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From dropping out to dropping in: Exploring why individuals cease participation in musical activities and the support needed to re-engage them

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Abstract

Continued participation in music has been associated with well-being outcomes, yet many either fail to begin or cease musical participation after limited exposure. The current research examined why individuals cease participating, focusing on identifying barriers to participation and the support needed to re-engage in musical activities. A sample of 190 Australian residents (M_{age} = 26.87; 75.80% female) who had ceased previous musical participation completed an online questionnaire in which they rated the degree to which 15 items reflected their reasons for ceasing musical participation and answered an open-ended question regarding their requirements for re-engagement. An exploratory factor analysis of the quantitative responses identified four components relating to cessation: "Access and Opportunity," "Activity Experience," "Obligations," and "Difficulty with Practicing." A Grounded Theory analysis concerning the support required for re-engagement indicated four key themes: "Personal Investment," "Requirements of the Musical Activity," "Personal Qualities," and "No Interest in Re-Engagement." Collectively, these results provide an in-depth understanding of factors external to music itself as influences on continued musical participation. With implications for facilitators and educators, these results suggest a need for collaboration and interaction between music facilitators and participants.

Keywords: music participation; cessation; drop out; barriers; music engagement

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Introduction

Life-long musical engagement is considered by many music educators to be a primary outcome of music education (Bowles, Dobbs, & Jensen, 2014). This, in part, may be due to the positive associations of continued musical participation, such as benefits to health and wellbeing (Krause, Davidson, & North, 2018) and opportunities for social interaction and improved musical skills (Kokotsaki & Hallam, 2011). The concept of life-long participation[1] advocates for continuous learning throughout one's life and proposes that musical engagement can occur at any point (Myers, 2008). Indeed, beyond continuous participation, Myers (2008) stated that individuals can "begin or extend their musical growth at any age or stage" (p. 3): for many individuals, then, lifelong musical engagement is a non-linear "journey," which may include breaks from participation, followed by re-engagement and/or changes in musical orientation (Lamont, 2011). Musical participation can, therefore, take many different forms across a lifetime, including amateur and/or professional performance, music facilitation, music creation and music listening (Kuntz, 2011). While the term "music engagement" can encompass many different musical activities, the present research was interested in participants' experiences of music-making, through the lens of their own perceptions surrounding musical participation and engagement.

Despite the general consensus that music education should encourage and facilitate sustained participation with music, previous research suggests that this is not always

[1] We use the term "life-long" participation to indicate all forms of musical involvement across an individual's life. However, previous work has used terms such as "life-wide" and "life-span" to acknowledge the length and breadth of an individual's musical involvement. In this paper, our use of the term "life-long" participation should be read as also encompassing these additional concepts such as "life-wide" and "life-span."

achieved, with many individuals who were previously involved in musical activities ceasing their participation (Mantie & Tucker, 2008). Indeed, in order to explore the reasons why musical participation is often not sustained, it is necessary to consider the key factors which support, and deter continued musical participation, including common barriers and challenges to musical involvement.

Key motivators for continued musical participation include perceived benefits of taking part such as feeling connected to others (Evans, McPherson, & Davidson, 2013) and the opportunity to meet and socialize with like-minded people (Pitts & Robinson, 2016). Additionally, developing a positive relationship with the activity facilitator may be particularly influential for continued musical participation (Delano & Royse, 1987). Previous research suggests that music facilitators can have a positive or negative impact on an individual's enjoyment of musical activity (Evans et al., 2013) as well as their attitudes and motivations towards musical involvement (Corenblum & Marshall, 1998). Therefore, the development of a supportive network surrounding the activity—including encouragement from the music facilitator (Delano & Royse, 1987), the individual's family (Corenblum & Marshall, 1998), and friends (Evans et al., 2013; Stewart, 2005) can promote sustained musical participation. Additionally, internal motives such as personal enjoyment (Kokotsaki & Hallam, 2011; Stewart, 2005), fulfillment (Joseph & Southcott, 2014), passion (Bonneville-Roussy, Lavigne, & Vallerand, 2011), liking for music (StGeorge, Holbrook, & Cantwell, 2014), improved perceived wellbeing, and the desire to develop musical skills (Bowles et al., 2014; Kokotsaki & Hallam, 2011) are also related to continued musical engagement. Deci and Ryan (1985) suggested that intrinsic motivation for an activity is based on a combination of the quality of one's circumstances, the resources the individual has available and their innate interests and abilities—suggesting that both a supportive environment and an interest in musical activities are needed for sustained musical

participation.

Sustained musical participation relies on the balance of the perceived benefits of musical involvement (e.g., enjoyment, accomplishment, social factors) with the personal investment required to participate (e.g., time, cost and emotional commitments; Douglas, 2011). If the investment required outweighs the perceived benefits of taking part, this may be viewed as a barrier to participation and ceasing musical involvement becomes a more likely outcome. Potential barriers include the cost of participation or instrument purchase (Hallam, Creech, Varvarigou, & McQueen, 2012), the availability and accessibility of suitable activities (Kuntz, 2011; Pitts, 2016), and personal health problems (Rohwer & Rohwer, 2012). In addition, the conflicting demands of adulthood such as scheduling conflicts (Delano & Royse, 1987) and family, work and/or study commitments (Douglas, 2011) often result in prioritization of other activities or interests (Cooper, 2001). Moreover, a perceived lack of skill (Douglas, 2011) and/or performance capability (Evans et al., 2013) may result in an individual's belief that they do not possess the necessary level of musical competence to take part in a given musical activity. Finally, while some individuals may naturally drift away from music due to lack of interest or enjoyment (Cavitt, 2005), others may cease their participation due to negative experiences with their activity facilitator (Turton and Durrant (2002). These challenges to participation are not exclusively related to musical activities. Indeed, common reasons for ceased participation in an activity, as mentioned above, exist across other leisure activities such as sport (Crane & Temple, 2015; Kremer, Trew, & Ogle, 1997) and dance (Walker, Nordin-Bates, & Redding, 2012). Common reasons for ceasing participation in leisure activities have been explored extensively; however, dedicated research is needed to investigate how to re-engage individuals who have ceased their musical participation.

Interestingly, a commonly reported challenge to participation in leisure activities is

changes in life circumstance or environment (Collins & Buller, 2000; Pitts & Robinson, 2016), including graduation in particular (Lamont, 2011).There appears to be three key reasons for ceased musical participation post-graduation. Firstly, musical involvement is often associated with a particular context or structure, such as at school, where musical opportunities are often readily available (Mantie & Tucker, 2008). Therefore, individuals may accept this as a natural end-point for their musical involvement. Secondly, music education programs may not equip students with the necessary skills to continue their musical participation outside of the structured institutional environment to which they associate musical activity (Myers, 2008). Thirdly, a lack of information regarding the varied opportunities for musical involvement outside of the school environment may lead individuals to limit their musical participation to school-based activities, thus limiting their options for continued musical involvement post-graduation (Kuntz, 2011). Indeed, individuals are more likely to continue their musical participation post-graduation if they receive information and encouragement from high school music facilitators (Delano & Royse, 1987). However, at present little is known about individuals' requirements for re-engaging in musical activities after key life transitions.

Rohwer and Rohwer (2012) stated that barriers to musical involvement may differ depending on the life stage of the individual; despite this, previous research exploring ceased musical participation has been limited to primarily involving school-/university-aged participants. Only a limited number of studies have focused on the factors which support and deter continued musical participation in older adulthood (Hallam et al. (2012). Therefore, research concerning adults of pre- and post-retirement age would be beneficial in order to further explore the reasons for ceasing musical participation and requirements for life-long engagement (Shansky, 2010).

Aims & Research Questions

While considering how best to support continuing music participation in adulthood, it is also necessary to consider how to re-engage individuals who previously ceased their musical involvement. Previous research suggests that those who re-engage with music after a period of ceased participation often regret the time spent away from musical involvement (Pitts, 2016); however, previous research has rarely considered the factors which may actively support re-engagement with musical activities. In particular, research has not explored the practical steps that may be taken to re-engage individuals in musical activities. Additionally, the relationship between participants' reasons for dropping out of musical activity and their perceived requirements for re-engagement in musical activity has not been considered. Greater understanding of the barriers to musical engagement, the factors which influence an individual's decision to re-engage with music and the potential relationship between cessation and re-engagement may be beneficial to music facilitators and music educators in order to facilitate sustained engagement with music and develop a greater understanding of the role of music throughout an individual's lifetime.

The present study aimed to explore why individuals cease their participation in musical activities by focusing specifically on identifying the barriers to participation and the support needed to re-engage individuals who have ceased their participation. Three research questions were addressed:

RQ1. What are the reasons adults give for ceasing their participation in musical activities? Based on previous research, expected reasons included barriers such as cost, time/scheduling issues, issues with the activity facilitator and graduation.

RQ2. What could facilitate re-engagement with musical activities? Previous literature has rarely considered the support needed to re-engage individuals in musical activities; however, it is plausible that such factors may be similar to those promoting sustained music

participation, such as opportunities for social interaction, encouragement from the activity facilitator and family/friends and personal enjoyment.

RQ3. What musical activity parameters are related to (a) reasons for ceased musical involvement and (b) facilitating re-engagement? Previous literature has rarely considered the parameters of an activity in relation to an individual's ceased musical participation/ re-engagement with music. Therefore, this exploratory research question was included to investigate whether people's motivations to cease and/or re-engage with music were related to the nature of the musical activity with regard to its location, participation frequency, length of time spent participating, the number of people involved in the activity and the type of activity.

Method

Participants

The sample consisted of 190 adults residing in Australia who had ceased previous participation in a musical activity. Note that this group of participants is a sample of respondents from a larger study concerning musical participation (see [reference removed for blind review]). For the present research, only the data from those who indicated that they had ceased participating (and were not presently participating in a musical activity) were included, as the other participants (who were presently participating or had never participated in a musical activity) did not complete this portion of the study. Participants were aged 17-75 (M = 26.87, Mdn = 20.00, SD = 13.67); 75.80% of the sample was female and 23.70% was male (with 0.50% declining to report their gender); and 26.30% of the sample held a university qualification.

Participants were recruited using online tools, including the first author's website, University student research participation programs, dedicated online study websites, and

social media postings. While participation was voluntary, and engaged people from 18-75 years, since university students received course credit through participation in a student research participation scheme, there was a skewing of the sample towards younger adults, with 76.80% being 30 years of age or younger.

Procedure

Participants completed an online questionnaire about their previous music participation. The questionnaire was hosted on Qualtrics, an online platform that presents questionnaires as a series of webpages. Individuals accessed the participant information first; and accessed the questionnaire after indicating their consent to participate. Participants were thanked and debriefed upon completion of the questionnaire via a final webpage.

Instrument

The questionnaire included three components (detailed below) and demographic questions on age, gender, and whether the participant held a university degree.

Characterizing musical activity participation. Individuals were asked to provide information regarding the musical activity in which they had participated. This included: the nature of the activity (whether the participation mainly involved singing, playing an instrument or leading an activity as a facilitator); where the musical activity took place (in a domestic setting, educational establishment or community venue); and to estimate the number of people with whom the individual regularly participated in the activity. Participants also rated the frequency of their participation using a five-point scale (1= *Daily*, 2= *2-3 times per week*, 3= *Weekly*, 4= *Fortnightly*, 5= *Monthly*) and indicated the number of years they had spent participating in the activity.

Reasons for ceasing participation. Based on a review of published literature, a set of 15 items were developed for the present research that addressed potential reasons for ceasing musical participation (see Table 1 for the complete list of items). This list was not considered

to be exhaustive but was intended to comprehensively encompass common reasons for ceased musical participation (and indeed, reasons for ceasing other common leisure activities (Crane & Temple, 2015; Douglas, 2011; Kokotsaki & Hallam, 2011; Pitts, Robinson, & Goh, 2015; Walker, et al., 2012). For example, items addressed issues surrounding cost and competing activities (Douglas, 2011), as well as time and issues with the facilitator (Pitts, et al., 2015). Individuals responded to the 15 items using a seven-point scale (1= *Strongly disagree*, 7 = *Strongly agree*). An additional open-ended item, "Please list any other reasons or expand upon why you ceased your involvement in a musical activity" was included.

Re-engagement question. A second, open-ended question was asked concerning re-engagement in a musical activity. This was phrased to the participants as, "What would be helpful/beneficial/needed in order to re-engage you in a musical activity?"

Data Analysis

Quantitative analysis. Quantitative analyses were conducted using SPSS software (version 24). In particular, a Principal Axis Factor Analysis with Promax rotation was used to address RQ1. This technique was chosen because the aim was to uncover the underlying structure of a list of potential reasons for ceasing musical participation (Allen, Bennett, & Heritage, 2014). An oblique method of rotation was selected because it allows for the factors to be correlated (Allen et al., 2014), as it is possible that someone could cite multiple, inter-related reasons for ceasing their musical participation. Additionally, a series of Generalized Linear Mixed Model (GLMM) analyses were used to address RQ3. Chosen because they afford flexibility (Demidenko, 2013; Hadfield, 2010), GLMM analyses were implemented in order to consider continuous and categorical variables of interest in single models.

Qualitative analysis. Open-ended responses were coded using grounded theory approaches to qualitative analysis (Bryant & Charmaz, 2007). In particular, coding for theory construction, constant comparison, conceptual memoing-writing, theoretical sorting,

theoretical saturation and theoretical integration were utilized (see Hood, 2007). Following a close reading of the data, the first level of coding involved allocating (a) descriptive codes, which indicate the basic content of the responses, and (b) initial codes, which interpret the key conceptual properties of the responses as single -word or -phrase abstractions. In-vivo codes accompany each of these initial codes, selected to capture participants' perspectives in their own language (Saldaña, 2015), with constant comparison between each datum and code ensuring the groundedness of the analyses and the achievement of theoretical saturation (Glaser & Strauss, 1967). The first level of coding was supported by analytic memo writing, used to explore potential patterns and categories in the data and exteriorize the process of conceptual ideation (Lempert, 2007; Saldaña, 2015). First level codes were then triangulated against the quantitative items, establishing the ways in which the open-ended responses were analytically similar to or distinctive from the 15 items included in the questionnaire. At the second level of coding, first level codes were organized into key overarching categories through the theoretical sorting of analytic memos. By conceptually sorting memo-ed ideas, relationships between each code were identified such that the location and relevance of each concept was clarified, elucidating the analytic elements of the emerging theory (Holton, 2010).

Through the use of a cross-disciplinary coding team (with expertise in music psychology and ethnomusicology), analytical triangulation reduced selective perception and interpretive bias (Berends & Johnston, 2005). Adhering to the same coding system, Authors 2 and 3 carried out the first and second levels of coding independently. Following their individual analyses, these researchers came together to integrate their second-level coding schema, with a particular focus on accounting for "all the variations in the data and conditions associated with these variations" (Hood, 2007, p. 154). The combined analysis of the open-ended responses resulted in the formulation of nine top-level categories: five

regarding ceased participation, and four concerning re-engagement (see Figure 1). All top-level categories were subsequently coded back into the data in order to be used in the quantitative analyses (described in the Results section). Finally, top-level categories were integrated, producing a substantive theory that moves beyond articulating the reasons for ceasing and potentially re-engaging in musical participation, to proposing the mechanisms, properties and relations underlying these reasons (Holton, 2010).

Results

Reasons for Ceasing Musical Participation

To investigate the underlying structure of the 15 potential reasons to cease musical participation (RQ1), the responses were subjected to a Principal Axis Factor Analysis with Promax rotation. The Kaiser-Meyer-Olkin measure of sampling adequacy was .771, and Bartlett's test of sphericity was significant (χ^2 (105) = 747.97, $p < .001$). In combination, four factors accounted for 47.402% of the total variance (see Table 1).

Items pertaining to the access of and opportunity for musical participation loaded onto the first factor, hence it was labelled "Access and Opportunity." Items pertaining to the experience with the activity, including issues with the activity, group, and facilitator, loaded onto the second factor; it was labelled "Activity Experience." The third factor, labelled as "Obligations," concerned work and family obligations (although family obligations demonstrated a cross-loading with the access and opportunity factor). Consisting of only one item, the fourth factor concerned a "Difficulty with Practicing." It is interesting to note that the item regarding competing activities did not load onto any of the four dimensions, suggesting that having competing activities is a separate consideration with regard to continued musical participation.

-Table 1 about here-

A total of 90 participants provided an "other" response in addition to the 15 stated reasons. A small number of responses (N = 19) directly mimicked the 15 stated items. In particular, eight responses reflected the "competing activities" item, three responses mentioned an issue with the facilitator, two responses expressed difficulty with practicing, travel to activity, and personal health, and one response reflected each of cost/finances and difficulty with rehearsals.

The remaining responses appeared to be conceptually related either to a stated item or an elaboration of an item (judged not to be a straight-forward mimic), responses that linked ideas across items, or reasons that were not captured by the 15 stated reasons. The analysis of these 90 "other" responses revealed five top-level categories: "Prioritization" (n = 22), "Self-Perception" (n = 8), "The Role of Others" (n = 11), "Access to Opportunities" (n = 34) and "Personal Interest" (n = 15). It is important to note that these categories showed a degree of commonality in their attributes and, therefore, should not be considered as distinct categories. Rather, the researchers propose that they overlap and interact to explain the key reasons for ceased musical participation in the present study. Additionally, some categories were mentioned by fewer participants; nonetheless, they present some interesting ideas that are worthy of discussion.

Prioritization. It is clear that participants often prioritized non-musical activities, interests and commitments over their musical participation. This includes direct scheduling conflicts, as well as work and/or study obligations which were perceived as a barrier to musical involvement and considered, for example, to be "*Difficult to work around.*" This is consistent with previous literature which suggests that scheduling conflicts are often perceived as a barrier to musical participation (Delano & Royse, 1987). In addition to

logistical problems, and in-keeping with previous research (e.g., Cooper, 2001; Pitts, 2016), some participants simply reported that they found other activities/interests more enjoyable than music, and therefore chose to prioritize these non-musical activities (e.g.,*"Too many other activities I enjoyed more. i.e., playing competitive netball").* Additionally, many participants suggested that musical participation was "*Too time consuming,*" indicative of the perception of music as a time-consuming activity, such that it did not fit into their established lifestyles (Douglas, 2011). This category was also linked to the perception of musical activity as a professional pursuit. Music was often regarded as not being useful unless participation was for the purpose of the individual's academic or professional development, as one participant clearly stated: "*Felt that it was taking time away that could be spent doing other things (as I did not want to pursue music as a career).*" This suggests that many individuals may have a restricted perspective of what music participation *is,* or rather what music participation *can be* (Dunn, 2006).

Self-perception. An important, but less frequently reported, issue was the participants' perceptions of themselves as a music participant, and the key attributes associated with a "music participant." Some individuals stated that their ceased musical participation was due to their lack of musical ability, which they believed inhibited or prevented their participation in musical activities – reporting that they were "*Not good enough*" to take part in musical activities. This assumption that a specific level of musical skill should be attained in order to participate in musical activities is consistent with previous research exploring musical participation (Douglas, 2011).

While some participants suggested that aspects of their personality, such as being "*Too shy*" led to their ceased involvement, for others musical involvement (or the musical activity in which they were engaged) appeared to be tied to a self-identity struggle, as reported by one participant:

> *I feel also a sense of ambivalence about my training, […] It is somehow connected with family expectations, and their perception of my identity; they often ask me what I am doing with "my music", and I hear this as really asking "what are you doing with my expectations of your music? So, I have [wanted] to let it fade away, and let other forms of musical practice into my life.*

This self-versus-musical identity appears to be related to the external perception of music as a professional pursuit, which, in this case, conflicts with the individuals' self-perception and identity. This resulted in the individuals' decision to change their musical direction and re-invent their musical identity. The impact of the perceptions and opinions of others will be discussed further in the following section.

The role of others. Individuals directly (e.g., music peers/facilitators) and indirectly (e.g., friends/family) involved in the music activity were reported to influence the participants' musical involvement. In particular, the activity facilitator was an important influencer—many participants referenced that negative experiences with their facilitator led to their ceased musical participation:

> "*My teacher/facilitator was a bully*"
> "*My teacher was very strict*"
> "*Teacher insisted I play classical"*

This demonstrates a relationship between the individual's experience with the activity facilitator and their experience of the musical activity itself, as stated in previous research (Turton & Durrant, 2002). Therefore, the development of a positive relationship between the

activity facilitator and the music participant is recommended in order to encourage sustained musical participation. Participants also discussed the negative impact of "losing" a valued facilitator, such as through relocation ("*My teacher moved overseas*") and personal circumstances ("*My teacher stopped giving lessons*"). Without the individual associated with the positive musical experience, these participants ceased their musical involvement. Therefore, just as musical activities may become inherently related to a particular context (Mantie & Tucker, 2008), they may also be tied to a particular individual.

Discrepancies between the individual's level of commitment to the musical activity and that of their music peers (e.g., fellow band members) were also reported. Participants reported three ways in which this lack of equivalent commitment occurred: some suggested that their music peers did not meet their expected level of commitment ("*People were not willing to find a time where we were all free to practice*"), whereas others found that their music peers expected a higher commitment than they were willing to dedicate (*"The group basically grew to be quite demanding"*). Both of these examples identified the attitudes of the group as the "problem." However, some participants saw themselves as the "problem" and reported the realization that their own participation did not meet the expectations of the group, resulting in a re-evaluation of their musical involvement ("*I stopped music so I didn't let down the others who were keen on music*"). These issues arising from the variable commitment levels of music participants demonstrate the need for congruency between the expectations and requirements of the group and that of the individual.

Lack of support and/or interest from the individual's family and friends were also considered to be detrimental to continued participation ("*Partner is not as interested in musical activity*"). Additionally, social pressures, such as the expectations and opinions of others, was also cited as a reason for ceased musical involvement. For instance, voiced concerns included how others may perceive their musical participation (e.g.,

"Embarrassment, 'what do you mean singing in a choir?'") as well as feeling pressure from the perceived expectations of others, such as family members and the activity facilitator ("*[My teacher] expected too much from me*"). This suggests that support and acceptance from others, both within and outside the context of the musical activity, is important for sustained musical participation.

Access to opportunities. Another key emergent issue was the perceived difficulty of accessing appropriate musical opportunities. Central to this issue is the perception that music activities are inherently connected with a particular structure or context, as previously acknowledged (Lamont, 2011; Mantie & Tucker, 2008). Indeed, many individuals simply stated "*Left high school*" or "*Graduation*" without any further explanation, suggesting that these individuals perceive graduation as a natural musical end-point (e.g., "*I stopped choir after I graduated high school as it was a school choir*"). The common perception that musical participation is tied to a particular context supports previous research which suggests that music education may not equip young people with the skills to seek out musical experiences outside of their institution (Lamont, 2011). Additionally, graduation may result in losing access to previous musical activities (*"Once I graduated high school these activities were no longer available"*) and/or access to particular resources/facilities which were previously obtained through the individual's educational institution, such as practice space, facilitators, and musical instruments ("*I could no longer rent my student [oboe]"*).

Participants frequently reported that they did not seek out new musical opportunities when their original activity is no longer available—for example, after relocation and/or graduation ("*Moved countries and did not continue*"). This demonstrates the need for further encouragement (Delano & Royse, 1987) and information (Kuntz, 2011) to support people's exploration of the diverse musical opportunities available to them, particularly during key life transitions such as graduation.

Additional barriers to accessing musical opportunities included those commonly reported in previous research such as: issues with travel and/or transportation, usually in relation to the convenience of the activity location, health related problems such as "*Damaged vocal chords,*" personal circumstances (e.g., "*Family was going through a divorce*"), and the cost of musical participation (e.g., "*I couldn't afford to purchase my own oboe*") (e.g., Hallam et al., 2012; Pitts, 2016). Thus, supporting the importance of balance between the "costs" and "benefits" of musical participation (Douglas, 2011), the present findings illustrate that when the personal investment required for musical participation is considered to be too high, participants cease their musical involvement.

Personal interest. Lack of/lost interest was a common reason for ceased musical participation and was often provided without explanation. In the instances where further explanation was offered, participants discussed issues surrounding motivation to practice: "*No longer was interested in practicing daily*" as well as lack of enjoyment, and/or boredom with the musical activity: "*Got bored of brass.*" For some participants, lack of enjoyment prompted a change in instrument and/or genre preferences in an attempt to reinvigorate their musical satisfaction, as demonstrated by one participant: "*I gave up the violin once I did a few piano lessons.*" However, as suggested in previous research, lack of enjoyment frequently resulted in the participants ceased musical participation (Cavitt, 2005).

Exploring the Relationship between Reasons for Ceasing Participation and the Activity Parameters

Four separate GLMM analyses ($\alpha < .0125$) examined whether musical activity parameters were related to the participants' reasons for ceasing their musical involvement (RQ3a). In each analysis, the activity parameters (i.e., the participation type, activity location, length of participation, frequency of participation and estimated number of fellow

participants) were used as predictor variables and the factor score served as the outcome variable (see Table 2). The model concerning Obligations was statistically significant: the activity location, length and frequency of participation, and number of people involved all demonstrated significant associations with the obligations score (see Tables 2 and 3). In particular, the pairwise contrast results indicated that those with higher obligations scores were more likely to have participated in a community venue than a domestic setting or educational establishment, and were more likely to have participated in a domestic setting than an educational establishment. Additionally, higher obligation scores were associated with participating with a higher number of other participants, participating for a longer number of years, and participating in the musical activity less frequently. This suggests that, although participants participated for a longer period of time, they participated with less regularity, indicating that obligations prevented consistent attendance.

-Table 2 and 3 about here-

What Could Facilitate Re-Engagement with Musical Activities?

A separate grounded theory analysis considered the responses concerning what would be helpful or necessary in order to re-engage the participants in a musical activity (RQ2). Participants approached this question in one of two ways: (1) the majority of respondents had a restricted view of musical participation, only imagining re-engaging with the musical activity in which they had previously ceased, and (2) a smaller number of respondents imagined their ideal scenario(s) for re-engagement, which were variably related to their previous experiences with music participation. The contrasting ways in which the respondents approached this question demonstrates how the individuals' previous experiences of musical participation shaped their perception of what their future engagement

with music would look like. Analysis of 153 responses identified six second-level themes, which were organized into four top-level categories: “Personal Investment” (n = 44), “Requirements of the Music Activity” (n = 72), “Personal Qualities” (n = 20) and “No Interest in Re-Engagement” (n = 17).

Personal investment. When describing their requirements for re-engagement in musical activities, many participants considered the personal investment they believed was required of them for musical participation. Two second-level themes, time and cost, were identified by participants as areas where changes would be required in order for them to re-engage. Both time and cost were discussed in terms of their “fit” with (a) the individuals’ established lifestyle/schedule and (b) the participants’ capacity for investment.

The desire for additional available time to spend on musical participation was commonly reported as necessary for re-engagement—most responses entailed some variation of “*If I had more spare time*” (n=36). In addition to this broad response, time was related to other aspects of the individual’s life, conceptualized as how the activity would fit in with other scheduled activities (“*Maybe if I got a more flexible job, or when university degree was finished*”) and the amount of available time the individual was prepared to devote to musical participation (“*If [it] didn't require too much commitment of my time*”). Some participants reported that they would be more likely to re-engage with music if they had fewer competing interests/obligations and were therefore under less pressure to prioritize their time (e.g., “*Less demanding priorities like fulltime work, study other commitments*”), in-keeping with previous research which states that competing activities and commitments are frequently cited as reasons for ceased musical participation (Cooper, 2001; Delano & Royse, 1987; Douglas, 2011).

The demand for a reduction in the time required to participate in music was also clear: this was often discussed in relation to the perception of music as a time-consuming activity:

"*If I could still continue to play without having to devote most of my life to it.*" However, while some participants were able to identify practical solutions to this problem (e.g., "*If I could sing casually*"), very few provided these sorts of specific suggestions as to the distinct characteristics and practical applications of a music activity which requires less time commitment from participants. This exemplifies the restricted approach taken by the majority of participants, who based their responses to this question exclusively around their previous experiences of musical involvement.

Contrary to previous research which suggests that cost is a common barrier to music participation (e.g., Douglas, 2011; Hallam et al., 2012), only a small number of participants reported the financial investment required to re-engage with musical activities. Those who did consider cost with regards to re-engagement discussed the need for (a) reducing the cost of music activities/instrument purchase ("*Lessons that weren't exorbitantly expensive*") and/or (b) more available money to spend on music involvement (*"Would need money to buy the musical instrument and lessons"*). These findings suggest factors other than cost may be more important to participants when considering what would support re-engagement. However, no data relating to the socioeconomic status of the participants was collected; therefore, future research should consider whether and how socioeconomic status relates to financial barriers to music participation.

Requirements of the musical activity. Three mid-level themes describe the participants' key requirements of the musical activity: Social Requirements, Positive Learning Environment and Provision of Activities.

Participants were aware of the opportunities for social interaction associated with music participation, and clearly discussed their own social requirements in order to re-engage with music. Responses concerned (a) building new relationships and (b) maintaining pre-existing relationships, highlighting the opportunity for social connection made possible

through music involvement (Krause et al., 2018). Responses expressed a motive to meet like-minded people and form "*Friendships with other interested members.*" These participants discussed the specific desired attributes of their music peers (e.g.,: "*Finding realistic passionate people*"), supporting previous research which suggests that social interaction is a key motivator for continued musical participation (Pitts & Robinson, 2016).

An interest in undertaking music activities with their current group(s) of friends was also expressed. In such responses, these friends' musical skills were not mentioned, suggesting that expertise and previous experience was neither necessary nor particularly desired:

"If I had a chance to join a choir with my old friends from high school"

"If my friends were playing music with me"

"A group of friends getting together to play music and teach each other would bring me back"

"If my friends were willing to get involved"

These responses are reflective of participants imagining their ideal scenario for re-engagement with music and indicate a clear desire to combine aspects of their social life with music participation. Therefore, in order to re-engage these individuals and their pre-existing friends in music, casual "drop in" musical activities that can be accessed and enjoyed by groups of individuals with varying degrees of musical skill may be beneficial.

Another requirement of music participation was a positive learning environment. This included mention of the activity having the appropriate "feel," which was congruent with the conditions with which the participant was happy and/or comfortable. Most commonly expressed in terms of musical activities with a "*Fun*" and "*Casual*" atmosphere, some

participants provided more detailed descriptions of specific requirements of the group and/or music peers. For example,

> *"I would consider re-engaging if I were part of a highly stimulating musical group that worked very well together and who were also pursuing music as an interest/hobby rather than a career."*

Support was also central to the idea of a positive learning environment—both from music peers ("*Supportive/interested local group of musicians*") as well as friends and family ("*Family to support the activity*"). This suggests that, as in previous research, the support of others both within and outside the context of the musical activity is integral for a positive learning experience (Corenblum & Marshall, 1998). In addition, the influence of the facilitator on the learning environment was acknowledged. Participants discussed the importance of "*Finding a good teacher*" whose pace and style of learning matched that of the participant. Demonstrating the importance of a functional, positive relationship with the activity facilitator to encourage re-engagement with music (Delano & Royse, 1987). Commonly mentioned requirements of a "good" facilitator included being "*Understanding*" and "*Patient,*" as well as someone that the individual would "*Enjoy spending time with.*"

Participants also discussed the availability of musical opportunities in relation to their activity requirements. Some individuals suggested that being "*Given the opportunity*" for musical participation would be enough to re-engage them, reflective of the perception of an overall lack of opportunities for musical involvement. However, many individuals reported more specific requirements pertaining to the provision of particular activities: these participants' future engagement depended on whether the activity would meet their musical preferences: "*Learning music I actually enjoy listening t*o," requirements regarding the

activity type: "*A rock band that needed a violin would peak my interest*" and particular contextual requirements of the activity, such as: "*Being able to play in a group with adults who used to play when then were children and who want to play again*."

For some, the ability to access particular resources and/or facilities was deemed to be crucial in order for re-engagement. This involved, for instance, a demand for practice space ("*Having somewhere to practice undisturbed*") and access to an instrument ("*If given access to instruments*"). Participants also recognized the need for increased awareness and available information about the provision of activities local to the individual. This was particularly valued when the individual had re-located to a new area and had moved away from the institution with which their previous musical activity was associated, as demonstrated by one participant: "*Knowing where to begin in a new city.*" Previous research suggests that music education does not provide students with the information they need to continue their musical participation outside of the school environment (Delano & Royse, 1987; Kuntz, 2011). Therefore, an increase in the information provided to people regarding the provision of musical activities in their local area, particularly when they re-locate/graduate, would be beneficial to encourage sustained musical participation.

Personal qualities. Alongside activity requirements, participants also considered the requirements of a music participant, and reflected on the aspects of themselves that would require change in order for them to re-engage with music. A small number of individuals stated that improvements to their musical ability would be required in order for them to re-engage with music. This was discussed in relation to their previous level of musical ability, which the individual used as a "bench mark" of appropriate musical skill: "*Become skillful again.*" Others identified specific skills which they believed required improvement, such as: "*A hugely improved sense of rhythm and timing.*" These responses suggest an underlying assumption that musical participation requires a particular level of musical skill, as supported

by previous literature (e.g., Douglas, 2011; Evans et al., 2013). Therefore, in order to encourage re-engagement, we must first address the misconceptions concerning music participation and the traits of a music participant (which is considered in further detail in the General Discussion).

Respondents also reflected on key attributes associated with being a music participant, such as motivation, passion and interest. Such comments were divided into (a) participants who believed they did not have enough of a particular trait (*"More passion for playing an instrument;" "Lack of motivation")* and (b) those who believed that they had "lost" previously attained attributes (*"I'd have to find a passion for music again;" "Regaining my interests"*). These responses are indicative of the perception that music participants must reach a particular threshold with regards to musical ability and/or emotional investment in order for music participation to be "legitimate." This may be related to the individual's previous experiences as a music participant, and once again highlights the participants restricted view of music participation, in that they are unable to imagine music involvement which does not involve a high level of skill and/or investment. This will be discussed in greater detail in the discussion.

No interest in re-engagement. A small number of individuals reported that "*Nothing*" would re-engage them in music. As exemplified by one participant: "*I have no wish to rejoin,*" such a response was often definitive and without further explanation. Those who did offer an explanation mentioned that they were content to engage with music in a casual, "non-official" way such as by playing casually: "*I am content mucking around on the piano*" and/or listening to music: "*I don't want to participate - I like to listen.*" This exemplifies the perception that musical participation is a structured, performance-based activity, as opposed to encompassing the range of activities identified in previous research exploring sustained musical participation (Kuntz, 2011).

Exploring the Relationship Between Re-Engagement and the Activity Parameters

Quantitative analyses examined possible associations between the activity parameters and the second-level re-engagement themes (RQ3b). Separate GLMM analyses were performed for each activity parameter (entered as the outcome variable), and the second-level theme, a categorical variable, served as the predictor variable (although analyses considering associations between the activity location and participation type were not possible due to the present study's sample size). The GLMM analyses for the length of participation (F (6, 146) = 1.27, p = .208, η_p^2 = .055) and the frequency of participation (F (6, 145) = 1.268, p = .276, η_p^2 = .050) were non-significant. However, the GLMM analysis for the number of people involved in the activity was statistically significant (F (6, 142) = 3.915, p = .001, η_p^2 = .142; see Tables 4 and 5). Individuals who reported engaging in a musical activity with a larger number of participants were less likely to discuss cost than time, social requirements, provision of activity, positive learning environment, personal qualities and no interest in re-engagement with regards to their re-engagement with music. This suggests that for those involved in group activities, other aspects of musical engagement were deemed to be more important than cost. This may be due to the fact that activities involving smaller numbers of participants are likely to be more expensive (e.g., formal individual lessons) than group music activities. Additionally, respondents who took part in a musical activity involving a larger number of participants were more likely to report provision of activities and personal qualities as their requirements for re-engagement than social requirements. It is possible that participants who were involved in large group activities may have believed that their social requirements were already met such that other aspects of musical participation would be more likely to re-engage them in musical activities.

-Table 4 and 5 about here-

In addition to the stated research questions, it is also interesting to consider the relationship between the participants' reasons for ceased musical participation and their responses regarding re-engagement. Four separate GLMM analyses ($\alpha < .0125$) examined the possible association between the participants' quantitative factor scores (outcome variable) and the second-level re-engagement themes (predictor variable). Analyses for the factors concerning Access and Opportunities (F (6, 135) = 0.458, p = .838, η_p^2 = .020), Activity Experience (F (6, 135) = 1.704, p = .016, η_p^2 = .107) and Difficulty with Practicing (F (6, 135) = 1.981, p = .073, η_p^2 = .081) were statistically non-significant. However, the model concerning Obligations was statistically significant (F (6, 135) = 3.047, p = .008, η_p^2 = .119; See Tables 6 and 7). Individuals with a higher obligations factor score were more likely to have a re-engagement requirement of time than positive learning environment, personal qualities and no interest, reflecting the idea that competing obligations often result in prioritization of non-musical activities due to a perceived lack of time (Cooper, 2001; Douglas, 2011). Additionally, individuals with a higher score for obligations were more likely to state a social requirements re-engagement reason than personal qualities, or no interest, suggesting that these individuals may re-engage with music if they are able to combine their social life with their music participation (e.g., participating with friends or family). Finally, participants who had a higher obligations score were more likely to have a re-engagement reason of provision of activities than no interest, suggesting that if their activity requirements were met, they would be more likely to re-engage despite their competing obligations.

-Table 6 and 7 about here-

General Discussion

The present study examined the practical requirements for re-engaging individuals who previously ceased their musical participation. Moreover, the present study considered the relationship between the perceived barriers to musical involvement and requirements for future re-engagement (Figure 1). Some perceived barriers and re-engagement requirement categories can be mapped directly onto each other, while others incorporate several categories (e.g., "Positive Learning Environment" encompasses "The Role of Others", "Self-Perception" and "Personal Interest"). An interesting juxtaposition concerns the "The Role of Others," which was discussed using negative language, and "social requirements," which were discussed positively. This demonstrates the potential for others to have both a positive and negative impact on musical involvement and stresses the importance of support and encouragement from activities facilitators, family and friends for sustained musical participation (Corenblum & Marshall, 1998).

- Figure 1 about here -

The integration of the top-level categories in the final stage of analysis revealed that the concept of "fit" encapsulates all of the categories. This concept proposes that in order for re-engagement with music to be possible, the musical activity must "fit" with the individual's criteria for music participation, including: their criteria regarding the activity itself (e.g., "Social Requirements," "Provision of Activity," and "Positive Learning Environment"), their personal circumstances (e.g., the individual's capacity for investment) and their previous experience and perception of music involvement. Two key assumptions underpin this concept of "fit:" the individual's assumptions regarding themselves as a music participant and their assumptions regarding what constitutes as musical participation. It is clear that many

participants perceived musical participation as a formal, time-consuming activity, which was frequently related to a particular structure or context. This assumption of what musical participation *is* appears to be shaped by the participants' previous experiences of musical involvement and their experience of music education. Previous research suggests that music education focuses too much on polishing performances (Myers, 2008), meeting criteria (Dunn, 2006), and pupil achievement (Klinedinst, 1991), and does not provide young people with the skills (Myers, 2008) and information (Kuntz, 2011) they need to continue their musical participation "in any number of directions" outside of their institution (Pitts, 2016, p. 2). This suggests that music education may be responsible for entrenching a narrow view of musical participation in the minds of young people, which may impact the way they think about their music engagement throughout their lives. It is possible that the participants in the present study may have had comparable experiences of music education and, therefore, these assumptions may not apply to those who have had a more diverse musical education and/or musical experience. Future research could explore the possible relationship between participants' experience of music education and their assumptions regarding music participation.

The participants' assumption of what a music participant *is* or *should be* included the perception that an individual must possess specific qualities and/or skills in order to take part in musical activities, such as a certain level of commitment and/or level of musical ability. Central to this assumption is the participants' assessment as to whether or not they "fit" with their own perception of a music participant. This suggests that the participants' assumptions about the music activity and themselves as a music participant are used as a form of measurement against a set of individual criteria for music participation, indicating that in order to facilitate re-engagement with music, and indeed, encourage sustained musical

participation, we must first challenge the ideologies and assumptions surrounding music participation and music participants.

Participants' past experiences informed their responses to the re-engagement question, demonstrated by the fact that many participants considered their musical re-engagement in relation to their previously ceased musical activity, in line with previous arguments that "all experiencing of music is filtered through past experiences" (Dunn, 2006, p. 35). However, some individuals provided unique ideas as to the potential adaptations that could be made to musical activities in order for them to fit into their lives and meet their requirements. For example, participants proposed that musical activities could combine music participation with opportunities to socialize with pre-existing friends. Additionally, participants discussed the possibility of casual, "drop-in" style musical activities which do not require a substantial commitment in order to take part. Therefore, the development of a wider range of casual, group musical activities which can be accessed by groups of friends with varying levels of musical ability may be beneficial in order to re-engage participants in music. Although these types of activities do exist (e.g., group recording studio experiences, karaoke, etc.) they are often associated with particular contexts (e.g., one-off experiences) which may not be considered by participants to be "true" music participation. Previous research has acknowledged that group musical experiences, such as karaoke, are popular musical and social activities (Hosokawa & Mitsui, 2005; Ma, 1994), but has yet to consider these activities when exploring sustained musical participation. Future research should examine the elements of these activities that make them appealing to groups of friends, to further explore the impact of casual musical activities on sustained musical engagement.

Additionally, the development of a greater number and variety of community-based music activities which provide opportunities for informal, sociable and local musical participation may also be beneficial, particularly for individuals who are transitioning from

school-based to community-based musical activities. To further support this transition, music educators should encourage young people to participate in musical activities outside of their institution and provide information regarding the opportunities available to them in their local area. Additionally, local councils could consider providing information regarding the provision of musical activities in the local area. This may be particularly beneficial to those re-locating to a new area who may be unaware of the musical opportunities available to them and how to access them.

A potential limitation of the study is that it relied on self-reported retrospective accounts of personal experiences. For instance, the structured questionnaire asked individuals to reflect on their reasons for ceased musical participation before considering their musical re-engagement. Although reflection on past experiences may be beneficial in order to understand the barriers to music participation, future research exploring re-engagement with music could consider asking participants to imagine their ideal scenario for future re-engagement to stimulate new ideas for activities which encourage sustained musical participation.

Additionally, participants did not report the age at which they began/ceased their participation; therefore, while the sample include participants aged 17-75, analyses concerning the reasons for ceasing participation relative to age could not be conducted. Analyses concerning participant age (in which participants were classified as “younger” or “older” with regard to age via a median split) confirmed that the older and younger participant groups did not differ with regard to the type of musical activity, frequency of participation, number of other participants, or the location in which they participated. There was only a significant difference for the length of participation, such that the older group had a higher mean, indicative of having had more years of opportunity to participate. Future research might consider whether perceived barriers and reasons for ceasing participation

might relate to participant age. It is possible that certain types of reasons may be related to age or different life stages (e.g., having a family, working, retirement). Future research could consider factors such as personality, cognitive ability, and/or expertise development in relation to reasons for ceased musical participation and requirements for re-engagement.

While the present study concerned music participation specifically, the findings may also apply to other leisure activities more broadly. Further consideration of the reasons for ceasing different leisure activities would make for an interesting contribution to future research. Overall, it is clear that collaboration is needed between music educators, activity facilitators and music participants to ensure that musical activities meet the diverse needs and interests of music participants. Additionally, music educators and facilitators should aim to provide people with the skills and information they require to seek out musical opportunities outside of the context of education and engage in self-directed musical learning (Grow, 1991; Myers, 1992). It is important to challenge the assumptions that exist regarding music participation and music participants, by supporting people to think creatively and flexibly about music and encouraging individuals to take ownership over their music engagement. By challenging the assumptions surrounding musical participation and providing information encouragement to music participants, life-long music engagement, and indeed re-engagement with musical activities, may be achievable.

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Table 1.

Principal axis factor analysis of the questionnaire items concerning possible reasons for ceasing participation

	Factor			
Item	Access and Opportunities	Activity Experience	Obligations	Difficulty with Practicing
Accessing the activity (e.g., couldn't manage the stairs, became too complicated)	0.779			
Travel to the activity (e.g., transportation needs, distance to travel, etc.)	0.770			
Cost/ Finances	0.633			
Social exclusions (e.g., class, gender, ethnicity, age)	0.600	0.306		
Personal health (e.g., illness preventing on-going learning)	0.431			
No opportunity available (e.g., no ensemble available, trouble finding activities, moved location, lack of instruments, etc.)	0.352			
Family obligations (including caring for others, childcare)	0.348		0.319	
Issue with the activity group (e.g., unable to give input, music too easy/difficult, the group was too critical or unsupportive, etc.)		0.845		
Difficulty with the facilitator (e.g., did not like the facilitator, a change in facilitator, the facilitator was not appropriate, etc.)		0.728		

Issue(s) with the activity itself (e.g., did not enjoy it, felt uncomfortable, it was boring, it became too stressful/was not relaxing, it became too difficult, it was not challenging/engaging, etc.)		0.578		
Lack of social interaction with other participants (e.g., no social connections, felt isolated/ excluded from the group)	0.322	0.482		
Difficulty with rehearsals (e.g., too many, too long, the timing, etc.)		0.363		
Work obligations			0.995	
Competing activities (e.g., clashes, demands of other interests, etc.)				
Difficulty with practicing (e.g., no facilities, couldn't sustain focus, etc.)				0.783
Eigenvalue	3.605	2.047	0.870	0.633
% of Variance	24.032	13.645	5.802	4.222
Cronbach's alpha	0.789	0.760		

Note. Loadings < .3 were suppressed.

Table 2.

Generalized Linear Mixed Model Analysis Concerning the Quantitative Factor Scores

Predictor variable	*F*	*p*	η^2		*Beta*	*t*	95% CI	
	Access and Opportunity [a]							
Type of participation	0.382	0.537	0.002	Play an instrument -- Sing	-0.100	-.618	-0.420	0.220
Activity location	0.554	0.576	0.007	Domestic -- Community	0.008	0.026, p = .979, η^2 = .000	-0.562	0.577
				Domestic -- Educational	0.168	0.796, p = .427, η^2 = .004	-0.249	0.585
				Community -- Educational	0.161	0.570, p = .454, η^2 = .002	-0.262	0.583
Length of participation (in years)	0.689	0.408	0.004		0.011	0.830	-0.016	0.039
Participation frequency	0.000	0.992	0.000		0.001	0.010	-0.243	0.245
Number of fellow participants	0.014	0.907	0.000		-0.001	-0.116	-0.014	0.012
	Activity Experience [b]							
Type of participation	0.486	0.487	0.003	Play an instrument -- Sing	-0.110	-0.697	-0.420	0.201
Activity location	1.367	0.258	0.017	Domestic -- Community	0.464	1.624, p = .107, η^2 = .017	-0.101	1.029
				Domestic -- Educational	0.144	0.720, p = .472, η^2 = .003	-0.251	0.539

				Community -- Educational	-0.320	-1.387, p = .167, η^2 = .012	-0.776	0.136
Length of participation (in years)	0.098	0.755	0.001	Play an instrument -- Sing	-0.005	-0.313	-0.033	0.024
Participation frequency	0.037	0.849	0.000		0.020	0.191	-0.190	0.231
Number of fellow participants	2.360	0.126	0.015		0.009	1.536	-0.003	0.020
	Obligations [c]							
Type of participation	1.466	0.288	0.009	Play an instrument -- Sing	-0.192	-1.211	-0.505	0.121
Activity location	16.017	0.000	0.017	Domestic -- Community	-0.571	-2.170, p = .032, η^2 = .030	-1.090	-0.051
				Domestic -- Educational	0.449	2.193, p = .030, η^2 = .159	0.045	0.853
				Community -- Educational	1.020	5.421, p < .001, η^2 = .030	0.648	1.391
Length of participation (in years)	6.046	0.015	0.038		0.032	2.459	0.006	0.058
Participation frequency	4.810	0.030	0.030		-0.220	-2.193	-0.417	-0.022
Number of fellow participants	4.019	0.047	0.025		0.012	2.005	0.000	0.024
	Difficulty with Practicing [d]							
Type of participation	2.431	0.121	0.015	Play an instrument -- Sing	0.219	1.559	-0.058	0.496
Activity location	1.783	0.172	0.022	Domestic -- Community	0.262	1.162, p = .247, η^2 = .009	-0.183	0.708
				Domestic -- Educational	-0.064	-0.340, p = .734, η^2 = .001	-0.437	0.309

				Community -- Educational	-0.326	-1.886, p = .061, η^2 = .022	-0.668	0.015
Length of participation (in years)	0.636	0.426	0.004		-0.007	-0.797	-0.024	0.010
Participation frequency	0.001	0.982	0.000		-0.002	-0.023	-0.160	0.157
Number of fellow participants	1.038	0.310	0.007		-0.005	-1.019	-0.016	0.005

[a] Overall model: F (6, 155) = 0.447, p = .847, η_p^2 = .017

[b] Overall model: F (6, 155) = 0.850, p = .534, η_p^2 = .032

[c] Overall model: F (6, 155) = 8.017, p < .001, η_p^2 = .237

[d] Overall model: F (6, 155) = 1.865, p = .090, η_p^2 = .067

Note. For each predictor variable, Degrees of Freedom = 1, 155; CI = Confidence Interval.

Table 3.

Means, Standard Errors and 95% Confidence Intervals of the Activity Location for the Obligations GLMM Analysis

Top-level theme	*M*	*SE*	95% CI
Domestic setting	0.192	0.194	-0.192
Community venue	0.763	0.159	0.449
Educational establishment	-0.257	0.093	-0.441

Note. SE = standard error; CI = confidence interval.

Table 4.

Pairwise Contrasts Pertaining to the Generalized Linear Mixed Model Analysis Considering the number of people and second level re-engagement categories

Pair	B	*t*	*p*	95% CI	
Cost -- Time	-10.519	-3.203	0.002	-17.012	-4.026
Cost -- Social requirements	-17.889	-4.363	0.000	-25.994	-9.784
Cost -- Positive learning environment	-9.125	-2.410	0.017	-16.611	-1.639
Cost -- Provision of activities	-6.059	-2.098	0.038	-11.768	-0.350
Cost -- Personal qualities	-7.570	-2.426	0.017	-13.738	-1.402
Cost -- No interest in re-engaging	-7.708	-2.213	0.028	-14.593	-0.824
Time -- Social requirements	-7.370	-1.696	0.092	-15.961	1.221
Time -- Positive learning environment	1.394	0.344	0.731	-6.615	9.404
Time -- Provision of activities	4.460	1.382	0.169	-1.920	10.840
Time -- Personal qualities	2.949	0.858	0.392	-3.845	9.743
Time -- Nothing	2.811	0.746	0.457	-4.640	10.261
Social requirements -- Positive learning environment	8.764	1.850	0.066	-0.600	18.128
Social requirements -- Provision of activities	11.830	2.918	0.004	3.815	19.845
Social requirements -- Personal qualities	10.319	2.444	0.016	1.971	18.666
Social requirements -- No interest in re-engaging	10.181	2.264	0.025	1.290	19.071
Positive learning environment -- Provision of activities	3.066	0.820	0.413	-4.323	10.454
Positive learning environment -- Personal qualities	1.555	0.397	0.692	-6.193	9.303

Positive learning environment -- No interest in re-engaging	1.417	0.336	0.737	-6.913	9.747
Provision of activities -- Personal qualities	-1.511	-0.494	0.622	-7.560	4.538
Provision of activities -- No interest in re-engaging	-1.649	-0.481	0.631	-8.427	5.129
Personal qualities -- No interest in re-engaging	-0.138	-0.038	0.970	-7.307	7.031

Note. For each pairwise contrast, the degrees of freedom = 142; CI = confidence interval.

Table 5.

Means, Standard Errors and 95% Confidence Intervals for the Number of People and the Second Level Re-Engagement Categories GLMM Analysis

	M	*SE*	95% CI	
Cost	4.167	2.087	0.041	8.293
Time	14.686	2.536	9.672	19.699
Social requirements	22.056	3.529	15.079	29.032
Positive learning environment	13.292	3.160	7.045	19.538
Provision of activities	10.226	1.996	6.280	14.172
Personal qualities	11.737	2.319	7.152	16.321
No interest in re-engaging	11.875	2.788	6.364	17.386

Note. SE = standard error; CI = confidence interval.

Table 6.

Pairwise Contrasts Pertaining to the Generalized Linear Mixed Model Analysis Considering the Obligations Scores and Second Level Re-Engagement Categories

Pairwise contrast	B	*t*	*p*	95% CI	
Cost -- Time	-0.267	-0.563	0.574	-1.203	0.670
Cost -- Social requirements	-0.146	-0.295	0.769	-1.123	0.832
Cost -- Positive learning environment	0.406	0.821	0.413	-0.572	1.384
Cost -- Provision of activities	0.045	0.093	0.926	-0.913	1.003
Cost -- Personal qualities	0.438	0.907	0.366	-0.517	1.394
Cost -- No interest in re-engaging	0.626	1.286	0.201	-0.337	1.589
Time -- Social requirements	0.121	0.448	0.655	-0.413	0.655
Time -- Positive learning environment	0.673	2.481	0.014	0.136	1.209
Time -- Provision of activities	0.312	1.236	0.219	-0.187	0.811
Time -- Personal qualities	0.705	2.822	0.005	0.211	1.199
Time -- No interest in re-engaging	0.893	3.473	0.001	0.384	1.401
Social requirements -- Positive learning environment	0.552	1.805	0.073	-0.053	1.156
Social requirements -- Provision of activities	0.191	0.660	0.510	-0.381	0.762
Social requirements -- Personal qualities	0.584	2.036	0.044	0.017	1.151
Social requirements -- No interest in re-engaging	0.772	2.632	0.009	0.192	1.351
Positive learning environment -- Provision of activities	-0.361	-1.245	0.215	-0.934	0.213

Positive learning environment -- Personal qualities	0.032	0.112	0.911	-0.537	0.601
Positive learning environment -- No interest in re-engaging	0.220	0.748	0.456	-0.362	0.801
Provision of activities -- Personal qualities	0.393	1.456	0.148	-0.141	0.927
Provision of activities -- No interest in re-engaging	0.581	2.099	0.038	0.034	1.128
Personal qualities -- No interest in re-engaging	0.188	0.684	0.495	-0.355	0.730

Note. For each pairwise contrast, the degrees of freedom = 135; CI = confidence interval.

Table 7.

Means, Standard Errors and 95% Confidence Intervals for the Second Level Re-Engagement Categories from the Obligations GLMM Analysis

Re-engage second-level theme category	*M*	*SE*	9% CI	
Cost	0.188	0.445	-0.691	1.068
Time	0.455	0.163	0.133	0.777
Social requirements	0.334	0.215	-0.092	0.760
Positive learning environment	-0.218	0.217	-0.646	0.211
Provision of activities	0.143	0.193	-0.238	0.524
Personal qualities	-0.250	0.189	-0.624	0.124
No interest in re-engaging	-0.438	0.199	-0.831	-0.045

Note. SE = standard error; CI = confidence interval.

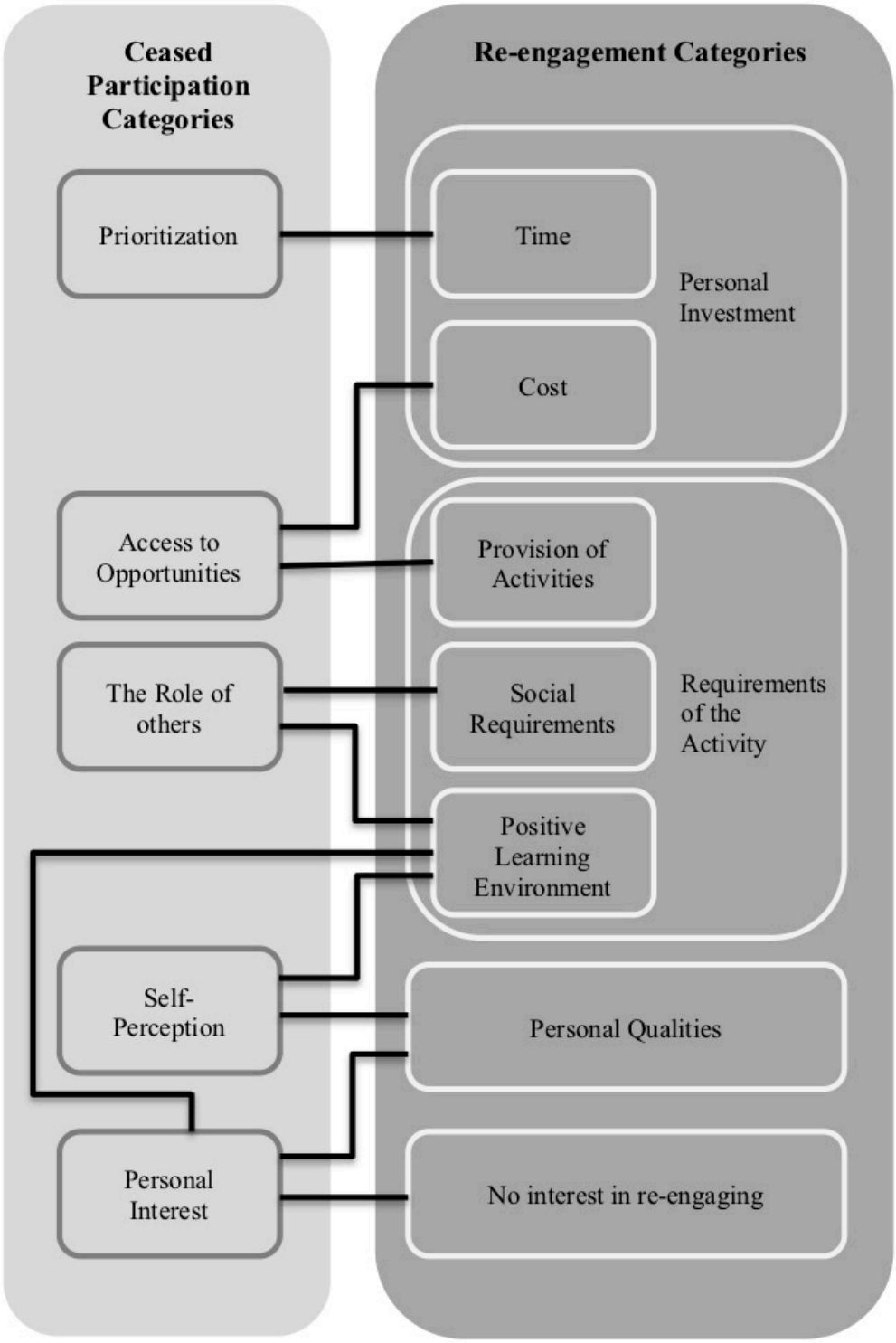

Figure 1- Mapping of the ceased participation and re-engagement categories