areas of social functioning, musical upbringing, and reference groups play a determining role in breaking their state of well being and drawing their attention to the needs for restoration, thus fostering the development of varied referential motivations for learning the African drums.

For instance, the psychological well being of Aaron Wong, a professional performer and teacher of percussion, was shaken by the work pressure that he experienced. He is a percussionist of a professional orchestra and often immerses himself in serious rehearsals. The work pressure has induced him to take part in African drumming for relaxation and refreshment.

Besides work pressure, the monotony of being a housewife and the needs for a normal social life can cause some adults to pursue hobbies or interest in music so as to breakthrough the stagnant and indifferent psychological state brought by too much concentration on taking care of the family. Ingrid Tsui put forth frankly that the reasons for her participation in related learning were to avoid leading the monotonous life of a housewife whose areas of social functioning were centred around the family only and to acquaint with new friends to widen her horizons so as to lead a normal social life. With regard to the retirees, they have disconnected with one of their major

areas of social functioning, i.e. their jobs, which are indeed platforms of connection with the wider society, hence major channels of gaining recognition from others. Having retired, the elderly learners are troubled by the disappearance of these platforms. Participation in Afro-drumming seems to be a favourable medium for them to reintegrate into the society, to regain the sense of connectedness, and to meet their needs for self-esteem brought by proper social functioning and others' recognition. By participating in related learning and public performances of African drumming, the elderly learners could gain recognition from others and resume proper social functioning, as So Kam Lan, one of the elderly learners, said, "*I would like to learn more pieces and to perform to the public more frequently as a community ambassador.*"

The adult learners' musical upbringing can also impact on the development of their referential motivations. For example, Page Cheng, a pianist who has stayed with the same African drum group for more than ten years, expressed her wish to involve in a music group with which she could enjoy close affiliation and identification. Her musical upbringing as a lone pianist has fostered self-discovery of her needs for close connection with a music group. Another example, Carol Christie Doolittle, a NET teacher who has only received some elementary training in playing the piano and flute for one or two years during childhood, frankly told that she was regretful at the missed opportunities to engage in music learning during childhood and adolescence. Her regret was intensified when she compared herself with her friends, thus destroying her state of psychological equilibrium. She said, "*So I envied them [her friends] and wanted to learn something that I can enjoy a lifetime.*" Therefore, she learned the African drums to compensate for the loss and to boost her self-assurance. In general, adult learners who were deprived of training in ensemble music making

and opportunities of giving group music performances, no matter they are musicians or not, demonstrate strong motivation to satisfy their needs for self-esteem via participation in African drumming and related performances.

The important reference groups of the adult learners could be a source of breaking their equilibrium state as well as a factor that helps rouse the adults' self-awareness of the needs to maintain their own wellness. Take Carol Christie Doolittle's case again for example. Comparison with her friends who have received training in a lot of things has broken the psychological equilibrium of Carol and fostered her motivation to compensate for the "loss" and to restore her self-esteem. In the case of Genevieve Kam, mother of a six-years-old boy, winning recognition and respect from her son via participating in African drum performances has caused her to realise her inner needs for self-esteem, which provide good reasons for her to continue learning.

Apart from learning to maintain their own well being, adult learners may also be motivated by a concern for the well being of their important reference groups. Siu Oi Ling, mother of three teenagers, expressed her wish to establish more intimate parent-child relationship with her son. She said, "*My youngest child has learned to play drums before, so I can jam with him to have fun.*" As was noted above, Wanda Law, mother of a six-years-old girl who suffers from SLD, learned that the African drums could be used as a medium to achieve therapeutic purposes. Therefore, she enrolled in related courses with the intention to help her daughter combat her difficulties in learning.

The adult learners' major areas of social functioning and their reference groups also play a significant part in facilitating their participation in related learning programmes for varied referential reasons. Very often, relevant courses are offered within their areas of social functioning and their reference groups act as

intermediaries between them and the learning opportunities. Participation in activities organised by the elderly or community centres has become one of the major areas of social functioning among the elderly and the middle-aged housewives who come from the lower socio-economic classes. The centre staff are their reference groups within that particular area of social functioning. Hon Mei Ying, a retired woman, and Faye Qiu, a middle-aged housewife, told that they had been actively participating in all kinds of functions organised by the elderly and community centres respectively for seven to eight years, and that they had enjoyed the privilege to enrol in the readily available Afro-drum courses there because of easy access to relevant information about the programmes. The centre staff also play a significant role by drawing the attention of the elderly and the middle-aged non-working women to the learning courses and encouraging them to take part in the programmes. Luk Chi Keung, an elderly learner in his eighties, had been an active member of the elderly centre. He said, "*I learned the Chinese opera and singing there. The centre lady told me that there was an African drum class. I guessed it might be fun, so I tried it.*" So Kam Lan, another elderly learner, recounted, "*They [the centre staff] told me that there was an African drum class here. They referred me to come here and enrol. Then I came here and enrolled and paid the tuition fee. Otherwise, I would have missed the opportunity.*" Genevieve Kam, a housewife in her late thirties, stressed the importance of the community centre worker's encouraging remark in fostering her referential motivation to take part in the African drum course, "*I was looking for courses suitable for me. I would like to learn something for leisure. She suggested that I should try learning the African drums, but I was a bit worried because my musical sense is so weak. However, she kept telling me that there's no need to worry because nobody will spot my faults, and I finally agreed to take part.*"

As for the church members, participating in church activities is regarded as one of their major areas of social functioning, and African drum courses can be offered as a kind of church activity. The interviewees who are local church members—Naomi Chau, Olivia Wang, Patrick Sze, Samuel Lou, Ted Shek, Victor Pang, and Wallace Kung—have enjoyed convenient access to participation in an African drum programme organised by the church. Samuel and Ted remarked that some other fellow church members invited and encouraged them to join the class, thus fostering their referential motivations to learn the African drums.

Some adults are motivated to learn the African drums because their areas of social functioning provide outlets for their altruistic motives. The informants who are local church members such as Naomi Chau and Olivia Wang stated that they had seen a fellow church member playing the African drum in Sunday service and that they would also like to serve the church in this fashion. Victor Pang, drumset player of the church music team, had had the opportunity to serve the congregation with the African drum even before he finished the learning programme. When asked how he incorporated the African drum in the worship team, he responded, "*I played some simple patterns. We've learned something quite difficult in lessons, but in worship team, I played something simple. I practised it a lot and it matched other parts well. If I play something difficult or spectacular, it'll sound weird. The congregation or even we, members of the worship team, are not used to listening to the sound of the African drum. Therefore, it's better to play something simple. Otherwise, it'll sound awful.*" Jenny Cheng, a non-working housewife and an active member of a community centre, intended to learn the African drum for altruistic motives as she could envisage using the African drums in social services coordinated by the community centre. "*When I finished the course, someday if it [Afro-drumming] is needed in certain voluntary*

work, then I can help," she said. The adult learners who are active members of the elderly centres also opted to continue learning the African drums for altruistic motives as they knew that the centres would often arrange for them to give public performances to entertain and serve the community.

For some adults, the reference groups, especially the peers, provide good companionship in the learning process, thus enhancing their referential motivations for learning the African drums in two facets. First, good companionship can reduce the feeling of "being strangers" and anxiety. Siu Oi Ling, a non-working woman in her fifties, stated frankly, "*I enrolled in the course with two fellow church members. I need companions. When we play together, even if I play it wrong, I won't be scared.*" Second, companionship makes learning a more enjoyable leisure activity. Sung Yi Mui, an elderly learner, mentioned that she enrolled in the African-drum course with a group of friends who were also active members of the elderly centre, and that learning was more pleasurable in the presence of their companionship.

Apart from the above, areas of social functioning beyond work and jobs can also help induce the adults' motivations to learn the African drums for self-edification. Some respondents are currently involved in learning to play other musical instruments or participating in other art forms for sheer interest or other referential motivations. Realisation of their inadequacy of relevant knowledge and skills can indirectly motivate them to learn the African drums in order to improve their performance in the particular art forms. The cases of Nancy Liang, Odelia Ho, and Carol Christie Doolittle are vivid illustrations. Nancy and Odelia learned the African drums in an attempt to improve their rhythmic sense in piano playing, while Carol participated in African drumming with the intention to better understand African dance because of the close relationship of the two art forms.

Learning for the Sake of Learning

Similar to those who are motivated by sheer interest, adults who learn the African drums for the sake of learning are also driven by their inborn inclination. However, different from those who learn the African drums for sheer interest, this group of learners demonstrate genuine fondness for the activity or process of learning, regardless of the subjects. They usually display interest in a variety of disciplines and are likely to get involved in all sorts of learning activities if they can. For this group of adult learners, the activity of learning itself is the first priority, while subjects or disciplines of learning are secondary concerns. This group of adult learners enjoy the learning process and cherish every opportunity to learn. Tin Miu Kam simply stated, "*I'm interested in a lot of things. Whenever I have the opportunity to learn something, I will be very happy.*" Ingrid Tsui demonstrated a similar mindset. She said, "*I'm interested in attaining acquaintance with different things…. It's such an enjoyable experience.*" Like those who are motivated by sheer interest, this group of adult learners also demonstrate a sense of curiosity for African drumming. "*It's [African drum] something new, a new musical instrument, so I want to try,*" said Jenny Cheng.

For adults who learn the African drums for the sake of learning, the local scenario of Afro-drumming offers them plenty of opportunities to take part in related learning and to enrich their learning profiles. Their areas of social functioning usually play the role of connecting them to the readily available courses in African drumming. For instance, in the cases of Tin Miu Kam, Ingrid Tsui, and Jenny Cheng who are non-working women from a lower socio-economic class, their active participation in the functions organised by community centres has facilitated convenient access to information about and enrolment in the African-drum programmes organised by these centres.

Similar to sheer interest in Afro-drumming, learning for the sake of learning is an innate motivation. Outside factors cannot induce the formation of this inborn inclination, but help bring it to the surface. In this regard, the earlier deprivation of opportunities to receive education can tremendously intensify the adults' motivation to learn for the sake of learning. This is logical since suppression of inborn inclinations usually leads to a contrary consequence. In the case of Tin Miu Kam, being exploited of secondary schooling has heightened her desire to involve in various learning activities in adulthood. She recalled, "*I didn't have the opportunities to learn this and that because I started working after primary education. Then I got married and was busy taking care of the children. Now in my middle age, I wish to be able to involve in a half-time job and make use of the free time to keep studying.*" In the case of Ingrid Tsui, the lack of opportunities to pursue continuing education during young adulthood due to heavy workload and family responsibilities has fuelled her desire to engage in all sorts of learning when the opportunities finally came. She recounted with contentment, "*Last year, I quit my job, so I finally have the time to enrol in different courses.*" The above instances show that this group of adult learners demonstrate keen interest in learning itself and are very likely to take part in lifelong learning if given the opportunities.

Similar to those who learn the African drums for sheer interest, this group of adult learners do not regard companionship of their reference groups a significant factor in motivating them to participate in all sorts of learning activities. Their interest in learning is so strong that they are determined to take part in the learning programmes without consideration of the factor of companionship.

Motivation As A Developing Complex

Although adults in Hong Kong demonstrate four broad categories of motivations for learning the African drums, they do not display clear-cut motives. Rather, they participate in related learning activities for a mix of reasons. Also, they do not constantly adhere to the initial motivation(s). Motivation is not a stagnant construct, but a developing complex.

Interview data reflect that the adult learners participate in African drumming for a mix of explicit and implicit, primary and subsidiary or supplementary reasons. Some adult learners demonstrated a mix of motivations at the start of the learning endeavour. Ida Zhao, music teacher of a primary school, talked about her mixed motivations, "*I was curious and interested, so I joined the course. Besides, my job was tough, and playing the African drums could help me relax. It's a relaxing leisure activity.*" Odelia Ho, a secondary school music teacher, was motivated by three categories of reasons to enrol in the first learning programme. She recounted, "*I'm quite interested and wanna know what it actually is, and to see if it's suitable to be carried out in my school, also because of my weak rhythmic sense, so I took part in the course.*" She was motivated by sheer interest in African drumming, motivation of professional development, as well as a desire to make use of Afro-drumming as a means to improve her rhythmic sense in piano playing. Tin Miu Kam, a middle-aged housewife, was also driven by mixed categories of motivations to participate in the first learning episode. First, she intended to learn the African drums so as to spend her free time in a meaningful way. Second, she was interested in the activity of learning itself. Third, she also hoped to equip herself with the skills to obtain temporary jobs of performing the African drums.

Some adult learners started with a single motivation, but none of them have stuck to the sole initial motivation throughout the learning programme. Other motivations often emerged in the course of learning. For instance, some elderly learners such as So Kam Lan, Tsao Tim Sing, Luk Chi Keung, Tung Tak Leung, Yu Wai Keung, and Yam Yee Ling enrolled in the African-drum programmes with the intention to break boredom and to spend time in a meaningful way during retirement, but soon discovered their innate fondness for Afro-drumming in the lessons. In this case, they have continued to learn the African drums for referential motivations as well as sheer interest. Some adult learners enrolled in related learning for sheer interest, but developed the motivations of professional development in the course of learning as they started to involve in related teaching jobs. Daisy On-kee Lau's experience is a good example. She has been learning the African drums with the Island Sundrum for more than a decade. At present, she is still an active member of the group. She said, "*I'm still interested. On top of that, I'm now teaching students to play the African drums.*" Some other adults began learning the African drums for motivations of professional development, but developed the referential motivations in the course of learning. Aaron Wong, a professional performer and teacher of percussion, discovered that Afro-drumming was less serious than playing classical music in an orchestra. Therefore, in addition to professional development, he also opted to continue learning the African drums for relaxation and opportunities to have fun socialising with other professional percussionists. In the case of Malcolm Fan who is a full-time worker of an early childhood education organisation, he was delegated to learn the African drums for functional purposes that relate to his job. However, after learning for a couple of lessons, he found that the learning process was enjoyable and involvement in it could help him reduce pressure and release negative emotions.

Moreover, he also discovered his inner liking for Afro-drumming. At last, Malcolm was learning for professional development, sheer interest, and referential motivations as well.

The above instances reflect that adults learn to play the African drums for mixed motivations that fall into any two or more of the broad categories of reasons. Nevertheless, it should be noted that adults may also engage in related learning for a mix of motivations within the same category of professional development or referential motivations. For example, the experienced percussionists tend to take part in related learning for mixed motivations of professional development, embracing functional learning, reflective learning, and professional commitment. This group of adult learners, e.g., Aaron Wong, Abby Chan, Baldwin Li, Daisy On-kee Lau, Calvin Ng, Earle Ka-shing Chu, Mabel Sze-ting Ma, and Queenie Wu, did not only learn to play the African drums for direct application of relevant knowledge and skills in their jobs, but also with the intention to upgrade their expertise as professional percussionists. Moreover, they also demonstrated concern for and dedication to the education and training of the subsequent generations of Afro-drummers or percussionists.

Also, adults may learn the African drums for mixed referential motivations. For instance, Page Cheng, music teacher of a primary school, regarded the learning endeavour as a kind of recreation. Besides, as a musician, she has stayed with the same African drum group for more than a decade to satisfy her needs for the sense of connectedness. Furthermore, she was motivated to continue learning by the satisfaction gained in giving performances during which her needs for self-esteem were met to a gratifying extent. Another example, Carol Christie Doolittle, a NET teacher, learned to play the African drums to relieve the swell and soreness in her

hand, to emulate her friends in respect of music learning so as to boost her self-esteem, as well as to better understand the African dance. Luk Chi Keung, an elderly learner, intended to maintain the health conditions of his body and brain via Afro-drumming, to achieve a sense of connectedness, and to satisfy his needs for self-esteem through involvement in performing the African drums.

Interview results also reflect that professional development and sheer interest constitute the most significant combination of explicit reasons among the musicians. This phenomenon can be attributed to the fact that the majority of the music professionals opted to major in related areas during tertiary studies because of their sheer interest in music and have later combined this interest with their career. Aaron Wong and Daisy On-kee Lau emphasised that they had made the right choice to study music and take up a music career. Aaron delineated, "*I have chosen the right career. Until now, I'm still keen on percussion. I'm interested in everything about percussion, no matter African drums, other kinds of drums, they all belong to the same family*." Aaron's case vividly illustrates that when one's interest has become one's profession, both sheer interest and professional development intersect to determine the continuing education endeavours.

However, it should be noted that the relative weight attached to sheer interest and professional development by various groups of music professionals differs. The percussionists tend to attach greater importance to professional development including all three facets of functional learning, reflective learning, and professional commitment since they are involved in the frontline education of African drumming. Those who are engaged in music-related professions such as music therapists, staff members of the music therapy centres, and teachers of early childhood music programmes also attach greater importance to professional development. However,

they are mainly concerned about functional learning to equip themselves with knowledge and skills for direct application in their jobs. On the other hand, the school music teachers seem to regard sheer interest as a more determining factor and mainly participate in reflective instead of functional learning for professional development.

In stark contrast to sheer interest and professional development, the referential motives such as learning for leisure and enjoyment and learning for a sense of achievement are usually implicit reasons among the music professionals. Some percussionists and school music teachers themselves are unaware of these buried or subconscious motivations, while others pay little attention to them. These motives are supplementary to the primary reason or combination of reasons that are concretely expressed by the musicians. On the other hand, adult learners who received less prior training in music and those who are not involved in music professions are more likely to express their referential motivations overtly. Very often, they display mixed motivations of sheer interest and referential reasons for learning the African drums. The majority of this group of adults have learned to play the African drums for sheer interest as well as leisure and enjoyment. It sounds perfectly logical as it is a natural tendency for us to pursue something that we are interested in or at least have the intuitive feeling that we may be interested in as a hobby.

Adults' motivations to learn the African drums are not stagnant constructs, but are continuously changing over time. They are subject to alteration during the same learning episode or from one episode to another along with changes in life events and accumulation of knowledge and skills of Afro-drumming. Such alteration can be inter-categorical or intra-categorical. With regard to the former, an adult learner may start learning the African drums for motivation(s) that fall(s) into any one of the four broad categories and then develop or discover motivation(s) subsumed under another

category. For instance, Daisy On-kee Lau began to learn the African drums for sheer interest and developed the motivation of functional learning as she took up related teaching jobs. Conversely, Queenie Wu commenced learning the African drums to equip herself with the skills to coach various African-drum groups, but ended up showing fervent keenness on African drumming as she had acquired an intimate knowledge of the art after long-term participation in related learning.

In respect of intra-categorical changes, an adult learner may take part in the African-drum programme for different referential motivations at different points of time during the course. For example, Carol Christie Doolittle's desire to better understand the African dance was the initial reason that caused her to study the African drums. Later when she found that drumming was curative for her hand, she then developed the therapeutic motivation to play the African drums. In a similar fashion, an adult learner may learn to play the African drums for different motivations of professional development during different time periods. Nonetheless, one thing special about this category is that the percussionists seem to share a common progressive route from functional to reflective learning, and finally from reflective learning to professional commitment with the aspiration to educate the future generations of Afro-drummers for long-term development of the art of African drumming. Earle Ka-shing Chu shared about his mission after dedicating almost twenty years to the percussion profession, "*Now I regard this [percussion teaching and performing] as my lifelong career and would like to promote African drumming, the Latin samba, etc. to the children and youngsters in Hong Kong.*"

Apart from the above, an adult learner may display mounting and deepening interest in African drumming along with an increased understanding of the art. As explicated in the section *Sheer Interest*, there appears a common progressive route

from appreciation of the musical characteristics to immersion in the holistic experience of Afro-drumming, and ultimately to admiration for the ethnic culture of the art. However, it should be noted that the three kinds of manifestation of sheer interest aforesaid are not mutually exclusive, but accumulative and shift in their relative significance as a learner's knowledge and skills of Afro-drumming improve. This means that while a beginner is usually interested by the musical characteristics of Afro-drumming alone, a veteran drummer is likely to continue learning because of the musical characteristics and the holistic experience of Afro-drumming, as well as an interest in the ethnic music culture.

Besides, interview data reflect a general tendency that the longer an adult participates in Afro-drumming, the greater the importance s/he attaches to interest in the culture of the ethnic art as a factor that keeps her/him learning. Queenie Wu and Kathy Yu still demonstrated ever-thriving keenness on the art of Afro-drumming even after taking part in related learning for a decade. They were still fascinated by the musical qualities of Afro-drumming. Kathy Yu responded, "*Even until now, I'm still attracted by the rhythms of African drumming. They [the rhythms] are extremely complicated. They are something that I haven't come across during the years of classical music training prior to taking part in an Afro-drum group. And it's the complicated rhythms that make the music sound unique.*" However, both Kathy and Queenie demonstrated a shift to placing greater focus on the culture of Afro-drumming. They had even travelled twice to West Africa to study the indigenous culture of African drumming under the tutelage of the native African drum masters. Perhaps the expression of Pamela Qin, another fervent drummer, best illustrates this focal change: "*At first, I was interested, but didn't know much about it [African drumming]. Now I put greater emphasis on its culture….Different tribes in West*

Africa have their own musical traditions. Each piece of drum music has its unique background....I'm increasingly interested in the history and culture of African drumming."

Furthermore, it should be emphasised that motivations can be accumulated, discarded, or temporarily suspended, resulting in different combinations of motivations at different points of the learning course. Candice Yeung's case best illustrates this theoretical relation. She started to learn the African drums in order to fulfil the requirements of a prospective job. Obviously, she endeavoured in functional learning for professional development. Soon after the programme commenced, Candice found that African drumming was very interesting as she experienced the joy of playing the African drums with a group of learners. She was then motivated to continue learning for sheer interest as well as professional development. In this sense, her motivations were accumulated. However, after a couple of lessons, Candice found that she had learned enough basics and repertoire to be delivered to her primary school students for a long period of time ahead. Yet she continued to learn the African drums, not for reasons of professional development, but for a sheer liking for the art of African drumming. In the light of this, the motivation of professional development was either discarded or temporarily suspended. Afterwards, Candice was not only learning the African drums for sheer interest, but also for a sense of achievement to satisfy her needs for self-esteem as she experienced the joy of mastering certain difficult techniques of Afro-drumming. She described, "*Playing the African drums is a joyful experience. I am elated when I can master some esoteric rhythms and make music with the fellow learners in a harmonious fashion.*" At that particular point of the learning course, Candice was learning to play the African drums for sheer interest as well as referential motivations.

Besides changes in the constituents of the combinations of motivations, the relative weight attached to each of the motivation may vary from time to time. Edith Huang's case is a good illustration. As a primary school music teacher, the idea of setting up an African-drum group for the students had nudged her to take part in related learning. She enrolled in an African-drum programme for professional development as well as sheer interest. *"I'm interested, and I need to learn for my job as well. It's like fifty fifty,"* said Edith. Later when she had achieved mastery of the basics of Afro-drumming, which was deemed sufficient for a school music teacher to assist in the regular rehearsals and performances of the school African-drum group, Edith continued learning mainly for sheer interest. She said, *"I was still learning mainly for interest, for enjoyment."*

In a nutshell, motivation is changing by nature and susceptible to changes in life events and experiences. Changes of motivations can occur in any of the following forms: evolution or surfacing of motivation(s) that fall(s) into another category, gradual alteration of motivations within the same category, development of a new combination of reasons due to accumulation, abandonment, or transient suspension of certain motivation(s), and variations in the relative weight attached to each motivation that constitutes the combination.

Chapter 5: DISCUSSIONS

Diversity of Motivations

In respect of the diversity of motivations, results of this research resemble those of the extant literature on adults' motivations for learning in general. All the four major categories of adults' motivations for learning the African drums are evident in the seminal works by Houle (1961), Sheffield (1964), and Boshier (1971, 1982, 1991). As explicated in Chapter 2 Literature Review, Houle's typology is a tripartite taxonomy of adults' motivational orientations towards learning: (1) the goal-oriented, (2) the activity-oriented, and (3) the learning-oriented. While the motivations of professional development and some of the referential motivations such as therapeutic reasons, a desire to achieve a sense of self-esteem, altruistic motives, and self-edification that have been identified in this research display similarities to the goal-orientation, learning for leisure and enjoyment, and learning for a sense of connectedness are in some ways reminiscent of the activity-orientation. Learning for sheer interest in the art of African drumming or the activity of learning itself comes very close to the learning-orientation. Since Sheffield's classification, Boshier's EPSs, and the great majority of the subsequent research endeavours have come up with factors roughly isomorphic with the three components of Houle's typology, all the four categories of motivations identified in this research can also be traced in these prior studies.

In spite of the convergence with the extant literature, findings of this research are in some ways divergent from those of the previous investigations. First, the motivations of professional development are found to be far more significant than expected among the adult learners of the African drums in Hong Kong. All the

interviewees who are percussionists have learned the African drums for professional development in all three facets of functional learning, reflective learning, and professional commitment. Other musicians and music educators have mainly participated in reflective learning of Afro-drumming. Even the non-music professionals have undertaken learning endeavours for functional purposes. This scenario confirms the increasing popularity of the art of African drumming and the mounting increase in the demand for Afro-drum teachers and performers. In the light of this, *Professional Development* is separated as a major category of motivations in this research because of its rich content and overwhelming prominence.

In stark contrast, job-related reasons appear less significant and are usually subsumed under the goal-orientation in the masterworks on adults' motivations for learning. Such a difference between the findings of this research and those of the previous studies suggests a change in the very nature of adult education and learning over the past decades. In the 1960s and 1970s, adult education was by and large learning for leisure and learning to cope with problems encountered at each developmental stage of adulthood rather than learning for acquisition of relevant knowledge and skills to fulfil the job requirements and for the long-term career development. In those days, the job of preparing every citizen with the necessary knowledge and skills to take up a lifelong career rested upon initial education encompassing a non-stop progression from primary to secondary schooling or to university or college studies, not on adult education.

However, the process of intense globalisation and economic restructuring has resulted in a fundamental shift in the conception of education (refer to Chapter 1 Introduction for greater details). Education has become less concerned with developing the well-rounded and liberally educated persons, and is increasingly

situated within national economic strategy (Hursh, 2005; McGrath et al., 2006; Mok & Welch, 2002; Walsh, 2006). Under this circumstance, adult continuing education has moved from the margin to the mainstream with a revised target to continually prepare people for 40 years of professional practice after the initial education (Alheit & Dausien, 2002; Cervero, 2001; Melville & Macleod, 2000). This is why an increasing number of adults are involved in all sorts of education or learning programmes to constantly update their knowledge and skills for continuous professional development in today's globalised world. Results of this research refute the casual observation that adults mainly undertake music learning for non-vocational reasons and highlight the needs for the music professionals to pursue continuing education in response to the changing contexts of their fields of work and the wider society. The impact of globalisation on adult education and learning cannot be overestimated.

The music professionals, especially the percussionists, have perceived the pressing need for them to learn the African drums for two reasons. First, most of the music professionals did not have the opportunity to learn to play the African drums during their schooling and tertiary music education since Afro-drumming activities were not evident before 1991. Second, African drumming has become increasingly popular among people of all ages ever since its inception and competence in Afro-drumming has almost become a prerequisite for the percussionists and surely an advantage for other musicians (refer to *Adults' Participation in Learning the African Drums in Hong Kong* in Chapter 4 Findings for greater details).

Besides, results of this research show that some of the non-music professionals and even those with minimal musical background have also learned to play the African drums for motivations of professional development. This finding is somewhat

unexpected as knowledge of a particular musical genre and skills in playing a specific musical instrument are elements of a strand of professional scholarship which can only be perfected via long-term perseverance in learning and practising. The fact that some adults with limited prior training in music have also learned to play the African drums for related job opportunities can be attributed to the common perception that Afro-drumming is easy to master at the elementary level and the observation that there is so far no qualification framework or any benchmarking for the Afro-drum teachers and course providers, thus resulting in easy entry to the Afro-drumming profession.

In addition, it is noteworthy that the adult learners who have participated in Afro-drumming for all sorts of vocational motives reflect a wide age range from 19 to late fifties, regardless of their musical backgrounds. Also, it is found that vocational reasons are equally important among men and women. Out of the 47 adult learners who have learned the African drums for motivations of professional development, 34 are women and 13 are men. The distribution parallels the overall gender ratio. The findings are in huge divergence from the results of a survey study conducted early in 1965 by Johnstone and Rivera who concluded that older adults were much less pragmatic and less influenced by job-centred reasons than the youngsters and that men were more concerned with vocational goals than women. Again, such disparities corroborate the changing work patterns induced by the intense process of globalisation and the evolution of a knowledge-economy where the middle-aged still have to sharpen their competitive edge or to acquire knowledge and skills of a distant field in order to prepare themselves for a change of job or prospective employment opportunities, and the women make up a significant portion of a society's workforce.

All the above should have drawn our attention to two contentious issues. First, there is the issue of quality assurance. As explicated in the section *Adults' Participation in Learning the African Drums in Hong Kong* in Chapter 4 Findings, a qualification framework for Afro-drumming does not exist. Job referral based on mutual trust is the norm with regard to the method of recruitment. The employers understand that there are no examinations or any forms of benchmarking for African drumming and the job applicants are not required to submit any official proofs of their capabilities in playing the African drums. Easy access to related job opportunities has driven numerous people to learn the African drums in order to earn a living on related teaching or performing endeavours. Also, the ease in learning the African drums at the elementary level has enhanced the functional motivations of those with limited musical expertise. Although the advanced learners expressed that African drumming was indeed a very complicated art form, it is generally perceived to be "*easy to get started*" by both the musicians and outsiders. Madeline Lo, a full-time instrumental tutor, pointed out that the basic techniques of playing the African drums were fairly easy. Her comment was agreed with by all respondents who converged that African drumming was not very difficult at the elementary level. In the light of the above, it should be fairly easy to understand why lots of people with diverse musical backgrounds begin to consider entry into the Afro-drumming profession, thus endangering the quality assurance of relevant courses provided.

Second, there is the issue of the overall standard of African drumming in Hong Kong. Rachel Share, a secondary school music teacher, has observed that the learning opportunities have increased a lot, but the large majority of related programmes are for the beginners or dabblers. She went on saying, "*Only a few people undertake serious study of the African drums, whereas most people regard playing the African*

drums as a kind of entertainment for fun and enjoyment." Her opinion is resonated among the musicians. Some percussion teachers have found it difficult to run long-term training in African drumming with the school children. Daisy On-kee Lau recounted, "*Most people have only dabbled in Afro-drumming. Among the schools at which I'm teaching, only one has effectively launched a long-term programme in African drumming. The students of that school have learned to play the African drums for three to four years already.... Other schools just want to let their students be exposed to the art and learn the African drums for fun.*" Some school music teachers such as Faith Lam, Gail Chow, and Odelia Ho have had the experience of taking part in related learning programmes which disappointed them because the content was too easy for them. After taking a second course in Afro-drumming, which was fulfilling and contrasting to the first learning episode that she embarked on, Faith opined, "*There are only a handful of African-drum teachers who have studied it seriously and display advanced skills. Luckily, we were introduced to one of them by our friends.*" The stories of these adult learners bring forth two observations. Firstly, the majority of related learning activities are conducted at the elementary level and secondly, adept experts on African drumming are rare in Hong Kong.

These observations imply that adults who learn the African drums for functional purposes are likely to involve themselves in short-term and shallow learning since most of their extant or target students are learning or will probably learn the African drums at the elementary level only, and that grasping the basics would be enough for them to make a living on coaching Afro-drum classes. On the other hand, reflective motivations and professional commitment provide good reasons for the musicians to participate in long-term and in-depth learning. However, the musicians' reflective motivations and professional commitment can be hampered by

the scarcity of qualified specialists with whom they can further study the African drums in Hong Kong. The poor opportunities for the musicians, especially the percussionists, to advance in African drumming render effective training of the younger generations dubious, let alone improvement of the overall standard of Afro-drumming in Hong Kong. The vicious cycle is aggravated by the over-reliance on the musicians' initiative and group dynamics to pursue continuous learning of the African drums for professional development. On one hand, the tight link and interdependence between different cohorts of musicians and their reference groups of the same profession are gratifying. On the other hand, they suggest that the tertiary music education in Hong Kong is still dominated by the Western classical tradition and that training in ethnic musical genres is still severely deprived in spite of the establishment of a voluntary African drum group by the CUHK and HKBU respectively.

Besides the evidence of the overriding status of vocational motivations, the *Referential Motivations* identified in this research surpasses the activity-orientation in Houle' typology and the relevant motivations identified in other extant studies in terms of the scope and depth of content. Similar to all the activity-orientations introduced in Houle's masterwork and different versions or adaptations of the EPS investigations, *Referential Motivations* here also refers to learning for reasons extrinsic to sheer interest in the subjects taught. However, it diverges from the activity-orientations that the predecessors of the motivational research on adult education have come up with in terms of the scope of connotations. It designates a wide range of personal and social reasons, whereas the activity-orientations identified by Houle (1961), Boshier (1971, 1982, 1991), Boshier and Collins (1983, 1985), Sheffield (1964), and Burgess (1971) feature a comparatively narrow focus on reasons associated with a person's interpersonal relations and social life, such as social contact,

social sharing, communication improvement, and family togetherness. Such a difference has revealed the fundamental and contextual disparities between adults' participation in education and learning in two distant eras. Ostensibly, reasons of socialisation were attached greater importance by the adult learners in the '60s and '70s. However, scrutiny of the interview data reflects that the adult learners of the African drums in this research have not discounted the significance of the social reasons. Instead, they have given a revised and more profound meaning to the social reasons which are combined with some other personal motivations to form the major category *Referential Motivations* because of the common theme that they connote: learning for maintenance or improvement of a person's well being. Health caring is a theme that consistently emerged in the interview data. It appears a major concern among many adult learners of the African drums today. It does not pertain to a person's physical conditions only, but a person's integrity in the spiritual-psychological, physical-mental, as well as intrapersonal and interpersonal domains.

The adult learners may participate in African drumming for leisure and enjoyment so as to maintain a balanced life style and their state of well being in various domains. They may be motivated by therapeutic reasons to learn the African drums in order to cure physical or mental disorders that disrupt their normal life or to alleviate the impact of the disorders. Also, adults may enrol in related learning activities with the intention to improve their intrapersonal and interpersonal relations, which manifests itself as motivations to satisfy the needs for self-esteem and sense of connectedness, and to achieve other altruistic motives or self-edification purposes. The hustle and bustle of a contemporary city life has induced a lot of pressure on the citizens, especially the working adults, and destroyed their equilibrium state of balance and wellness. It can be envisaged that increasing number of adults will be

motivated by health-care reasons to participate in all sorts of leisure activities including Afro-drumming.

With the linkage of all the subcategories by the common theme of health caring, *Referential Motivations* in this research also surpasses all activity-orientations identified in the extant literature of adults' motivations for learning in respect of the depth of connotations as the latter only denote haphazard collections of social motivations that do not relate to one another at a higher conceptual level. Moreover, *Referential Motivations* in this research also surpasses the two narrowly defined social motivations identified in the only example of the first-hand research on adults' motivations for learning music that I managed to glean—Cope's study which was conducted in 2005 (refer to the section *Adults' Motivations for Participation in Education or Learning* in Chapter 2 Literature Review for greater details). It was found that social contact and social stimulation were the major reasons for the adults' participation in learning the fiddle. These motives parallel the subcategories of learning for leisure and enjoyment, and learning to achieve a sense of connectedness subsumed under the major category *Referential Motivations* identified in this research. The limited connotations of the motivations identified in Cope's study are no surprise because of three reasons. The sample size is relatively small (n=13). Besides, all the 13 interviewees were amateurs of fiddle playing, who were not engaged in the music profession. On top of that, all of them were mature adults aged between 40 and 76. It is not difficult to understand that adults at this stage of seniority are likely to have fulfilled most of the obligations required of them, such as developing a career, establishing a family, and taking care of young children. As a consequence, they enjoy more spare time to take up a hobby or pastime. Therefore, it sounds reasonable

that this group of non-music professionals were mainly learning the fiddle for reasons of socialisation.

Diverging from the previous studies that provided a simplistic rendition of the learning orientations as seeking knowledge for its own sake, this research has identified two distinctive major categories of learning motivations—*Sheer Interest* and *Learning for the Sake of Learning*. Although both categories designate an inborn inclination, they differ from each other in terms of their foci on the learning content. While adults who learn the African drums for sheer interest display an innate fondness for the art of African drumming, those who are learning-oriented are actually interested in the learning process or activity regardless of the subjects. Because of this underlying divergence, the two categories could not be integrated at the highest conceptual level, hence they were segregated as two independent categories, each of which with its own subdivisions and theoretically linked properties.

In spite of the aforementioned divergences, results of this research converge with those of the studies by Houle, Boshier, and the great majority of motivation researchers that adults participate in learning programmes for a mix of motivations instead of a single clear-cut reason. However, this research did not stop there, but has proceeded to explore and provide a sound explanation for the differences in the explicit combination of reasons between two contrasting groups of adult learners. It was found that the musicians, particularly the percussionists, learned to play the African drums for both motivations of professional development and a sheer liking for the art of African drumming because they have turned their interest into their career. As for the non-music professionals, learning for sheer interest and learning for leisure and enjoyment constitute the most explicit combination of reasons since it is a natural

tendency for people to pursue as a hobby something that they are interested in or at least have an intuitive feeling that they might be interested in.

It is interestingly noteworthy that adult learners who have received less training in music are more likely to express their referential reasons overtly and attach greater importance to these motives. In stark contrast, those who have received substantial training in music, especially the professional percussionists, tend to attach a low priority to referential motivations, which are very often suppressed at the subconscious level and omitted in overt expressions. There is no evidence that the percussionists have denied the fun and refreshing experience that Afro-drumming can render. A possible reason why these music professionals seldom mention referential motivations as an important factor that causes their participation in Afro-drumming may be that they regard all sorts of music learning activities as pertaining to their career (and their interest of course), so they would rather involve in non-music learning activities, e.g., taking tennis classes and participating in an outward bound programme, for leisure and enjoyment.

Apart from the above, this research has moved a step further by demonstrating the changing nature of motivation and how it may alter in the course of learning. It is found that the adult learners may demonstrate changes of their motivations for learning the African drums in any of the following forms during the same learning episode or from one episode to another along with changes in life events and accumulation of knowledge and skills of Afro-drumming: evolution or surfacing of motivation(s) that fall(s) into another category, gradual alteration of motivations within the same category, development of a new combination of reasons due to accumulation, abandonment, or transient suspension of certain motivation(s), and variations in the relative weight of each motivation that constitutes the combination.

In the light of its compatibility and volatility, motivation is regarded as a developing complex, instead of a stagnant construct.

Development of Motivations—A Social Process

In stark contrast to a large number of past studies of adults' motivations for learning, this research does not adopt Maslow's *Hierarchy of Needs* or other psychological theories as the theoretical framework in explaining the respondents' reasons for participating in Afro-drumming programmes. By no means does the researcher intend or attempt to discount Maslow's contributions to our understanding of human motivations or the significance of psychological theories in explaining the human mind and intention. However, from a constructivist point of view, the effectiveness of using a purely psychological framework as the basis of researching the increasingly complicated issues of educational motivations is dubious. Even Maslow himself agreed that the purposive behaviours were partially motivated by external factors (3rd ed., 1987). Nowadays, scholars are increasingly aware of the need to investigate the factor of social influence. They suggest that adults' motivations for and participation in education or learning should be comprehended as a dialectical relationship between the individuals and the social structures (Ahl, 2006; Benavot et al., 1993; Breckler & Greenwald, 1986; Cervero & Kirkpatrick, 1990; Courtney, 1992; Gooderham, 1993; Stalker, 1993). Adhering to the constructivist perspective, this research has adopted a grounded theory approach to find out how the adult learners' motivations have been developed. A social process that underlies the development or surfacing of Hong Kong adults' motivations for learning the African drums has been identified.

It is found that the adults' motivations are formulated by the intertwining forces that operate at both the macro and the micro levels. In the international arena, recent decades have witnessed large-scale migrations of the West Africans to the cosmopolitan cities of the developed world to escape from the deteriorating economic conditions and mounting political turbulence in their homeland. The African diasporas are affecting the whole world in every aspect, especially the cultural realm. The performances of the West African musicians have roused widespread interest in and appreciation of Afro-drumming, thus contributing to the global trend of multiculturalism of music which provides the backdrop for the establishment of the first local African drum group—the Island Sundrum—in 1991 and the ensuing proliferation of Afro-drumming activities in Hong Kong. The local scenario of Afro-drumming reflects the growth process of a performing art from inception of related performances to propagation of multimedia publicity to proliferation of relevant education endeavours. The complicated interplay between the local scenario of Afro-drumming and the individual factors embracing a person's areas of social functioning, personal backgrounds in music and general education, and reference groups has determined the adults' varied motivations for learning the African drums.

In the light of the above, Maslow's psychological justification is deemed inadequate in explicating the human motivations for a socially acculturated behaviour—learning to play the African drums. In the cases of the functional learners, they would not have developed the motivation to acquire knowledge and skills of African drumming for direct application in their jobs as a means to earn a living so as to satisfy their basic needs for food and shelter if there are simply no relevant jobs available. The vast opportunities to engage in related jobs are social outcomes that result from the increasing demand for Afro-drum teachers and performers, which is in

turn a direct impact of the rising popularity of African drumming in the local society brought by the global current of multiculturalism of music. In the absence of relevant employment opportunities, the adult learners would not have developed the functional motivation for learning the African drums. In a similar fashion, the adults who have participated in related learning for sheer interest would not have realised their aesthetic needs for the art of African drumming if they have not been exposed to it. Unless relevant points of contact with the art of African drumming, such as attending performances or classes, are made available, their interest in the art may never surface. In this research, it is found that the points of contact have proliferated as a result of the socio-cultural preconditions at both the global and the local levels.

The above instances substantiate that the factor of social influence is embedded in the local scenario of Afro-drumming. Moreover, it is also evident in all the individual factors including the adults' areas of social functioning, personal backgrounds in music and general education, and reference groups. For example, in the cases of those who learn the African drums for sheer fondness for the activity or process of learning, their deprivation in early education has intensified their motivation to participate in various kinds of learning programmes in adulthood. In this research, some informants who are middle-aged housewives have received formal education only up to the primary level. They either opted to or were forced by their parents to quit after primary schooling and to start earning a living for themselves and their families. They were allowed to do so as the nine-years' compulsory education was not yet stipulated then. They displayed special keenness for learning in their mature adulthood because of the missed opportunity in the early days. If they had received substantial initial education and enjoyed lots of opportunities to participate in various kinds of learning programmes outside school when they were youngsters, they

might not demonstrate the same passion for all sorts of learning and could have been more selective in choosing what to learn. Also, they might have opted to take part in learning for reasons other than learning for the sake of learning as their needs to know and understand have been met to a larger extent during formal education. In the cases of those who have learned the African drums for health-care reasons, they might not have developed these referential motivations if their reference groups have not informed them of the therapeutic functions and benefit of Afro-drumming, and relevant learning opportunities were not provided within their major areas of social functioning to which they enjoyed convenient access.

The impact of the reference groups is also strong in the cases of the percussionists. This group of adult learners may have participated in related learning programmes of the African drums out of a psychological desire to meet the need for self-actualisation (i.e. to become more eminent percussionists). However, their conception of a well-versed percussionist is socially constructed. The majority of these musicians have internalised the value system of their percussion teachers and seniors during their musical upbringing and believe that percussion music should be eclectic and pluralistic and that a professional percussionist should have some knowledge of each of the musical genres and continue to learn for professional development throughout the lifetime.

In most circumstances, the teachers and other fellow percussionists are regarded by the professional percussionists as one of their most important reference groups, with whom they wish to maintain affiliation and identification, as well as workmates of close relation, with whom they often give performances and coach instrumental classes, ensemble, and workshops together. In this sense, the percussionists are strongly motivated by two social-influence factors—*identification*

and expectation, and *social relationships and internalisation*—put forth in a study by Mok and Kwong (1999) as central to decisions to pursue continuing education. The former denotes a desire to maintain identification with the reference groups by pleasing them and satisfying their goals, norms, and expectations. The latter refers to participation in learning activity after having internalised the value system of their working contexts and for the purpose of better fulfilment of the job tasks so as to maintain good relations with their workmates.

There is still one social-influence factor that consistently appears in the extant literature, but absent in this research: *commonality with others*. It designates participation in learning activity in order to obtain the credentials required by the society and to fulfil certain purposes of the society or the education provider. The reason why the percussionists or the adult learners in general did not undertake related learning to achieve commonality with others is fairly apparent. As explicated earlier in this chapter, there are no examinations or any forms of benchmarking for African drumming yet and job referral based on mutual trust, instead of written proofs, is the most common method of teacher recruitment in the field of instrumental learning.

The above instances corroborate that humans are social beings who can by no means escape the social influence. Given that both of the two independent variables, the local scenario of Afro-drumming and the individual factors, are socially constructed, the resulting dependent variable—adults' motivations for learning the African drums—is bound to be an outcome of a social process. Therefore, researching adults' complicated and socially formulated motivations from a parochial and individualistic perspective is definitely inadequate.

However, the psychological frameworks could be complementary to the sociological approaches. Maslow's hierarchy is especially powerful in explaining

adult learners' motivations at the individual level. For instance, some adults may have participated in functional learning of the African drums because of the desire to satisfy the basic survival needs for food and shelter as well as the safety needs for a stable livelihood. The motivation of reflective learning may possibly be induced by the need for self-actualisation. In this regard, the musicians are likely to take part in reflective learning of the African drums in an attempt to perfect their musicianship. Similarly, reflective educators and professionals of other walks of life may learn to play the African drums to enrich their professional knowledge and skills so as to become more eminent persons in their respective fields of work. The varied referential motivations can be viewed as manifestations of different conative needs such as the needs for esteem and belongingness and love. The motivations of sheer interest and learning for the sake of learning appear irrelevant to the five levels of basic conative needs. Nevertheless, they seem to share some commonalities with the cognitive needs which Maslow brought to our attention in his book *Motivation and Personality* (3rd ed., 1987). While the motivation of learning for the learning's sake parallels the desires to know and understand, the motivation of sheer interest in the art of African drumming might possibly stem from a person's aesthetic needs.

In spite of the similarities, the category of learning motivations identified in this research has a broader meaning that cannot be explained by Maslow's cognitive needs alone. *Learning for the Sake of Learning* in the context of African drumming should embrace an individual's needs in at least two paradigms—cognition and motor skills. Learning to play the African drums requires cognitive as well as hands-on participation. In other words, the learners display interest in both the mental and physical experience of learning. A person driven to learn the African drums by cognitive needs alone is likely to participate as a bystander in the drumming class.

In a similar fashion, *Sheer Interest* in Afro-drumming cannot be explicated by Maslow's aesthetic needs alone. Maslow did not write much about aesthetic needs, but gave examples of the outward expressions of aesthetic needs in his popular book *Motivation and Personality* (3rd ed., 1987). Here are some of the outward expressions: the desires for beauty, for order, for symmetry, and the needs for completion of the art, for system, and for the structure. It can be seen that these examples are not systematically organised and do not relate to one another at a higher conceptual level. By contrast, *Sheer Interest* identified in this research is rich in content and the theoretical link between the subcategories is clear: an inborn interest in Afro-drumming in the intertwining paradigms of cognition, motor skills, and affect. Participation in African drumming is bound to be a holistic experience that requires the presence of the body, mind, and soul. Adults who learn to play the African drums for sheer interest demonstrate cognitive comprehension as well as synchronic and affective appreciation of the musical characteristics and culture via physical involvement in the music making.

In addition to the inadequate elaboration of the aesthetic needs, the hierarchical structure of Maslow's model is also problematic. It has never been sufficiently tested. As Maslow himself admitted, the hierarchical prepotency would only reveal itself explicitly in extreme conditions such as famine, drought, and war. It might not apply to the average people in a politically and economically stable society. Nevertheless, the hierarchical order does provide us some insights into the depth of adults' learning of the African drums, which steer to the formulation of the following hypothesis: the higher the level of the need from which the adults' motivations might stem, the higher the degree of depth and length of their participation in related learning. The findings of this research correspond with this postulation to a large

extent. It is found that reflective motivation that is likely to be generated by the need for actualisation, sheer interest possibly induced by the aesthetic needs, and the desire to meet the needs for a sense of connectedness (needs for belongingness and love) and self-esteem (needs for esteem) are the strongest motivators that can keep the adults engaged in long-term learning. Also, adults who learn the African drums for sheer interest and reflective motivations are more likely to "dig deep" in the art of African drumming. On the other hand, adult learners who are driven by functional motivations that have probably stemmed from the needs for food and shelter or a stable livelihood are more likely to take part in comparatively short-term and superficial learning.

Chapter 6: CONCLUSIONS

This chapter consists of four sections—*Objectives Achieved, Implications for Teachers and Course Providers, Future Research Directions*, and *The Epilogue— Adult Education in the Wider Context*. The first section comprises a summary of the findings and analysis that answer the research questions, while their implications for the teachers and course providers of African drumming are presented in the second section. The directions for future research in the subsequent section are drawn from the limitations of this study and the tendencies and hypothesis posed in the discussions. The last section intends to draw the readers' attention to the relevance of the results of this research to the wider context of adult education in today's knowledge-economy and under the current education discourse.

Objectives Achieved

The findings and analysis of this research have provided answers to the three research questions posed in the first chapter Introduction. The results are compared with the findings of the extant literature and a number of divergences have been spotted.

Data provided by the 82 respondents have rendered us a general understanding of the current scenario of adults' participation in organised learning of the African drums in Hong Kong, thus answering the first research question: how do adults participate in organised learning of the African drums in Hong Kong. It is found that Afro-drumming activities were first evident in 1991 and that African drumming has become increasingly popular among people of all ages since the late 1990s.

With regard to organised learning, the modes of tuition are diversified: free or charged, short-term or continuous learning or a series of progressive courses, formal (coached by a tutor) or informal (coached by peers), individual tuition or group class with prescribed or flexible class size, fixed or free grouping of learners. Adults' participation in African drumming is by and large voluntary. The vast majority of the learning experiences are offered in group tuition and short courses each with only a couple of sessions. There is usually no clearly structured route of progression from one programme to another. Each learning episode usually focuses on acquisition of the basic techniques and ensemble playing of one or two short pieces of African drum music.

The content of the learning courses is heterogeneous and diversified, embracing traditional West African drumming, community drum circles, a mix of both, and other novel approaches which make use of musical elements of other ethnic origins and self-created rhythmic patterns. The majority of the courses focus on drumming with occasional incorporation of vocal elements such as singing, yelling, and shouting. Despite that dancing is an inseparable part of the art of Afro-drumming, it is seldom introduced in the learning programmes for two reasons. First, few African drum teachers are knowledgeable about the African dance owing to their background in Western classical music. Second, not all adult learners are readily receptive to African dancing because of the Chinese culture or traits.

In respect of the methods of delivery, the majority of the learning courses feature the oral tradition of African drumming, whereby teachers demonstrate and learners imitate and memorise without using any visual aids. Only a small number of Afro-drum tutors occasionally make use of notational materials, mnemonics, or onomatopes to enhance teaching and learning.

Regarding the course providers, the vast majority of the local Afro-drumming programmes for adults are organised and offered outside the formal education sector. Only a small number of the courses are provided by the continuing extensions of the tertiary education institutions. It is noteworthy that in the absence of a qualification framework for the competence in Afro-drumming, courses offered by both the formal and non-formal education sectors are non-credit bearing programmes. This phenomenon is comprehensible. Competence in Afro-drumming is an advantage, but not a prerequisite for those not involved in the Afro-drumming profession. Moreover, even for the African-drum tutors or performers, related jobs are usually obtained via interpersonal networks. Job interviews are not the norm within the profession of instrumental tutelage in Hong Kong. Tutors' reputation and performing experience are deemed more important than the official certificates. Also, there is a common conception that percussion tutors should be able to play all kinds of percussion instruments including the African drums. Therefore, the employers of the African-drum tutors are usually satisfied with the proofs of the competence in percussion performance.

With regard to the second research question: what are the adult learners' motivations for learning the African drums, the findings and analysis of this research corroborate that Hong Kong adults learn to play the African drums at the turn of the century for four broad categories of motivation: *Professional Development, Sheer Interest, Referential Motivations,* and *Learning for the Sake of Learning*. Professional development subsumes all career- or job-related motivations that fall into any of the three subcategories: functional learning, reflective learning, and professional commitment. While functional learning targets at acquisition of knowledge and skills for direct application in the job tasks, reflective learning designates endeavours to

improve the general knowledge and generic skills that are pertinent to the adults' careers. Professional commitment implies the professionals' higher aspirations to cater for the education and training of their successors. Sheer interest denotes an inborn liking for African drumming. Adults who learn the African drums for the sake of learning are also motivated by an innate inclination. However, their inclination is not subject-bound. They are indeed interested in the activity or experience of learning itself, regardless of the content of learning. Very often, this group of learners demonstrate fondness for a diversity of subject matters or disciplines. Referential motivations refer to the extra-musical or extrinsic motivations that are not relevant to one's career or profession. In this research, it is found that adults in Hong Kong learn the African drums for varied referential motivations embracing leisure and enjoyment, therapeutic reasons, desire to satisfy the needs for a sense of connectedness and self-esteem, altruistic motives, and self-edification in the domains of non-career related knowledge and skills as well as personal character. These varied referential motivations are united at a higher theoretical level by the common theme: learning for maintenance or improvement of a person's well being in the spiritual-psychological, physical-mental, intrapersonal, and interpersonal areas. Perhaps such a phenomenon can be attributed to the proliferation of information about the health-care functions of African drumming and the adults' increasing awareness of the needs to upkeep health status.

The findings display four major divergences from those of the extant research and suggest certain contextual disparities. First, the results of this research highlight the paramount importance of the vocational motivations among the adult learners. Adults who have participated in related learning for all sorts of vocational reasons display a wide age range from 19 to late 50s and diverse musical backgrounds

(including beginners, amateurs, as well as professionals) and occupations (including percussionists, school music teachers, educators of at-risk teenagers, staff of music therapy centres, social workers, those who were previously engaged in non-music professions such as computer graphics and textile industry, and housewives). Also, it is found that women and men are equally influenced by motivations of professional development. In stark contrast, the extant studies on adults' motivations for learning (most of which were conducted in the period from 1960s to 1990s) suggested that job-related motivations were much less significant for the adult learners then and that they were more valued by the young workers, particularly the men. Changes in the weight attached to the motivations of professional development can be attributed to the changing work patterns and the prevalence of the concept of continuing education situated under the current policy discourse in response to the increasingly globalised and competitive economic environment.

Second, the referential motivations identified in this research contrast with the relevant categories put forth in the extant literature in that the former display a higher conceptual unity and more profound meaning that refers to maintenance of a person's well being in all areas of a balanced life while the latter are only haphazard collections of reasons pertaining to a person's social life.

Third, the findings of this research demonstrate that the adults' learning orientation is actually more complex than Houle and other prominent scholars of adults' educational motivations envisaged. In this research, two distinctive categories of learning orientations have been identified: *Sheer Interest* and *Learning for the Sake of Learning*. On the one hand, they are similar as they both designate an inborn inclination. On the other hand, they differ from each other with regard to the subject of learning.

Fourth, the findings about the nature of motivations are a leap forward from the legacies that the great majority of motivational researchers have left us. Although this research converges with the existing literature in finding that adults participate in learning for a mix of reasons, it has moved a step further to explore and provide an explanation for the differences in the explicit combination of reasons between the musicians and the non-music professionals. While the former regard motivations of professional development and sheer interest as the most important reasons for their learning because they have turned their interest into their career, the latter mainly participate in Afro-drumming for sheer interest and leisure and enjoyment because it is a natural tendency for people to pursue something that they are interested in as their hobbies. Moreover, this research demonstrates the volatile nature of motivation and reflects that motivations may alter along with changes in the adult learners' life events and their increased understanding of the ethnic music.

In respect of the third research question: how have the adult learners developed their motivations for learning the African drums, this research has identified a social process that underlies the development or surfacing of the adults' motivations for learning the African drums. It is found that the socio-cultural preconditions, mainly the local performances, multimedia publicity, and education of Afro-drumming, and the individual factors embracing the adult learners' areas of social functioning, personal backgrounds in music and general education, and reference groups, have interacted to determine the adults' motivations for learning the African drums.

For all adult learners of the African drums, the local scenario of Afro-drumming has provided them channels of learning and the individual factors have somehow helped facilitate their participation in these learning programmes. For those

who learn the African drums for functional motivations of professional development, the local scenario of Afro-drumming has opened up a spate of learning and job opportunities. The individual factors mainly perform the role of intermediaries between the adult learners and these opportunities. For those who learn for reflective motivations of professional development, the local scenario of Afro-drumming has widened their horizons of music. The individual factors play a significant part in shaping the adults' egalitarian perspective towards music in general or percussion music in particular so that they are readily receptive to different musical genres. When adults with an egalitarian mindset towards music are exposed to the local Afro-drumming activities, they are very likely to reflect on their generic or peripheral knowledge and skills that are pertinent to their respective professions. Realisation of professional deficiency or inadequacy will motivate them to take part in learning for reflective motivations. For those who are motivated by professional commitment, their passion and commitment were gradually formulated during their own musical upbringing in which their important reference groups have displayed the same passion for and commitment to training them. Their work and jobs provide an outlet for their passion and commitment. The thriving scenario of Afro-drumming has added fuel to their flames of passion for and commitment to the Afro-drumming profession by giving them the vision that African drumming is going to flourish to an even greater magnitude in the years ahead.

For those who learn for sheer interest, their inborn liking for African drumming come to surface upon appropriate contact. In this regard, the individual factors have facilitated the adult learners' acquaintance with the art by linking them to the points of contact that are readily available in the local scenario of Afro-drumming.

For those who learn for varied referential motivations, the individual factors have caused them to realise the needs for maintenance or improvement of the spiritual-psychological, physical-mental, intrapersonal, or interpersonal well being of themselves or their important others, and the local scenario of Afro-drumming offers them vast opportunities to involve in related learning to satisfy these needs.

For those who learn for the sake of learning, the local scenario of Afro-drumming offers them plenty of opportunities to take part in African drum courses to satisfy their inborn inclination for learning. Very often, their areas of social functioning play the role of connecting them to the readily available learning programmes. For those who learn for the sake of learning and those who learn for any of the referential motivations, the individual factors have helped draw the adult learners' attention to related learning courses.

In divergence with the large majority of the extant studies, this research argues for investigation of human motivations from a sociological standpoint as humans are social beings whose behaviours and subjective world are to a certain extent socially influenced. Since the social-influence factor is undeniably present in both the independent variables (the socio-cultural preconditions and the individual factors), the dependent variable (the adults' motivations) is bound to be a socially-acculturated result. Despite the limitations of a psychological framework, this research does not attempt to discount its value and the contributions that the previous studies, which were based on a psychological perspective, have made. It only argues against examining human motivations from a sheer psychological vantage point. Recognising the explanatory power of Maslow's *Hierarchy of Needs*, this research suggests that future research should head for better integration of the psychological and the sociological frameworks.

Implications for Teachers and Course Providers

The findings and analysis reflect that African drumming has been increasingly popular among people of all ages in Hong Kong ever since its inception in 1991. Proliferation of all sorts of Afro-drumming activities rose to an even higher magnitude after the return of Hong Kong's sovereignty to the People's Republic of China (PRC) in 1997. Escalating number of school children are engaged in Afro-drumming activities organised by their schools. Concomitantly, there is growing demand for related learning programmes by the general public. Also, results of this research suggest that Afro-drumming has the potential to become a popular art form that is going to attract large numbers of people with diverse musical backgrounds to take part in related activities as audience, learners as well as performers for three reasons.

First, at the elementary level, Afro-drumming is less demanding than playing other musical instruments in terms of techniques and musicianship. The ease of getting started is likely to attract many more prospective learners of all ages to take part in related activities.

Second, unlike learning the traditional musical instruments such as piano and violin, Afro-drumming is by its very nature a collaborative activity for a large group. Therefore, large numbers of people are exposed to the art in each of the organised learning programmes, workshops, master classes, and drum circles. As a result, the process of its penetration into the general public is undoubtedly speeded up. Also, activities carried out in large groups are more likely to reduce the charge for each participant. In this sense, more people including the disadvantaged and those from the lower socio-economic classes, such as the elderly and the non-working housewives,

will be attracted to take part. Participation in all sorts of Afro-drumming activities provides platforms for them to reintegrate into the society.

Third, the process of arts development from inception of related performances to propagation of multimedia publicity to proliferation of relevant education endeavours is already evident in the current scenario of Afro-drumming. This interactive process provides the impetus for continuous expansion of the Afro-drumming profession. With effective strategies and tactics, further propagation of all sorts of Afro-drumming activities can be expected. In this regard, suggestions put forth here centre on how to further promote the art of African drumming among the adults in breadth and in depth so as to fortify the foothold of the ethnic art which is envisaged to be part of the bigger project of ethnic music development in Hong Kong in the decades ahead.

First, teachers and course providers may consider adopting the following strategies to expose the art of Afro-drumming to a wider public. The research findings show that the adults with faint musical background are most likely to come into contact with the art of Afro-drumming within their major areas of social functioning beyond the music profession, e.g., church life, social work, involvement in activities organised by the community centres, and participation in performances of other art forms, and are likely to be affected by their reference groups who are non-musicians, e.g., social workers, staff of the community centres, and children, to participate in related learning. Therefore, cross-sector collaboration between the Afro-drum teachers and course providers, and people from all walks of life could be effective in reaching out to more prospective learners (especially those who are likely to learn for leisure and enjoyment or for the sake of learning itself) and providing channels of

learning within their areas of social functioning to which they have convenient access, thus achieving a wider coverage of clientele.

Also, results of this research demonstrate that in a contemporary city like Hong Kong, the adults are increasingly aware of the needs to maintain their physical-mental, spiritual-psychological, intrapersonal, and interpersonal well being, and the health-care benefit of playing the African drums. In this regard, Afro-drum teachers and course providers may consider collaboration with the human services workers such as social workers, clinical psychologists, and educators in organising relevant courses for their clients who are likely to benefit most from group drumming. In addition, teachers and course providers may also consider collaboration with the health-care or medical professionals such as music therapists, physicians, and psychiatrists in providing drumming programmes for patients who suffer from physical injuries or disabilities and clients diagnosed with mental, psychiatric, or mood disorders. In today's knowledge-based and technologically advanced societies like Hong Kong, the feeling of isolation caused by intense competition has immensely hindered the development of proper and meaningful communication and interpersonal relationship between individuals. African drumming is a good choice of pastime for the metropolitan citizens since its inherent musical features are conducive to facilitating mutual communication, interdependence, and sense of connectedness between the participants.

Besides collaboration with the non-music professionals, teachers and course providers of the African drums could also deliberate the possibility of cooperating with other percussionists and Afro-drum teachers and course providers in organising joint performance programmes, projects of multimedia publicity, and training courses since it is found that exposure to other kinds of percussion or drum music can be a

prelude to participation in Afro-drumming. Most people who are interested in percussion music seem to demonstrate fondness for African drumming as well. Early exposure to versatile performances of percussion or drum music can indirectly or ultimately induce the adults' sheer interest in African drumming to surface in due course and finally result in the action of taking part in related learning. Such exposure is decisive especially among adults with little prior training in music. It is more desirable for them to start with the African drums. As mentioned at the beginning of this section, Afro-drumming is comparatively easier to master in the beginning stage despite that it is indeed a very complicated art form at an advanced level. Abby Chan, a veteran drummer, mentioned, "*Learning the African drums made me realise that music could be so difficult.*" She continued, "*But not the whole piece is terribly difficult, it's only the long solo passage.*" However, with regard to the elementary level, both musicians and non-musicians converged that African drumming provided "*a quick start*" for them to involve in music making. One of the reasons why adult learners, especially those without much prior musical experience, perceive Afro-drumming to be fairly easy to manage is that they are not required to read any musical notation. Jenny Cheng, a novice music learner in her forties responded, "*I have no problem with rote learning. Conversely, I find score reading quite difficult.*"

Second, teachers and course providers may consider adopting the following strategies to motivate the bona fide adult learners to continue learning and to create more deep learning experiences for them so that the overall standard of Afro-drumming could be improved. It is found that involvement in periodical performances fosters continuous participation among all adult learners except the professional percussionists who regard performing as part of their jobs. Long-term participation should be more conducive to deep learning. In the light of this, teachers and course

providers may consider arranging for the adult learners to give performances from time to time. Opportunities to perform are particularly significant for those not usually involved in public performances of music or other art forms, whether they are musicians or not, working or non-working adults. The benefit of taking part in public performances is threefold. Firstly, the vision of going onto the stage in due course renders the adult learners short-term goals or objectives to work hard for. Secondly, in preparation for the performances, the adult learners' attention and efforts are centred on their common goal, thus heightening their team spirit and fostering collaborative endeavours. Consequently, their sense of connectedness to the group is strengthened. Also, participation in public performances and joint African drumming events provides outlets for the adults' altruistic motives, thus rendering them a more balanced life and our society a humane and warm ambience. Moreover, they can experience gratifying connection with the audience and the wider community via participating in the public performances. Thirdly, encouragement by the fellow learners in the preparation process as well as the positive feedback received from the audience can satisfy the adults' needs for self-esteem, thus beneficial to their psychological well being.

The findings that the adults usually enrolled in related learning programmes of afro-drumming for a mix of reasons instead of a singly clear-cut motive and that their motivation(s) change(s) along with their life events should be insightful for the teachers and course providers who are dedicated to the Afro-drumming profession and are determined to help improve the learners' standard. Efforts could be made to develop more varied motivations among the bona fide adult learners. For instance, teachers and course providers could deliberately provide opportunities for the more advanced learners to practise teaching the novices. In this sense, the advanced

learners' morale could possibly be raised and they are more likely to pursue in-depth learning of African drumming as they take up greater responsibilities in teaching the less experienced. Also, teachers and course providers could acquaint the adult learners with the therapeutic and health-care functions as well as the educational value and other potential merits of Afro-drumming so that these learners may develop more referential motivations or vocational motives which serve as sound reasons for them to persist in learning and to pursue an in-depth understanding of the ethnic art.

Apart from the above-mentioned, the findings of this research reflect that adults' participation in Afro-drumming is by and large voluntary, and that sheer interest appears the strongest motivator that accounts for the veterans' persistence in continuous learning. In some cases, the adult learners have participated in related learning for more than a decade. Although sheer interest is an inborn inclination and there is not much that can be done to motivate those who are not innately fond of Afro-drumming, efforts could be made to create learning experiences that cater to the needs of those who are innately interested in the art so as to motivate them to continue learning. Since it is found that sheer interest grows along with accumulation of the knowledge and skills as well as an increased understanding and appreciation of the culture of African drumming, teachers and course organisers are suggested to tailor progressive units or modules for those who demonstrate an inborn liking for playing the African drums. A clearly structured route of progression is likely to enhance their motivations and attract them to persist in long-term and in-depth learning. More long-term and in-depth learning endeavours are conducive to improving the overall standard of African drumming in Hong Kong.

Besides, since peer groups serve as good companions of the musicians who learn the African drums for professional development and regard progress of learning

as a major concern, course providers may consider allowing them greater freedom of self-grouping in order to enhance their motivations to learn. It is found that a homogenous group in terms of musical background is crucial to the facilitation of in-depth learning experiences for the music professionals.

Last but not least, teachers and course organisers are advised to improve their own professionalism by further studying, especially in the realms of Afro-drumming culture and African dance, so that they can better teach their students and contribute to raising the overall standard of African drumming in Hong Kong. Teacher education is of paramount importance. However, as reflected in the findings, opportunities for the African-drum educators to take part in advanced learning are faint because of the scarcity of local experts on African drumming. Going abroad every year to learn with the African-drum masters for a month or two seems to be a good solution. Nevertheless, only a few people can afford to do so. In the light of this, it is recommended that course providers collaborate with one another or even with the music departments of the tertiary education institutions or the continuing education institutions to organise days-long intensive workshops every year and invite the native African masters to teach the local educators of the African drums. Very often, large-scale projects are best achieved by joint efforts.

Future Research Directions

Several directions for future research could be inferred from the limitations of this study and the tendencies reflected in or the hypothesis generated from the findings.

An inherent limitation of this research is that the theory generated is bound to be substantive or contextual. It is socio-culturally specific since it is derived from

investigations carried out in the local context, where the African residents only amount to an insignificant proportion of the total population. Proliferation of Afro-drumming activities is largely attributed to the efforts and contributions of the local Chinese musicians rather than the African residents. The situation differs from that of the developed West where millions of African expatriates are residing. Therefore, the theory generated cannot be applied to explicate similar phenomena in other socio-cultural contexts without any modifications because the impact of the global trend of multiculturalism of music differs across contexts, resulting in diversified scenarios of Afro-drumming in different countries or even places within the same country.

Also, the theory generated here is temporally constrained. It is a theory that accounts for the adults' motivations for learning the African drums at the turn of the 21st century—a period of time in the local history and social development when all the extant cohorts of adults have had no opportunities to learn the African drums during primary and secondary schooling and few opportunities to take part in Afro-drumming during tertiary studies. Therefore, it sounds logical that many of the music professionals, especially the percussionists, started to learn the African drums for professional development in their adulthood. Nevertheless, if similar research is to be conducted decades later, the future generations of adults may have had substantial opportunities to participate in Afro-drumming during childhood and adolescence, and their musical upbringing will be significantly different from that of the present cohorts of adults. As a consequence, the theory generated then will be somewhat different.

In the light of the above, researchers are encouraged to conduct similar investigations in different cultural or geographical contexts or in the same context at different points of time in order to produce more substantive theories of adults' motivations for learning the African drums so that spatial and temporal comparisons

would be possible and evaluation of policies and strategies of promotion of African drumming could be enhanced.

Besides, as this research examines the general picture of Hong Kong adults' motivations for learning the African drums, where participants of the traditional West African drumming, those of the community drum circles, and learners of the mixed approaches are not segregated, future research can be targeted at investigating either of these segments so as to achieve theories that are smaller in scale but account for even greater details and offer practical insights more pertinent for the Afro-drum teachers and programme organisers of each of these segments.

In addition, despite the richness and density of the major category *Referential Motivations*, its properties and subcategories have not yet been saturated to the fullest extent. This research has adhered to the principles of theoretical sampling in conducting a grounded theory investigation. Efforts have been made to interview adult learners with diverse musical backgrounds and occupations in order to generate an all-inclusive, rich and dense theory of the adults' motivations for learning the African drums in Hong Kong. However, the responses of three specific groups of adult learners have not been sought. Corporate employees who somehow have been "forced" to learn the African drums in the Human Resources Development (HRD) programmes, parents who have learned the African drums with their children in "parent-child-learn-together" classes, and adults with physical disabilities or mental disorders have refused invitation to take part in the research because of sensitive issues. As a result, the therapeutic reasons and the "involuntary" aspects of adults' learning of the African drums are still under-researched. To compensate for this limitation, researchers, especially those who enjoy easy access to the adult groups mentioned above, are encouraged to conduct the same study with these target

informants as well as other potential respondents whose responses might have been left out in this research.

Apart from the above, there is still room to further develop the category *Learning for the Sake of Learning*. Its properties and theoretical delineation are drawn on the data provided by three interviewees only. The richness and density of this category might be improved with more information offered by adult learners outside the music profession.

Moreover, sticking to the constructivist perspective of social science research and the aim of generation of a substantive theory about adults' motivations for learning the African drums and how these motivations have been formulated, this research has not deliberately investigated the relations or correlations between the adults' motivations and their demographic characteristics, although some general tendencies have emerged in the course of inquiry. Quantitative studies of the adult learners' motivations, their modes of learning, and their demographic variables such as age, gender, level of musical expertise, and occupation, are expected to provide us a better understanding (instead of hard facts) of the scale of participation among adults of different age groups, cohorts, and backgrounds, which is lacking in this research. Qualitative and quantitative investigations can be complementary. Both are of great value in enhancing our comprehension of the social world.

Similar research could also be carried out with children and youngsters who learn the African drums inside or outside school because children's participation and adults' involvement in learning the African drums can be closely related. For instance, adults may be motivated to learn the African drums in order to take up related jobs of coaching the school children, or they are motivated to enrol in the African drum courses for their children's sake. To better understand adults' participation in Afro-

drumming, the motivations of and the scale of participation among children and adolescents should also be studied. Results of similar investigations conducted with different age groups will aggregate a thorough picture of people's participation in Afro-drumming in Hong Kong and offer greater insights for the teachers and course providers of the African drums.

Furthermore, researchers could deliberate launching investigations to test the tendencies reflected in the findings: musicians seem to attach greater importance to motivations of professional development and sheer interest whereas non-musicians mainly participate in related learning for sheer interest and referential motivations; job-related motivations are equally important among all adults in their young and mature adulthood before retirement; vocational reasons are equally important for men and women; and the hypothesis posed in the discussions of this research: the higher the level of Maslow's *Hierarchy of Needs* from which an adult's motivation seems to stem, the greater the length and depth of her/his participation in related learning.

Last but not least, in consideration of the explanatory power of the psychological perspectives at the individual level as well as the explicative potential of the sociological frameworks in the macro domain, future studies could take advantages of and head for better integration of the two in researching adults' motivations for learning. Adhering to her constructivist philosophy of social science research, the researcher would advocate generation of well-grounded categories of psychological needs from empirical data and the use of qualitative approaches to investigate the impact of the interactions between the adults' psychological needs and all sorts of social-influence factors on the formulation of their motivations for learning.

The Epilogue—Adult Education in the Wider Context

The finding that musicians as well as those with limited musical backgrounds attach paramount importance to the motivations of professional development reflects the scenario of adult education in general. Despite the high-sounding rhetoric espoused in the policy discourses, education in practice has become less concerned with developing the well-rounded and liberally educated persons, and is increasingly focused on improving a society's human capital and continually preparing people for 40 years of working life characterised by greater likelihood of career changes than decades ago (Alheit & Dausien, 2002; Cervero, 2001; Hursh, 2005; McGrath et al., 2006; Mok & Welch, 2002; Walsh, 2006). The intense process of globalisation, technological revolution, and evolution of a knowledge-economy have resulted in fierce competition in the labour market, which seems to have impinged on all walks of life. In the 1980s and even earlier decades, the large majority of adults participated in music learning programmes for leisure and self-enrichment purposes. Nowadays, increasing numbers of working adults are undertaking music learning for all sorts of vocational reasons. The fact that even lay persons who were previously engaged in non-music related occupations such as marketing, textile industry, education of teenagers at-risk, and social work, as well as the non-working women in their midlife are learning the African drums in consideration of a career change substantiates the wide penetration of the economic rationale of adult education, which is even present in people's endeavours in the learning courses traditionally viewed as pastime activities. The fundamental shift of the conception of adult education should inspire us to ponder over the question:

To what extent is this economic rational impacting the adults' participation in other learning programmes that are traditionally regarded as job-irrelevant?

Despite the rising importance of the economic concerns, findings of this research reflect that the Hong Kong adults are indeed participating in African drumming for a variety of motivations. The current scenario that people in their young, middle, and older adulthood and with diverse musical backgrounds are undertaking related learning for motivations of professional development, sheer interest in the ethnic art of Afro-drumming or the activity of learning, and various referential reasons appears the realisation of the ideal, all-round, and well-balanced adult education that the policy makers advocate in the education discourse. In the light of this, one may query:

Is the same diversity evident in the adults' motivations for participating in the great majority of the learning programmes that are directly pertinent to the society's economic priorities in improving its competitive edge?

Answers to the two questions raised above are yet inclusive. However, in the face of an increasingly straining environment in the global economy and the local labour market, a continually widening gap between the policy discourse and the actual implementation of adult education can be envisaged. Despite the mounting enrolments in all sorts of adult education programmes, the nature and scope of learning are narrowing. The liberal ideal of adult education is gradually giving way to the economic rationale. Participation in adult education is increasingly determined by utilitarian purposes pertaining to a person's employment status and career development. Is such an underlying change in the nature of adult education a change for the better or a change for the worse? What could be done to revive the diverse and pluralistic nature of adult education? Ruddock (2003) concludes that learning-

orientation is likely to be enhanced if the society acts as a facilitating agency and creates a supportive environment for diverse endeavours in lifelong learning. Is our society supportive to fostering the adults' sheer interest in the inherent content and the activity of learning? Are the pure motives for learning encouraged? What kind of a learning society do we expect to see? All these will remain as controversial issues to be included in the dialectics between the policy makers and the educators.

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Appendix A—Broad Topics of Inquiry

A) Your Experiences in Learning the African Drums (djembe, djun-djun, and other related instruments)

A1) Circumstances under which you enrolled in the African drum course(s)

A2) Mode of learning

B) Your Musical Background

B1) Your Early Exposure to African Drumming (Prior to All the Learning Episodes)

B2) Other Musical Experiences

C) Subjective Feeling Towards West African Drumming and the Current Scenario of Afro-drumming in Hong Kong

Appendix B—A List of Specific Interview Questions

A) Your Experiences in Learning the African Drums (djembe, djun-djun, and other related instruments)

A1) Circumstances under which you enrolled in the African drum course(s)
E.g., How many learning episodes have you engaged in?
Who was/were your teacher(s)?
When did you participate in each of the learning episodes? (e.g., 1998, 2005, etc.)
Where did you participate in each of the learning episodes? (place(s)/country(ies) of participation)
How long did each of the learning episodes last?
Did you enroll in the learning episode(s) with your acquaintance(s) or friend(s)?
How did you obtain information about each of the learning episodes?
Were you invited or encouraged by anyone to learn the African drums?
Are you engaged in a music or music-related career?
What musical and non-musical characteristic(s)/feature(s)/style(s) of the African drum music has/have appealed to you?

A2) Mode of learning
E.g., Did you learn traditional West African drumming or engage in community drum circle?
Did you learn to sing and dance in the lessons?
Did you learn to read musical notation or learn by rote/imitation?
Did you engage in long-term/short-term course(s), individual/group tuition, regular, weekly/occasional, intensive training/workshop(s)?

B) Your Musical Background

B1) Your Early Exposure to African Drumming (Prior to All the Learning Episodes)
E.g., When did you first hear of African drumming? Under what circumstances?
Did you watch any African drumming performances before you started to learn the African drums? Under what circumstances? Concerts? Outdoor gigs? Drum circle? TV broadcasts?
How did you feel about African drumming when you first watched the performance?
Did your primary and secondary school music teachers ever introduce the African drums or African music to you?
Did anybody ever introduce the African drums or African music to you when you were a kid or a teenager?

B2) Other Musical Experiences
E.g., Did you learn to play any musical instrument(s) during childhood and adolescence?

What instrument(s)?

How long have you been learning it/them?

Did you learn to play classical music, jazz, rock, or other musical genre(s)?

Among the musical instruments that you have learned, which one(s) are you most interested in playing? Why?

Did you major in music at college? If yes, what musical instrument(s) did you study then?

Are you currently involved in a music profession, e.g., private music instructor, school music teacher, and performer? If yes, full-time or part-time?

Have you engaged in the above-mentioned music profession ever since you finished your formal education (i.e. continuous learning at the formal education institutions, e.g., primary school, secondary school, and college, spanning from childhood through adolescence till early adulthood)?

If you are not currently involved in a music profession, what do you do?

Does African drumming relate to your job(s)/work(s)/career(s) somehow?

Did/do you have the opportunities to apply knowledge and skills of Afro-drumming in the job tasks?

Apart from African drumming, are you currently involved in other music activity(ies)?

C) Subjective Feeling Towards West African Drumming and the Current Scenario of Afro-drumming in Hong Kong

  E.g., What is/are the big difference(s) between ethnic West African drum music and Western classical music?

   What is/are the big difference(s) between traditional West African drumming and Western percussion playing/ensemble?

   Did you learn to improvise on the African drums? Do you enjoy improvisation/doing solo?

   Are you used to reading musical notation or learning by rote/imitation? How do you feel about each of the learning approaches?

   How did you feel every time after the African drum lesson/after playing for an hour or two?

   Are you getting increasingly interested in African drumming or less interested than before?

   Do you intend to enrol in any course(s) in African drumming in the near future?

   Do you think African drumming is popular in Hong Kong nowadays? (popularity of African drumming among children, working adults, the elderly, and other populations)

Appendix C—Participant Information Sheet (English Version)

* Project Title: Adults' Motivations for Learning the African Drums in Hong Kong

   Researcher's Name: LEE, Hung Kun

   Supervisor's Name: Prof. Simon McGrath

* NB This research is conducted as partial fulfilment of the requirements of the course

   Doctor of Lifelong Education offered by the University of Nottingham, U.K. The

   researcher is expected, under normal circumstances, to submit the research report to

   the University of Nottingham in September 2009.

Aims of the Project: This study aims at investigating adults' motivations for learning the African drums in Hong Kong at the turn of the century and theorising about how they have developed their motivations.

Participants' Involvement: Participants are invited to take part in face-to-face interviews on a one-to-one basis. Basically, each participant is required to participate in one interview session that lasts for one and a half hours at most. Interviews that cannot finish within the stated time limit will carry on at another mutually agreed time.

Ethical Protocol: 1) Participation is completely voluntary. Participants have the right to refuse to answer any questions or to withdraw at any time without prejudice or negative consequences.

2) All interview sessions are to be audiotaped with a digital recorder for transcription and analysis only.

3) All information will be treated with the strictest confidentiality:

3.1) Only the researcher will have access to personal information that identifies the participants. Such information will be kept in locked cabinets for follow-up contact if deemed necessary, and be destroyed two years after submission of the research report (i.e. September 2011 under normal circumstances).

3.2) Only pseudonyms of the interviewees will be used in records of data in any forms, including paper-based records, computer records, and audio recordings, as well as in the final report, published or unpublished.

3.3) Hard data (such as the digital recordings of the conversations, transcripts of the interviews, memos and drafts) and their electronic copies will be stored by the researcher in locked cabinets and PIN-protected electronic files respectively, and be destroyed two years after submission of the research report (i.e. September 2011 under normal circumstances). During the period of custody, only the following persons or parties will have access to some or all forms of data for specific purpose(s):

3.31) The researcher will have access to all forms of data for purpose(s) related to the writing up of the final report, and the handling of the participants' enquiries and complaints.

3.32) The University of Nottingham will have access to all forms of data for purpose(s) related to the assessment of the researcher's performance in the course work, the ensuing conferment of the doctoral degree in lifelong education on the researcher, and the handling of the participants' enquiries and complaints.

3.33) Each participant will have access to the transcript of her/his interview session for verification and correction.

4) Each participant has the right to obtain a copy of the transcript of her/his interview session. However, adhering to the ethos of environmental protection, copies of the transcripts will only be given at the request of the participants.

5) Enquiries for further information of the research can be addressed to the researcher or supervisor via the means of contact stated under Contact Details.

6) Enquiries concerning the data, including request for copies of transcripts, and the making of verification and correction should be addressed to the researcher.

7) Participants can make complaints on ethical grounds by contacting the Research Ethics Coordinator of the School of Education, University of Nottingham via the means of contact stated under Contact Details.

8) There is so far no perceived risks or harms to the participants' physical, psychological, and spiritual states.

Contact Details:

Researcher: (852)_____ (Tel.) or _____ (E-mail)

Supervisor: _____ (E-mail)

School of Education Research Ethics Coordinator: _____ (E-mail)

Appendix D—Participant Information Sheet (Chinese Translation)

受訪者須知

* **研究題目**：香港成年人學習非洲鼓之動機

　研究員姓名：李洪瑾 女士

　論文導師：麥葛拉夫 教授 (Professor Simon McGrath)

* **註**：是項研究為英國諾定咸大學教育博士﹝終身教育﹞課程要求之一。在正常情

　　況下，研究員須於二零零九年九月提交是項研究之報告予諾定咸大學。

【研究目的】：是項計劃旨在研究二十世紀末至廿一世紀初香港成年人學習非

洲鼓之動機及其動機與社會狀況、個人教育及音樂背景等之關係。

【受訪者參與研究之模式】：基本上，每位受訪者會被邀請接受一次不超過一

個半小時之面談。若訪問未能順利於限時內完成，則須於雙方﹝研究員及受訪者﹞

協議之另一時段繼續進行。

【學術操守議題】：(一) 受訪者有絕對自由選擇接受訪問與否，並享有權利隨

時拒絕回應任何問題及退出，而不會受到歧視或任何不利影響。

(二) 所有訪問將被錄音。所有錄音將被轉化為文字記錄，作為分析資料用途。

(三) 所有資料將會保密：

3.1) 受訪者之個人資料將由研究員儲存於鎖定之儲物櫃內，並於二零一一年九月底(即提交報告後兩年)銷毀。儲存期間內，祇有研究員本人可檢閱這些資料。

3.2) 所有以實物或電子儲存方式保留之資料記錄、草稿及研究報告均不會載有受訪者之真實名稱，以保障其私隱。

3.3) 所有研究資料(包括訪問錄音及其文字記錄、其他筆記及草稿)將被儲存於鎖定之儲物櫃內，而資料之電子副本將被儲存於具密碼保障功能之電子檔案內，並於二零一一年九月底(即提交報告後兩年)銷毀。儲存期間內，祇有以下人士可檢閱全部或部分資料：

3.31) 研究員可檢閱所有資料，用以撰寫研究報告及處理受訪者之查詢及投訴。

3.32) 諾定咸大學可檢閱所有資料，用以審核研究員之學術表現，其申請教育博士學位之資格，及處理受訪者之查詢及投訴。

3.33) 每位受訪者均可檢閱有關其個別訪問之文字記錄，加以核實及修正。

(四) 每位受訪者均有權向研究員索取其個別訪問之文字記錄副本一份。

(五) 受訪者如對是項研究有任何疑問，可透過【聯絡資料】所列之途徑，向研究員或其論文導師查詢。

(六) 受訪者如欲檢閱其個別訪問之文字記錄或索取副本，可直接聯絡研究員。

(七) 受訪者如欲就學術操守議題對是項研究提出投訴，可透過【聯絡資料】所列之途徑，聯絡諾定咸大學教育學系之學術操守議會專員。

(八) 基本上，是項研究未有涉及任何可預期會對受訪者造成之生理、心理或精神上的傷害。

【聯絡資料】 :

研究員：(852)_____ (手機) or _____ (電郵)

論文導師：_____ (電郵)

諾定咸大學教育學系之學術操守議會專員：_____ (電郵)

Appendix E—Participant Consent Form (in English)

Project Title: Adults' Motivations for Learning the African Drums in Hong Kong

Researcher's Name: LEE, Hung Kun

Supervisor's Name: Prof. Simon McGrath

- I have read the Participant Information Sheet and the nature and purpose of the research project have been explained to me. I understand and agree to take part.

- I understand the purpose of the research project and my involvement in it.

- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.

- I understand that I will be audiotaped.

- I understand that while information gained during the study may be published, I will not be identified and my personal results will remain confidential, and that my personal information will be destroyed two years after submission of the research report (i.e. September 2011 under normal circumstances).

- I understand that the hard data (such as the digital recording of the interview, transcript of the interview, memos and drafts) and their electronic copies will be stored by the researcher in locked cabinet(s) and PIN-protected electronic file(s) respectively, and be destroyed two years after submission of the research report (i.e. September 2011 under normal circumstances), and that only the researcher and the University of Nottingham will have access to the data for purpose(s) related to the course work.

- I understand that I may contact the researcher or supervisor if I require further information about the research, and that I may contact the Research Ethics Coordinator of the School of Education, University of Nottingham, if I wish to make a complaint relating to my involvement in the research.

Signed _____ **(Research Participant)**

Print Name _____

Date _____

Appendix F—Participant Consent Form (in Chinese)

<u>受訪者聲明</u>

研究題目：香港成年人學習非洲鼓之動機

研究員姓名：李洪瑾 女士

論文導師：麥葛拉夫 教授 (Professor Simon McGrath)

- 本人已仔細閱畢*受訪者須知*之內容，並了解是項研究的目的及性質。本人願意接受有關之訪問。
- 本人明白是次訪問之模式及本人須付出之時間及貢獻。
- 本人明白所有受訪者均享有絕對權利，可隨時拒絕回應任何問題及退出，而不會受到歧視或任何不利影響。
- 本人明白是次訪問將被錄音。
- 本人明白無論是項研究報告出版與否，本人之個人資料將被保密。
- 本人明白所有研究資料﹙包括訪問錄音及其文字記錄、其他筆記及草稿﹚將被儲存於鎖定之儲物櫃內，而資料之電子副本將被儲存於具密碼保障功能之電子檔案內，並於二零一一年九月底﹙即提交報告後兩年﹚銷毀。儲存期間內，祇有研究員及諾定咸大學可因應與是項研究有關之目的檢閱這些資料。
- 本人明白本人可聯絡研究員或其論文導師，提出有關是項研究之查詢，亦可聯絡諾定咸大學教育學系之學術操守議會專員，提出對是項研究之投訴。

受訪者簽署：＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

受訪者姓名：＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿

日期：＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿