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ABSTRACT

This document contains six presentations given at a conference that served as a forum for the discussion of the ideas and experiences of a variety of experts in adult and continuing education. The presentations are: "Intrastate Networks: Opportunities and Issues for Continuing Education" (panel discussion--Lorraine A. Cavaliere, Carol L. Newcomb, Barbara Adkins-Kennedy, Ronald L. Melchioire, and Paul H. Hamlin); "Shakespeare for Adult Education Deans: Lessons from Liberal Learning" (Paul J. Edelson); "Measuring and Assessing Program Success in a Corporate Environment" (Donald A. Gogniat, Carol L. Newcomb, Sonja A. Evenslage, and Sally Wilding); "Education through the Past into the Future" (MaryAnn W. Johnson and Clinton Anderson); "Recession Busters: Successful Non-Credit Programming in Tough Economic Times" (T. Gregory Lynch); and "Visioning Your Future" (Thomas F. Kowalik). (KC)

NUCEA

Continuing Education: A Capital Idea

Proceedings of the 1991 Annual Conference of Region II, National University Continuing Education Association

Compiled and Edited by

Thomas F. Kowalik

Continuing Education: A Capital Idea is a publication of Region II, National University Continuing Education Association.

Contents

Preface

Region II of the National University Continuing Education Association (NUCEA) is please to make proceedings from the 1991 Annual Conference available to professionals in the field of adult and continuing education. *Continuing Education: A Capital Idea* is representative of the breadth and depth of professional expertise residing in this Region of NUCEA. The contents of these proceedings represent a small portion of the professional development opportunities available at the Region's Annual Conference. Contributions have been sequenced in alphabetical order based upon the lead author's last name.

The editor wishes to acknowledge and thank all those professionals contributing to these proceedings, as well as all contributors presenting at the 1991 conference. Special thanks go to Kathy Beiswenger and Debbie Horsmon of the School of Education and Human Development at the State University of New York at Binghamton for their typing, layout, and proofreading skills.

Those wishing to learn more about the Region II Annual Conference, professional development opportunities for adult and continuing educators through the National University Continuing Education Association, and membership in NUCEA may call the National Offices of the Association at (202) 659-3130.

Thomas F. Kowalik

Intrastate Networks: Opportunities and Issues for Continuing Higher Education

by

Lorraine A. Cavaliere
Carol L. Newcomb
Barbara Adkins-Kennedy
Ronald Melchiorre
Paul H. Hamlin

Abstract

This panel discussion will describe the rationale and methods for establishing intrastate communication networks as a vehicle to bring together leaders in the field of adult and continuing education. Individual state models will be presented, followed by a synthesis of the identified needs and planning strategies utilized by the states represented as models for replication. The emphasis will be on the processes for developing these type of inter-institutional relationships and the effectiveness of these consortia in reducing program costs, expanding enrollment, providing inexpensive professional development opportunities, and providing a more effective voice in communicating with state legislators.

Continuing Education Association of New York (CEA/NY)

History

CEA/NY was founded in 1972 as the Continuing Education Association/State University of New York. Its name was changed in 1981 to CEA/NY and a new constitution adopted in 1982. Its current and 18th president is Donald C. Friday, Assistant Dean of Evening and Extension

Services, Community College of the Finger Lakes. Membership is approximately 430 individuals. CEA/NY publishes a quarterly newsletter called the *New York Continuing Education*.

Structure

There are five officers, a board of directors, and chairs of each of the four regions. Standing committee's include Constitution and Bylaws, Finance, Newsletter/Publications, Legislature and Political Action, Nominations and Awards, Research and Special Projects, Committee of the Regions, Professional Development and Membership. They also have an archivist. The Research Committee solicits proposals for small grants (approximately $2,500 given out each year).

The Association is divided into four regions throughout the state. Each holds a regional meeting (since 1979), usually in May. The statewide meeting is normally held in October and moves to different locations each year.

Mission

The Association publishes a Standards of Practice and endorses the objectives outlined in the Standards of Practice in Continuing Education as prepared, reported, and sponsored by the Council on the Continuing Education Unit.

Its statement of purpose is: to provide an exchange of information, ideas, relevant issues, and successful program models among public continuing higher education educators in New York State; to address, analyze, and cooperatively generate solutions to problems facing continuing educators and adult learners; to improve quality of programs in the state and assure they are conducted in an ethical and cost-effective fashion; to interact with elected officials and other organizations to promote legislation benefiting non-traditional learners; to encourage and facilitate professional development and career management for professional continuing educators.

The six primary objectives of CEA/NY are:

1. To promote a collective voice for Continuing Education in our capital of Albany
2. To promote the exchange of information and ideas among colleagues
3. To solve mutual problems
4. To represent the needs and interests of Continuing Education students
5. To promote professional growth
6. To coordinate conference planning for Continuing Education

The New Jersey Consortium for Continuing Higher Education

History

The recent movement toward continuing higher education consortia has gained momentum for several reasons, including economic imperatives and concerted effort on the part of many professionals to become more collegial. Both of these reasons were true of the New Jersey effort. The consortium was established at its first meeting in December 1990 as a result of several earlier discussions between the co-conveners with regard to (a) their roles and responsibilities as members of the national NUCEA Orientation and Leadership Committee, and (b) the perceived need for increased knowledge and understanding of the who and what of continuing education in New Jersey.

The initial thought of a statewide meeting composed of NUCEA member institutions quickly evolved to discussion of the merit of establishing a statewide networking group that would include all four-year institutions offering continuing education programs.

A survey directed at the CEOs of Continuing Education at each public and private four-year institution drew a swift response. Twenty-seven of a possible thirty institutions responded positively and indicated an interest in attending a day-long meeting. The attendees strongly endorsed the idea of a consortium and enthusiastically began the work of defining its form and purpose.

Structure

The consortium is deliberately left in a relatively unstructured state in response to the wishes of the membership. All are active members of at least one other continuing education professional organization and lack interest in formal membership with officers, dues, etc. It was, however, decided to limit membership, at least initially, to the senior continuing education professional of each institution.

Purpose (evolving)

1. To provide an exchange of information, ideas, concerns among New Jersey continuing higher education Deans and Directors
2. To analyze and discuss problems facing the profession and its clientele and to share possible solutions
3. To identify and interact with elected officials and other professional organizations

4. To gain a political voice and to promote legislation benefiting non-traditional learners

5. To encourage and facilitate professional development for the members via mentoring and sharing of expertise

Presentation

The presentation will include specific information on the establishment of the consortium, including sample surveys, collated results, information on member types, program development for 1991-1992, etc.

Pennsylvania Intra-Institutional Cooperation

There are many new challenges being created by the changing needs of our nation and states. The question facing us in continuing education in trying to meet these needs is how to harness our competitive nature. A report from Regents College concluded, "We have been taught to value competition, but the new demands of continuing education request us to consider collaboration as a method of sustaining our programs."

While the opportunities in continuing education are many in Pennsylvania, there exists little coordination among colleges and universities. Rather than working with each other, we seem to devise ways to protect our turf. While program diversity may be a strength in continuing education, if it hinders opportunity, of what value is it to society? Cooperation between institutions is going to become necessary for all of us to meet our missions.

Continuing educators need to work jointly to remain competitive and to provide the program mix necessary to serve our students. As Mary Fugate so eloquently states, "In the 90's we need to look to each other in order to press ahead with what is the only non-traditional thing left to do for adults, to facilitate value-added learning.

As Klevans suggests, "Organizations seeking to form such relationships must take care to ensure that conditions necessary to foster collaborations are met." Two of the conditions are trust and commitment. As continuing educators, we are competitive by nature, but we should all remember as Heule reminds us, beyond a certain point, competition ceases to energize and becomes a destruction to our goals. Gogniat and Hakanen remind us, "Reduction in the traditional college age population, extreme changes in the workplace, and emerging metamorphic technologies require higher education to respond to a new and different society in a new and different way." If we do not develop these new partnerships, our state governments will surely force them upon us or when unable to deliver necessary programs, because of our competitive natures, business and industry will go elsewhere. Pennsylvania at the moment does not have in place any formal network of intra-institutional cooperation; its time may have come. How much more effective could we be working together?

Maryland Higher Education

In 1988, a new University of Maryland System (UMS) was created by the state legislature by combining the University of Maryland with six other public colleges and universities in Maryland. The new system, consisting of 11 degree-granting institutions, has one Board of Regents. After approval by the UMS Chancellor, proposals are submitted to the Secretary of Higher Education for final approval. The Secretary receives her authority from the Maryland Higher Education Commission (MHEC).

One of MHEC's roles is to coordinate all public higher education in Maryland, including the community colleges. Final approval of credit programs is a lengthy process which first must begin with a prospectus which focuses on the centrality to the institutional mission, evidence of need and demand for the proposed action, and duplication with other programs. If the prospectus is approved, a proposal may be developed. The final approval of the proposal depends on the adequacy of the curriculum design, sufficient resources, equal educational opportunity goals, and demonstrated plans for evaluation of the program. Before being submitted to the Secretary of Higher Education, both the prospectus and proposal must follow the individual institution's procedures for review and approval, and also must be approved by the UMS Vice President of Academic Affairs and the Academic Affairs Advisory Council.

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Shakespeare for Adult Education Deans: Lessons from Liberal Learning

by

Paul J. Edelson

Abstract

This paper describes a personal learning project on Shakespeare conducted by the author that was triggered by a visit to England in 1989. The paper reviews the project's stages, including self, institutionally, and culturally imposed barriers to adult learning. Insights from Shakespeare relative to administrative leadership, especially deaning, are also included.

Introduction

William Shakespeare's masterful insights into human nature have delighted countless readers and theater-goers for over four centuries. The ability of his characters to transcend their conception in Elizabethan-Jacobean England and speak to us today is a tribute to their universality as complex symbols for how we view ourselves, and even our colleagues. True, we rarely deal with the life and death issues that constitute Shakespearean tragedies, although as administrators it is not uncommon for us to view ourselves as larger than life heroes and heroines, bringing enlightenment and even wisdom to our work setting.

Do we "bestride" our narrow world like Julius Caesar? Or like Portia, is our concern for truth and justice a valued hallmark of our administration? The obsession for power and even ruthlessness we see in others can evoke images of Macbeth and Richard III. Even Othello's susceptibility to flattery and rumor provide a cautionary note to our dealings with colleagues, reminding us of ever present Iagos. And we all know of indecisive Hamlets; never ourselves.

More often, it is the comedies and their touch of the burlesque and strange juxtapositions that come closer to mirroring the world we actually inhabit. For example, in observing the fool Touchstone's quarrel "by the book" in *As You Like It*, in which he recites the ritualized stages of an argument he had with a courtier, it is easy to think of the arcane protocols that govern some of our own interactions.

I am not a Shakespearean scholar by any stretch of the imagination. In fact, it is only within the past year that I have immersed myself in these works--almost thirty years since high school when the plays were an established part of the curriculum. As an avid reader of books on adult education, management, and higher education administration, I find Shakespeare's dramas refreshingly revealing and entertaining. Most of all I enjoy the many shadings of human nature and motivation he imparts to his characters. This complexity and subtlety is in sharp contrast to how we tend to view people and situations in real life where there is pressure to simplify our decision making and to reach a quick judgment on some event or person. As administrators we need to act, cutting the gordian knot, often without knowing the full range of details or implications on issues relating to budget, personnel, or programs. Reading Shakespeare I can vicariously savor the complexity of life I strive to reduce within my own sphere of responsibility. For these and other reasons, to be addressed later in this paper, I recommended a reacquaintance with the Bard of Avon. "Lead on MacDuff and damn be he who first cries hold, enough."

Shakesperotics and the Shakespeare Project

Gary Taylor in *Reinventing Shakespeare* (1989) coins the term "Shakesperotics" to refer to the entire corpus of writings on Shakespeare. There were almost 5,000 bibliographic entries in 1986 alone (p. 306). Harry Levin in the "General Introduction" to *The Riverside Shakespeare* (1974, p. 1), considered the most authoritative American edition of Shakespeare's works, suggests that writings on or about Shakespeare occupy more library space than any other author. Shakespeare is an exploding nova, providing heat, light, and energy to latter day authors who are inspired by his plays. The title of Aldous Huxley's *Brave New World* was induced by lines in *The Tempest*--"O Brave new world that has such people in't"--and that of William Faulkner's *The Sound and the Fury* was drawn from several lines spoken by Macbeth reflecting on his life as "a tale told by an idiot, full of sound and fury, signifying nothing."

Taylor points out that the vast field of Shakespearean scholarship and criticism overshadows the works themselves. This is complicated by an uncertain knowledge of what Shakespeare actually wrote. Several plays may have had joint authorship, and there is also a belief shared by some modern scholars that he wrote two versions with different endings to a number of plays, including *King Lear*. In addition, we have trouble with Shakespeare's now archaic language and its ambiguity. Moreover, he did not write the plays in their current forms during his lifetime. Instead, they were written and published by others in the form of guides to actors or *quartos*. This practice led to alternative spellings and constructions in different editions. Shakespeare is therefore an imprecise target because of these textual issues. We are not always sure what we are talking about; this is aside from authors and readers ascribing differing interpretations to the plays themselves.

How can a humble dean (who was not an "English major") and a full-time administrator have the temerity to plunge into this Shakespearean sea and risk charges of dilettantism? Barely familiar with the smallest fraction of the scholarship, is it possible to derive more than a superficial appreciation of the works from a "spare time" approach?

Joseph Papp, founder and producer of the New York Shakespeare Festival, not surprisingly recommends this strategy of simply reading (aloud) and seeing the plays (Papp, 1988). And there are performances aplenty. This winter holiday season, I was able to see *Twelfth Night* in my little village and *As You Like It* while a visiting scholar at Syracuse University. Library videotapes made it possible to view *Richard III*, *Henry V*, *Hamlet*, and *Julius Caesar*; and on public television I saw *Ran*, Kurosawa's interpretation of *King Lear* with samurai warriors. A new film version of *Hamlet* starring Mel Gibson and Glenn Close has just been released and is attracting many who have never before seen a Shakespeare play.

Taylor observes that every age looks at and enjoys (or dislikes) Shakespeare based upon its own values. Within each period, people find something new to examine or exhume. Race, gender, and class issues are more important to us now (see *Chronicle of Higher Education*, 21 November 1990) and trying to understand how Shakespeare addressed these issues reveals much about Shakespeare's period and, by contrast, our own. The moral ambiguity in *Measure for Measure* (a young woman is coerced by her brother to sacrifice her virginity so that he might escape execution; she refuses) created difficulty for Victorians who considered this one of Shakespeare's "problem plays." The contradictions inherent in virtue (virginity) are more appealing in our era of cultural relativism, and this play has enjoyed increased popularity compared to the nineteenth century.

I remember, no doubt imperfectly, the Shakespeare of my high school days--the silly romp of *A Midsummer Night's Dream*. The play was not taught as a kaleidoscopic phantasm of dreams clashing with reality, with strong sexual and almost nightmarish overtones similar to what one might find in certain expressionist or surrealist paintings. *Henry IV* was presented for the comic relief of Falstaff, not for the human tragedy of civil war nor the conflicting claims of loyalty to family or government. *Julius Caesar* was a backdrop for Marc Anthony's famed funeral oration, not his problematic character--the savior of Rome or a clever manipulator determined to be on the winning side? These plays were all read by me and my schoolmates as "great literature" that we had to honor and, at times, endure. In high school, I was impatiently searching for the play's "action"; not really knowing enough about life at that time to appreciate the ambition of Macbeth or, for that matter, Lady Macbeth's.

In college, Shakespeare, save for his sonnets, was not a part of my curriculum at all; at least I can't recall taking a course. Graduate school specialization and the need to choose a profession, and then work, led me to emphasize practicality and a world of work-related readings and writings on such things as administrative techniques. Shakespeare was dead for me. I felt increasingly closed-off from enjoying his dramas. Dealing with the difficult language was simply too much work. To quote Hamlet, "Words, words, words."

Looking back, it was undoubtedly a recent visit to Stratford-on-Avon during a trip to England that put me in touch with that part of Shakespeare I enjoyed many years ago in school. Accident and then deliberate choice set me upon my Shakespeare project, hence this exercise in "bardolatry," a term coined by G.B. Shaw (Levin, 1974) to describe the awe inspired by Shakespeare.

The Culture of Expertise and Different Ways of Knowing

When you work within a research university, you come to realize that every branch of knowledge is or soon becomes the property of skilled experts who study and know a subject in depth. It is therefore not surprising that we may retreat from tackling a new area of learning that is outside of our ken since we too are members of that culture of expertise which skeptically regards claims to knowledge by amateurs as unauthentic.

Personally, I am quick to remind my provost that because of my experience, training, and knowledge I am the only one on our campus who is an authority on adult and continuing education, although others may have taught in the adult education program. Mintzberg in *Power In and Around Organizations* (1983) identifies this power strategy as the "expertise game" (p. 198FF). It is played in organizations where the structure of influence is based upon pockets of expert information. By that yardstick, the university, with its departmental structure, is a true culture of specialization. Neophyte learning is presumably (but incorrectly) for undergraduates, or night school students. All others are assumed to participate in the culture of expertise.

In contrast with the academic specialist, the professional, full-time, administrator's world, particularly at the higher levels, is characterized by brevity, variety, and fragmentation (Mintzberg, 1973). Superficiality in this realm becomes a virtue. You cannot devote adequate time to learn a great deal about any aspect of your work since by doing so you would assuredly sacrifice your tenuous grasp of the whole.

Perhaps who else but an administrator could dip into Shakespeare and feel confident that whatever little could be gleaned by the non-specialist in a peripatetic sampling could be of value? No master plan was charted, no grand scheme fabricated. I just dipped in and kept reading, utilizing a random approach, looking for connections, and taking advantage of opportunities that arose to see a movie or a performance. I applied my own version of "chaos theory" (Gleick, 1988) reasoning that wherever I started I would be able to identify patterns and themes reasserting themselves in other works.

I approached Shakespeare the way I do administration--with the confidence that I could move through information and be able to make sense of it afterwards, that there would always be more to do, that I would never be done, that writing about it would be a way of learning and would help me place what I have studied in some form of order that would "make sense." I also reasoned that I could find a place to stop simply because I no longer had the time to continue. The project would come to a halt, perhaps to start up again at a later point.

Overall, I subscribed to the belief that I was using my time wisely in this endeavor. It was Shakespeare--the Canon. If so many thousands of writers, critics, and authorities have found him to be important, then it was a valid assumption that I would learn something too.

My particular kind of administration is continuing education, so I stand for and symbolize adult education including what are called "personal learning" projects such as this one on Shakespeare. These are in contrast to formalized adult education which is customarily provided through organized courses. Interestingly, we are offering a graduate course on Shakespeare this term (Spring 1991) through the School of Continuing Education, but alas, it is scheduled on the same night as a course I teach, "Principles of Adult Education."

What has been the reaction to my Shakespeare project? A good number of people are either indifferent or hostile to Shakespeare. Yet there are others, like me, who enjoyed Shakespeare in high school and/or college, and apparently also feel some pangs of separation. Perhaps my project will act as a catalyst, leading them to seek a renewed familiarity.

The Rewards of Shakespeare

So having reviewed motivations for starting this Shakespeare project, I will reveal my reasons for continuing. Wanting to complete what I set out to do is part of it. But, foremost, I am finding that reading and studying the plays is a pleasurable experience offering many opportunities for personal satisfaction. I'll go into some of these now in greater depth.

Language as Art

There is an apocryphal story about the person who enjoyed reading Shakespeare because he used many famous and familiar sayings. This, I am sure, understates the case since so much of Shakespeare has been assimilated within modern English. Recognizing that Shakespeare borrowed freely from other sources--antiquity, fold legends and myths, popular culture, and current events--we nonetheless are indebted to him for preserving, if not creating, what have become memorable lines (see H. Levin, 1974) including "The devil can quote scripture" (*Merchant of Venice*), "Misery makes strange bedfellows" (*The Tempest*), "Fair is foul, foul is fair" (*Macbeth*), "in my mind's eye" (*Hamlet*), and from the same play, "What a piece of work is man," "The play's the thing," and perhaps Shakespeare's most memorable line, "To be or not to be/that is the question."

To experience these and other phrases that have now become commonplace in their original contexts produces a satisfaction that may be similar to an archeologist's discovery of a plant or animal that is the forerunner of a contemporary species. A sense of history and of our language being a living thing, descended from an earlier period, endows the words with greater historical richness--especially if the play makes vivid their application. When Richard III exclaims, "Now is the winter of our discontent," that single understated phrase encapsulates all of his frustration and ambition. As the first line in the play, it establishes a theme to which Shakespeare returns again and again: Richard's profound unhappiness and insatiable quest for power that drives him to commit successive murders, culminating in his own death.

The dramatic intensity that is an integral part of Shakespeare's writing demonstrates the expressive possibilities and potential of English that we can all access. As a consequence, my interest in writing has grown, and I desire to communicate more skillfully and with greater economy.

Shakespeare's drama also highlights the power of the spoken word, inducing in me the same sense of awe I also feel for the Emancipation Proclamation and some Churchillian speeches. As a consequence, I think of teaching and all my public speaking in a different way--as opportunities to further develop this subtle art.

When Jacques in *As You Like It* exclaims "All the world's a stage, and all the men and women merely players," he is referring to the developmental and transitory nature of life. Indeed, we may also choose to self-consciously exploit this thespian dimension in the many roles we play, even giving performances that soar above the commonplace. Scholarly conferences have a dramatic, albeit largely unfulfilled, potential in this regard.

Varied Ways of Knowing

When reading the Shakespearean plays, especially for the first time, without benefit of having seen them in performance, I construct the drama in my mind and thereby create an initial baseline personal interpretation. But even in this so-called "pristine" state I have been influenced by the brief essays prefacing the dramas that appear to be a regular part of almost every edition of Shakespeare, especially those intended for the general public. These introductions are on Shakespeare the Man, his times, staging, with basic interpretations of the play, sometimes with a history of the most famous performances. So there has been community to me before seeing and reading the play a share of conventional wisdom to which is added my own incomplete understanding.

This socially constructed nature of reality (my "guided" interpretation of the text) can collide with the play when I see it performed and witness the synergy of staging, director, actor, and audience. Although we expect Shakespeare's plays to be faithful to the original, we also anticipate that they will be interpretive, leading to a myriad of dramatic possibilities. At the very least, I can expect my preliminary understanding of a play to be challenged by each performance.

Through this incremental process, I can build up my knowledge of a play and develop a sense of "connoisseurship"--the ability to make nuanced discriminations--an approach to knowledge that also applies in other aesthetic areas. It is a commendable richness of Shakespeare that his plays can lend themselves to many renditions through the flexible medium of the stage. There are many Shakespeare's, many Hamlets. The audience can also participate in this definition because of the intimate, live nature of drama and the cumulative knowledge of the plays they bring to each performance. It is a surprise seeing Shakespeare's plays enacted--never knowing what to expect in the interpretation of a character, or how the director chose to stage a scene. Performances can be very minimal with a handful of players on a simple platform, or elaborate panoplies with casts of hundreds.

You may even find a multilayered approach as in the movie of *Henry V* starring Laurence Olivier which opens with a reenactment of the play as it might have been in Shakespeare's time at the Globe Theatre. The scene then cinematically shifts to the French countryside where the action is outdoors, just before a great battle, and more suited to the possibilities of the cinema.

Complex Characters

Characterization is at the heart of what makes Shakespeare appealing. The plays endure because of the fascination we have with the personalities of Hamlet or Brutus, especially our own contradictory feelings for them. In fact, many would argue that the plays themselves have become merely backdrops for the main characters and their memorable speeches. In our own Freudian (and post-freudian) era, we automatically probel psychologicl depths for insights into behavior, perhaps sometimes forgetting that Shakespeare's characters are not real. At the same time, they are more than theatrical shorthand for a clustering of personality traits in which a Hamlet is viewed as indecisive and a Shylock as a greedy Jew. Yet, a careful reading of the texts shows these roles as more multidimensional then convention would have it. For example, Hamlet outsmarts his would-be assassins, Rosencrantz and Guildenstern, and arranges for their fatal outcome; he slays Polonius, and Laertes. His reason for not immediately killing Claudius when he came upon him praying was the concern that slaying him by surprise during a moment of apparent repentance, would send Claudius' soul to heaven and not to hell where it truly belongs. Later he dispatches Claudius with zeal.

Many stagings and explications of *Merchant of Venice* make Shylock the center of the play--a tragic, if not noble, figure who loses his daughter, his fortune, and his realism. His excessive greed directed at Bassanio can be seen as a form of revenge in response to pervasive, deeply rooted anti-Semitism..

Changing social conditions have also affected our interpretation of other Shakespearean parts. Caliban in *The Tempest* is portrayed as half man, half beast; but also viewed by revisionist directors as a symbol of anticolonialism and black pride. Kate in *The Taming of the Shrew* is a person victimized by a rigid social code that demands slavish obedience to a husband rather than to her own desires. Interpretations of Kate's role more sympathetic to women's liberation issues are common in the 20th century, rare in earlier periods when the subordinated place of women went largely unchallenged.

Our era, noted for its predilection for moral ambiguity and vacillation between right and wrong finds Marc Anthony, despite his great funeral oration, anything but heroic. With his life at stake, he literally embraces the still blood-stained assassins and then turns on them when the odds are more to his favor. Yet, who, if placed in the same situation, might not do exactly the same?

Illusion and Reality

The stage is an abstraction, an allusion for life. The characters, though we may see ourselves or others in them, are not real people. And though based upon historical fact, Shakespeare cannot be read as history since he reordered events and people to conform with his special dramatic needs.

On a deeper level, the plays themselves embody aspects of illusion and fraud. Women's parts were played by men and boys. In some plays (*Twelfth Night, As You Like It*), this is taken a step further and women (who are not women) impersonate men. Part of the action in *As You Like It* and *A Midsummer Night's Dream* takes place in magical forests where human nature is transmogrified. *The Tempest* is set on an exotic tropical island inhabited by a deposed duke, Prospero, who can summon the potent spirit Ariel to do his bidding.

Fairies, masquerades, impersonations, witches, dreams, ghosts, visions, madness, fools--these are all staples of the Shakespearean stage that enable the author to probe deeper into human nature and behavior, revealing motives and peering more deeply into his characters. The fool in *King Lear* makes Lear see how his vanity prevented him from comprehending that the daughter who loved him most, Cordelia, flattered him least. This tragedy is also remarkable for its play within a play in which familial tension between Lear and his daughters is also present in the relationships the Earl of Gloucester has with his two sons--one good and one deceitful. In both dramas truth is revealed, but only after misrepresentation is ripped away and also after much pain and suffering.

The Importance of a Good Reputation

Given illusion and misrepresentation in the world, we readily acknowledge that appearance is not necessarily reality. This feature of existence creates a problem for the virtuous person who, nevertheless, wishes to appear good and a challenge for the malevolent who seeks to conceal evil. Separating truth from appearance, and inevitably confusing the two, are central features in American life (see Boorstin, 1962). In the area of work, D. Schon, writing in the *Reflective Practitioner* (1983), describes the importance of a benign image and reputation to an executive's performance and observes that if managers are perceived adversely they may suffer a loss of confidence, and their performance may actually suffer.

Creating an sustaining a good reputation is a central issue in many Shakespearean plays. Managing one's image is crucial for maintaining a desirable position with a Lord and for future advancement. Listen to Cassio's wail of lament when he is duped by Iago to commit a reckless action placing him in Othello's displeasure--"Reputation, reputation, reputation/O, I have lost my reputation." It is an irony of Othello that the most famous lines in Shakespeare on the subject of honor and reputation should come from Iago, Shakespeare's blackest villain, who slanders, deceives, and manipulates:

> Good name in man or woman, dear my Lord,
> Is the immediate jewel of their souls.
> Who steals my purse steals trash; 'Tis something, nothing,
> 'Twas mine, 'tis his, and has been slave to thousands;
> But he that filches from me my good name
> Robs me of that which not enriches him
> And makes me poor indeed.

In contrast, Falstaff in *Henry IV, Part I*, questions whether honor can "set a leg or an arm?" "What is honor?" he asks. "Air. A trim reckoning. Who hath it? He that died a' Wednesday. . . Therefore, I'll none of it, honor is a mere scutcheon."

Yet hypocritically, Falstaff unsuccessfully tries to give the appearance of heroism by taking credit for felling Hotspur who was slain in battle. Preferring to cloak his cowardice with valor, Falstaff shows that he too is vulnerable to what others may think of him.

Conclusions

This paper is about the larger subject of acquiring a broader range of material drawn from Shakespeare and, by implication, from other great authors as sources for a fuller cognizance of life. In particular, we can, with Shakespeare's help, overcome the distortions of reality we create and abide in our occupations. Since for many their work-role is at the core of their personal identifies, placing work within a more realistic context is a significant accomplishment.

Administrators must contrive a simplified view of actuality in order to lead. We regularly select some goals and suppress others, endorse various courses of action while ignoring alternatives that may be equally valid. Art and literature can help us acknowledge the inherent perplexity of behavior we vainly try to simplify for our purposes of practicality. They also offer an intellectually satisfying arena for experimental and creative though.

Running through my reading of Shakespeare's plays was the premise that we can come to understand aspects of our world through art. But how we behold life is determined by how we develop and apply our powers of perception. Shakespeare can give us additional frameworks for interpreting and understanding phenomena, adding to an appreciation of contradictions and uncertainties we cannot always admit within narrow time frames and windows of opportunity.

The liberal arts and Shakespeare reward us for our efforts of concentration and suggest an interpretation of existence as uncertain, unstable, and infinitely convoluted so that we can place our vocations on a more reasonable, if not scaled down, level of importance. With Shakespeare's guidance, we can also turn away from a compulsively rational world view that underlines much of administration and welcome a greater sense of art, artifice, irrationality, and even play that may be more helpful in dealing with the issues and people we actually encounter. In short, we must retie the gordian know so that we may marvel at "To-morrow, and to-morrow, and to-morrow."

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Measuring and Assessing Program Success In a Corporate Environment

by

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Introduction

Attempts at providing university-sponsored programs on-site for business/corporations have had limited success because the two systems, higher education and the corporation, have different patterns of behavior.

These differing patterns of behavior--cultures if you will--create barriers of mistrust similar to any two groups who think about the same thing (in this case subject matter) in completely different ways. It is generally accepted that corporations are "purpose-oriented" when considering subject matter, whereas the University's orientation is toward theory. As with other cultural misunderstandings, the barriers are further reinforced by stereotypical rhetoric from both sides--ivy tower, three-martini lunches, research junkets, etc.

How then can institutions of higher education and corporations cooperate? Attempting to communicate effectively with different cultures requires the participants to develop appreciation of what each group has done, as well as what each group has to offer. Although many policy issues create obstacles, none are antithetical. In other words, conversion is out of the question--there is no chance for successive cooperative efforts by sending out missionaries. A University ambassador, a more logical choice, must look for areas where teleological (the business orientation) and normative (the University orientation) approaches cannot only coexist, but also compliment each other (D. Gogniat & W.E. Harkanen, "Promotion, Delivery, & Maintenance," Pennsylvania State University, 1986).

Creation of university-sponsored on-site programs, therefore, depends primarily on how well the continuing education administrator (ambassador) and the corporate liaison explore the possibilities of finding complimentary solutions to reach their respective goals. Measuring these goals is, therefore, of prime importance.

This session, "Measuring and Assessing Program Success: In A Corporate Environment," presents a limited review of the literature of the evaluation process in general, and two distinct case studies which deal with the direct problems of establishing and assessment procedure adequate for better understanding what has happened in a given program as well as possibilities for improvement. To say this presentation only scratches the surface of a very significant factor essential for establishing and maintaining long term university/corporate relationships is more than fair.

As the review of the literature will demonstrate, and as the case studies will reinforce, it is a difficult assignment to evaluate how well the three major players in a corporate/college educational experience were served. The easiest, or at least the one in which most educators feel the most secure, is of course evaluating the academic integrity of the material presented. We have been doing this at university classrooms for decades. Obtaining the adult student's view of the instructor and material is also something with which we have had experience. The corporate agenda, however, is harder to understand. What kinds of information justifies corporate participation? Surprisingly little has been written about the evaluation process from a corporate perspective. And even less has been written about the adult student's corporate perspective, or how he or she perceives this on-site education in relation to his or her increased productivity at the job. Certainly to create the needed new knowledge, there must be interest. We hope these quick vignettes will stimulate your interest in this growing and important field.

Continuing Education and Training Evaluation Approaches

Evaluation of Continuing Education and training is important, of course, because it measures effectiveness of knowledge or skill transfer. The most effective methods will make the transfer the most quickly, thereby saving time and money of the educator and time and energy of the learner. There are a number of discussions about whether adult education philosophy and beliefs are consistent with current evaluation methods.

Much current literature on evaluation methodologies/theories is centered around qualitative approaches in nature relying on the opinion of participants in a CE/training course. These can take the form of case studies, historical examinations, perceptual data, and ethnographic studies. Generally speaking, there are three approaches used for qualitative evaluation training programs.

These are in terms of participant reaction, learning, and behavioral or results-oriented criteria. Much of the work done in this area is still based on D. L. Kirkpatrick's work (Evaluation of training, 1967). Participant reaction measures how well they liked the CE/training session. This can include curriculum, atmosphere, instructor, usefulness of information, lunch, materials etc. Depending on what objectives the program is designed to achieve these types of questions may be irrelevant. Then again, useful information is often gathered in a variety of areas such as presentation skills and grasp of knowledge of the instructor. Positive and negative reactions/measurements can be valuable for modifying programs or evaluating pilot programs and are often used with other evaluation approaches.

Learning generally means acquisition of knowledge and skills. Knowledge is most commonly measured by tests. Needless to say there are a variety of methodologies and formats for testing certain types of knowledge and skills. We are all familiar with fill in the blank, matching and true-false type tests. Performance testing measures the acquisition of skills such as driving, drill press operation, typing etc. These tests are based directly on a program's learning objectives. In the area of direct technical skill acquisition testing is a common approach but does not always indicate that what is learned transfers directly to improved job performance.

Behavioral measurements are the third type. It is not uncommon for learning to take place without the occurrence of on-the-job behavioral changes. It is important to measure learning transfer by way of employee's performance on his or her job. Measurement is often performed before, during, and soon after training is completed and then some time later so there is a chance for the employee to incorporate what they learned in their job, in other words time to make changes. As mentioned above specific learning changes can be tested directly but improving ability and determining the effects of action are much more complex.

In all of these areas, Kirkpatrick has provided guidelines for evaluation: determine what you want to find out, use a written comment sheet covering those items determined in step one, design the form so that the reactions can be tabulated and quantified, obtain honest reactions by making the forms anonymous, have the participants write in additional comments and suggestions.

In terms of timing for these comment sheets and evaluation forms, he suggests that the evaluation be given before the end of the program if the program has numerous sessions. Therefore the feedback can be used to improve later sessions. This activity should be carried out by a coordinator or someone who has experience with the program to better determine the actual effectiveness of the leader and program.

In today's environment, the focus is often on direct bottom line type results which can be measured in terms of cost. Industry often uses cost benefit analysis to examine the use of resources and the amount of yield for the resource investment. It's focus is on qualitative measures. This method of proof is the oldest way of focusing an evaluation and it attempts to prove that results are caused by the program not by chance. Sometimes quantity or quality of production is measured and sometimes such factors as absenteeism, turnover etc. are used to measure results. Often performance is measured in terms of actual productivity at any one point as compared against standard productivity, which is determined by time and motion studies. However determining exact changes in productivity due to CE/training is extremely difficult outside of a laboratory (experimental) setting because of the number of factors which impact on an individual and can cause changes in productivity levels. Such things as not feeling well, seasonal changes, increase in pay, fight with a family member, changes in management, etc., can all influence an employee's productivity level.

Other somewhat more focused approaches exist. There are criteria focused evaluations that are largely judgments against criteria, comparing what is against what should be. Much of this type can be found in performance evaluation models. Another approach is to focus on critical questions generated by those funding, administering or participating in the program. Questions vary from those needing a descriptive response to those needing a comparative or valuative answer. Still another approach is probably the newest or least traditional, that of valuing. This asks for direct qualitative values such as social, economic, or aesthetic which arise from the program.

Case 1: Undergraduate Software Engineering Program

It has long been recognized that the selection and execution of evaluation strategies are key components of educational programs. During the selection process there has traditionally been three questions posed: *why* is the evaluation being conducted, *who* should do the evaluating, and *what* will be evaluated? Recently these questions were faced in designing a program involving University education within a corporate environment. However, early in the program it became apparent that an unusual dimension of these evaluation questions had not been considered. The following explains this new dimension.

The objective of the program was to provide an undergraduate curriculum in software engineering at a corporate site. The thirty two participants were employees whose full time assignment for 18 months was to be students in the program. They were expected to be at the program site for forty hours a week. These employee/students represented a wide diversity of education and work experience. The program was conducted entirely within the corporate setting and it was necessary to build a college department structure on site. Faculty were imported; classrooms, study halls, and faculty offices were designated; and curriculum meetings were regularly scheduled.

The initial program design determined that the answers to the "why" evaluation question included some distinct differences between the two sponsoring partners which would be handled separately by each one. The University needed to evaluate in order to ensure that all academic standards were being met. The corporate planners needed to evaluate to ensure that all standard personnel procedures of their company were being practiced. The University evaluated course mastery using student exams prepared for the traditional campus courses. The corporation held frequent meetings with the students to get participants' reactions to such personnel issues as stress in the work environment, working over forty hours, receiving annual leave, recording sick leave, and a variety of other concerns. The program plan was that the University and corporate staff would meet regularly and share evaluation findings. It was thought that this formative evaluation strategy would bring to light any necessary changes in the program.

What soon became clear was that a partnership arrangement between the sponsoring partners must be evident to participants in all components of the program including the evaluation processes. Students were expressing personal issues to corporate managers and academic issues to the University people. They were having difficultly blending their employee and student roles. The separate evaluation procedures seem to be reinforcing participants' feelings of serving two masters. Once this problem was recognized the corporate management discontinued regularly scheduled private evaluation sessions with the participants. Academic issues were discussed openly with corporate representatives. Monitoring individual needs of participants became the primary task of one University academic counselor and one corporate manager. These persons were on site and became very visible and supportive to the participants. Maintaining motivation seem to be strongly affected in a positive direction when discussions on individual needs, academic progress and degree requirements were reiterated by both the University and the Corporation. This formative strategy resulted in program changes which blended the students' two environments. A case in point was the incorporation of more traditional student services into this corporate location.

Thoughts on "who will evaluate" and "why evaluate" were changed early in the program and the new answers consistently showed the University and the Corporation in a partnership arrangement. Unfortunately similar mistakes on "what will be evaluated" were not so easily corrected. The academic content of the courses was a clear answer to the "what" question and one that was evaluated primarily with traditional testing practices. This was effective in maintaining academic standards and also enhanced the program once the participants were exposed to the corporations strong support and interests in maintaining University standards.

Unfortunately, the partnership contract for this program did not extend beyond the final class. The designers of the program recommend strongly to other program planners that the original agreement provide for a continuing partnership between the two entities for long term research evaluations. There are certainly many privacy issues involved with tracking how these students compare with non-program professional colleagues but confidentiality could be built into the research design. This corporation would likely have welcomed assistance from the University with research efforts of tracking the impact of this program but approval on the employees as research subjects is difficult to obtain after the fact. An important "what should be evaluated," namely the future impact of the program, will regrettably, be conducted by only one partner.

From various program evaluation findings, the University can be assured that the students who satisfactory complete this non-traditional program have met all the traditional University standards and the corporation can be assured that they have gained educated employees. One reason for this program success may be attributed to the chosen evaluation methodologies which served for the participants as a strong reenforcement of the belief in this program by both partners.

Case 2: The Partnership Center Case Study

Statement of the Problem

The challenge faced by the Center for Corporate & Public Partnerships at Thomas Edison State College is to develop an evaluation system that speaks to the students and organizations it affects. The demand is to create a manageable but compelling evaluation system that will improve the program, better serve the students and organizational clients, help market to new organizations, and contribute to improving practice in adult higher education. The ideal system would also be low-c and certainly cost-effective. At its best, the evaluation will provide a longitudinal data base with a rich array of both quantitative and qualitative data.

This description sounds a great deal like the idealized job description every search committee takes as its goal, and indeed those lofty goals in the exploratory study outlined here were kept in mind as the process of developing a systematic program evaluation began.

Background

The need for a systematic program evaluation grows from its context. The Center for Corporate and Public Partnerships at Thomas Edison serves adult learners by building collaborative programs between and among higher education providers. TESC serves adults in distance-based programs. Currently 7800 students, average age 39, are enrolled. Students live across the United States and in 70 foreign countries. TESC is structured to meet the individual needs of independent learners.

Through its Corporate Programs unit, the Center serves students at organizational sites. Student services help participants prepare for or work toward undergraduate degrees. Students can select individual consultations to help them map an educational program, can participate in non-credit workshops such as study skills or CLEP preparation, or can participate in activities designed to help earn credit through assessment: portfolio development workshops, on-site testing, or on-site courses offered in partnership with a teaching institution.

Corporate Programs' distinctive competence is that it manages higher education services for the organization. The client organization gets access to all the resources of TESC which includes brokering selected educational services from other colleges and universities. The College operates under a clearly defined perspective that adults must be responsible for their own education and the institution's role is to empower them to do that.

The data generated will have interest to educators both in the corporate and education worlds. In the business world, the case of education and training is often made in terms of increased productivity. Macroeconomic studies argue that increased levels of education have been the single largest contributor to the GNP since 1945, but these studies cannot be used to interpret the impact of educational programs within a specific setting.

From an educational perspective, little is known about the impact of various credit-earning strategies on student learning. Opportunities exist for adults to earn college credit for the learning they have gained from experience. These opportunities were conceived and presented as access strategies, and research has addressed their reliability as measures of college-level learning. TESC makes available the entire array of strategies for documenting learning: college-equivalency testing, portfolio assessment, and credit for evaluated licenses and evaluated corporate and miliary programs. However, little is known about the impact of these options on the student's learning.

Approach

Evaluation has been sporadic and has collected satisfaction data. To begin to be more comprehensive, Center staff generated a list of the questions to be answered for each of the stakeholders: students, client organizations, and the College. To meet the challenges of being meaningful, priority was set on defining critical student impacts. The central question became: how do students and their employers benefit from on-site degree services.

To try to untangle ways to examine the impact of each college service (which students access in tandem with on-site services) and each on-site service, a case analysis of one major employer was undertaken. It included several steps.

1. The system for keeping and reporting on-site activity data was computerized. This allowed easy reporting of activity data by student, activity, or company.
2. A qualitative study using principles outlined in Miles and Huberman was designed. Data were analyzed and used as a basis for reviewing, refining or developing written student questionnaires.
3. In conjunction with the corporate liaison a cost analysis model was developed.

Data Presentation

The presentation will share selected forms and reports generated through this system.

Closing

Corporate/college relationships are similar to other cross-cultural experiences--exhilarating and certainly full of surprises. Although we are a long way from feeling absolutely comfortable in each other's house, as we continue to ask better and better questions we become less threatening and more combined effort is devoted to finding the right strategies to increase both productivity and quality of life.

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Education Through the Past Into the Future

by

MaryAnn W. Johnson
Clinton Anderson

The military has an opportunity to recognize the revolution taking place in higher education and to stay in its forefront while adjusting to its own educational needs and imperatives. Recruiting, retention, and combat effectiveness can all be improved by educational programs that blend traditional and nontraditional learning. In the current atmosphere of change in the Armed Services, much wisdom is required to seize the opportunity. Many studies have been done on what programs have been established to accommodate the soldiers, sailors, and airmen's educational needs, but by no means have all the important questions been asked. A study done in 1921 stated that education was an essential element of soldier development and set forth the concepts and philosophy that lead to the establishment of the voluntary education program as found in DOD today. In 1990 a study was done addressing five issues. Two of the issues were: (1) Are servicemembers given adequate choices among education offerors and programs? (2) Are remote sites adequately served? In 69 years there have been quite a few studies done but by no means have all the answers been given.

The U.S. military has pioneered in recognizing the need for adult education for its servicemembers, and has produced a superb model for blending traditional and nontraditional education that mght profitably be emulated in civilian business and industry. There are, in fact, lessons for all of academe. Cyrel Honle in 1947 wrote a comprehensive review and evaluation of adult education in the Armed Services during World War II. He concluded this book with an excellent history of implications found in adult education in the Armed Services that may have meaning for the adult educaiton field in general.

But notwithstanding its leadership thus far, the military stands at a critical juncture in its integration of adult higher education and traditional military objectives. Educational opportunities for servicemembers could be consumed by military training needs in an era of dwindling resources--an ironic possibility because educated servicemembers will be ever more crucial to the kind of military establishment that is evolving. A good argument can be made that education not strictly job related is needed to enhance the war-fighting capabilities a modern nation will require in the Third-Millennium. Can adult and continuing education help combat this cultural debility? Yes. Continuing education purpose traditionally in the military has been to prepare servicemembers for lifetime careers. The proper focus on general education helps the servicemember build a useful skills and knowledge base and an attitude of self-confidence and self-worth, something that military training usually does not do. Adult and continuing education will add to the servicemembers ability to think and persevere, essential qualities for the fighting force of the Third-Millennium.

Serious issues need to be resolved before nontraditional education can be blended with traditional education in a manner acceptable to the current American academic mainstream. The danger is that adult-dominated programs will become the mainstream before they are properly integrated into the fabric of American higher education. Much needs to be done. Should credit earned through military courses count in a traditional degree program? This question became critical on many campuses in the 1970s. It began to fade in prominence later on as colleges and Universities realized the shrinking pool of 18-24 year olds were not filling their seats, and they turned to the military students for filling seats.

Issues must be addressed forthrightly regarding learning goals expected of students, use of credentials, and the academic and vocational worthiness of educational programs. Adjustments to new technologies in delivering education programs must be handled with care. Those responsible for documenting and recognizing nontraditional learning must strive for high standards as their work is increasingly recognized and integrated into degree programs. The high standards we strive for must be met to achieve an optional blend of traditional and nontraditional education. Are we doing the servicemembers a favor by blending the credentials from military training and job performance with a minimum number of general education requirements to achieve a degree? This program is recognized by a regionally accredited two-year college and it does help the servicemember to be competitive for promotion purposes. The emphasis self-directedness and self-responsibility for learning must not be lost.

Adult higher education is getting too big to ignore. Traditionally oriented academics and tradition-bound academic institutions must recognize a new reality on the American educational landscape. They need to apply the objectivity and flexibility of mind that they demand in their students' scholarly efforts to the change that is taking place in their profession. Proponents of nontraditional education also need to get and keep their house in order. While traditionalists can be inflexible, nontraditionalists are sometimes prone to create programs and methodologies in which learning is incidental to ideological, or even entrepreneurial, considerations.

Perhaps it is too much to hope that the two ends of the spectrum will ever unite, but there must be middle ground that blends traditional and nontraditional approaches so that adult higher education can properly assume its future role in the mainstream. In the past, the academic community has made a credible attempt at policing itself. As adult and nontraditional education continues to gain recognition--if no more than by its sheer weight in terms of number of students enrolled, diplomas awarded, and dollars involved--colleges and universities must refine their way of blending the nontraditional and traditional if this brand of higher education is to gain widespread acceptance.

Postscript. Thanks to Clinton Anderson and Steve Kime for the use of their material from the Postword of their issues book, *Adult Higher Education and the Military: Blending Traditional Nontraditional Education.*

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Recession Busters: Successful Non-Credit Programming In Tough Economic Times

by

T.Gregory Lynch

It's no secret. . . . During recessionary times, the tendency of most businesses, organizations, and governmental agencies is to tighten their financial belts.

The 1990-91 recession produced few exceptions. Stop-gap measures shaved the workforce through employee terminations, layoffs, position eliminations, hiring freezes, and voluntary and forced retirements.

In the wake of such actions, employers must have, and get, more productivity from the remaining workers in order to survive adverse market conditions. This requires an increase in the employees' effectiveness and efficiency, causing management to depend upon technology to assist in achieving these goals.

The technology of choice, it appears, encompasses the field of computer and information sciences.

"During hard times, companies tend to focus on efficiency and productivity," writes Gregory J. Manus, editor of *The Delaware Valley Computer User*. "One obvious way to accomplish this task--computers and well-trained, skilled workers." (Manus, 1991)

And that requires education and training--the forté of our profession.

A Silver Lining in the Recessionary Cloud?

In general, the trickle down effect of forced, managerial fiscal conservatism induced by the recession has created declines in monies spent on non-credit professional development education. Individuals have also suspended or discontinued their participation in non-credit personal enrichment programs. At least, this is the trend observed by the Department of Program

Development, the non-credit component of the University of Delaware's Division of Continuing Education.

Despite many consecutive years of growth in non-credit enrollments, revenues, and corresponding surpluses, The Department of Program Development suffered decreases in these three categories during Fiscal Year 1991 (FY 91), the period from July 1, 1990 through June 30, 1991. All losses were attributable to the recessionary bite. Revenues, for example, declined 10.8 percent from those generated during the previous fiscal year.

It would appear highly probable, and thus logical, that your institution's non-credit operations experienced similar decreases of this magnitude, or perhaps greater, during the same period. But surely there are programmatic areas within your non-credit domain that at least remained stable or possibly grew slightly. Given the economic conditions, you claim them as successes--recession-proof programs.

Legislated, mandatory continuing education for the professions offers one source of recession-proof, non-credit programming that remains stable during a slow economy. Physicians and dentists, for instance, must acquire "x-number" of continuing education units within a specified time frame in order to maintain valid licensure. There are others, of course, such as real estate agents, insurance agents, and so forth.

At Delaware, there was, however, a recession-busting programmatic field: non-credit open-enrollment and contract computer education. During FY 91, these programs experienced phenomenal growth in toto despite the recession.

Revenues skyrocketed 26.1 percent over those generated during FY 90. Correspondingly, enrollments shot up 23.4 percent while the number of programs conducted soared by 20.4 percent.

Impressive results, you might say. But the overriding question is, however, "Was there a positive bottom line?"

In short, yes. While final fiscal year accounting has not been completed, extrapolation of existing partial data indicates a healthy contribution-to-margin (i.e., surplus) of 21.4 percent.

This translates to at least a 117.5 percent increase in the surplus generated by non-credit computer education programs during the previous fiscal year for the Department of Program Development!

At the University of Miami, there have been a similar successes. According to Carol D. Holden, dean of its School of Continuing Studies, "Enrollment in some of the career-oriented courses Miami offers has increased by as much as 20 percent" (Nicklin, 1991). Among those courses showing the greatest growth, she says, are computer training programs.

If you have a computer education program in place and the results to date have been less than spectacular, perhaps you might want to question why. If, on the other hand, your institution is not presently offering non-credit computer education programs, perhaps you should be asking why not.

The Delaware Experience

The University of Delaware's non-credit computer education program consists of three parts. They include the open enrollment personal computer training programs, a certificate program in computer applications, and contract programs in computer education.

Personal Computer Programs

In the personal computer area, 24 different open enrollment programs are available. Training is offered for both IBM™ (DOS) and Macintosh™ environments. The primary emphasis is, however, on DOS-based software that commands the largest market share for a particular application, i.e. WordPerfect™ for word processing; Lotus 1-2-3™ for spreadsheeting; dBASE™ for database management; and PageMaker™ for desktop publishing.

The courses range in duration from half-day seminars to four-week short courses. A variety of formats and program times are available to accommodate the busiest individual's schedule.

Open enrollment personal computer programs constitute the bulk of all computer education courses. For FY 91, this represents 71.3 percent of the programs run, 54.2 percent of the enrollment, and 53.4 percent of the revenue collected.

The performance of the personal computer programs during FY 91 actually dropped slightly. Although the number of courses conducted increased 13.1 percent, revenue dipped 3.1 percent while enrollment slipped 7.2 percent.

Given the recessionary conditions that existed this year and the fact that the revenue generated by these programs increased 22.6 percent in the previous year, it is felt that the PC component did, in fact, maintain its market share in respect to competition for the training dollar. What little was lost from this component of the University's non-credit computer education programs was easily covered by gains in the other two areas.

Computer Applications Certificate Program

The Computer Applications Certificate Program is designed for working adults wishing to sharpen their professional skills or change careers. Mainframe and personal computing applications are both emphasized.
Students must successfully complete a minimum of six courses in order to obtain the certificate. Three courses are required and three are electives.

Each of the 22 courses offered consists of 14, three-hour classroom sessions--42 hours of instruction for 4.2 Continuing Education Units (CEUs). Topics range from beginning level subjects like "Introduction to Data Processing and Information Systems" to sophisticated topics such as "Computer-Based Telecommunications Systems" and "Management of Information Systems Projects."

For FY 91, the Computer Applications Certificate Program constituted 7.8 percent of all computer programs run, 10.3 percent of the enrollment, and 15.8 percent of the revenue collected. In comparison with FY 90, enrollments and revenue grew by 8.2 percent and 16.7 percent, respectively. Incidently, the FY 91 revenues generated from the certificate program more than offset those lost within the personal computer area.

Contract Programs

Contract computer education programs are what they appear to be--computer training courses conducted as specified by written agreement between the university and clients from business, governmental agencies, or other organizations. These programs include those taken "off the shelf" as is, those modified from existing programs in order to meet the specific needs of a client, or those developed from scratch. They can be offered at the client's site or at the university.

The bulk of this type of training has historically been PC-based. For example, only 2.3 percent of the contracts conducted in FY 91 pertained to mainframe applications.

Speaking of FY 91, contract programs constituted 20.9 percent of all computer programs conducted, 35.5 percent of the enrollment, and 30.8 percent of the revenue. In comparison with the previous year, there was explosive growth in computer contract programs.

While the number of contracts rose a mere 71.4 percent, contract enrollments leaped 170.7 percent. And contract revenue soared an astronomical 188.8 percent!

Gold at the End of the Rainbow?

Ironically, the 1990-91 recession has created growth areas for continuing education units that can quickly adapt to changes in the economy.

A February 1991 *NUCEA News* article reported, "A number of continuing higher education units have converted the economic slowdown into an opportunity to retrain workers, upgrade the skills of those looking for jobs, and re-channel the careers of those laid off."

Whether or not the economy will speedily rebound from the latest recessionary period is highly arguable. A majority of the nation's economic analysts believe recovery will be slow, hampered by little governmental stimulation of the marketplace and high levels of debt incurred by both businesses and consumers (McClain, 1991).

Regardless of the pace of the recessionary recovery, it's a sure bet that a greater reliance will continue to be placed on computer technology and its applications in the future.

Over the past three years, the University of Delaware's non-credit computer education revenue has grabbed increasing percentages of all non-credit revenue generated by its Division of Continuing Education. In FY 89, it constituted 11.7 percent of the revenue. By FY 91, the percentage had grown to 17.5 percent.

Shouldn't you and your educational institution be taking advantage of this lucrative training market, too?

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(Note: IBM is a trademark of International Business Machines; Macintosh is a trademark of Apple Computer, Inc.; WordPerfect is a trademark of WordPerfect Corp.;1-2-3 is a trademark of the Lotus Development Corp.; dBASE is trademark of the Ashton-Tate Corp.; and PageMaker is a trademark of Aldus.)

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Visionizing Your Future

by

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Introduction

"Imagery or visualization is a very natural tendency for humans. Is there anyone who cannot close their eyes and bring a picture to mind? -- of your last vacation? of a special person in your life? or of the last time a friend or associate criticized or praised you?" (Natelli, 1991). Visualization and imagery have existed forever. Images were before words. Using visualizations and imagery is the basic way humans think. Humans have perceived both outer and inner worlds through the images they hold in their mind's eyes as a result of stimulus from their senses. Our mental images include pictures, sights, shapes, colors, sounds, smells, feelings, tastes, and the perception of touch. Whether or not you consciously recognize the importance mental imagery plays in your everyday life, it is a vital part of your existence. "You have visualized scenes and events from the past and present. With practice, you can just as easily visualize your future!" (Natelli, 1991). By understanding and using visualization, Continuing Educators can lead more successful, satisfying, and fulfilling personal and professional lives.

History of Visualization

Visualization and the use of imagery is not a new phenomenon. It was used in ancient cultures, religions, and philosophies. It continues to be used in many aspects of our lives today. Earliest records of visualization experiences are represented in the forms of pictures and visual images found painted on the walls of cave dwellers from the Ice Age, 60,000 to 10,000 B.C. The Summaria, Assyria, and Babylonia cultures, 4,000 to 1,000 B.C. externalized images in the form of sculptures. Egyptians from 3,000 to 300 B.C. represented their gods using both sculpture and painting. Indian Yogic practices used visualization from 200 B.C. to present. Buddhism and Hinduism continue to be permeated by the Tantric Yoga system of holding images in the mind's eye to achieve an effect. The Old Testament is a source of visions and dreams and "most religions have used visualization as one of their basic techniques for helping people to realize their spiritual goals" (Samuels & Samuels, 1975, p. 28).

Visualization and mental imagery has been used in many different settings for many different purposes. It has been used by ancient Egyptians, Navaho Indians, and the Greeks as a tool to enhance physical healing. During the 16th century, the importance of imagery and imagination in the health and healing power of the body was documented by the Swiss (Samuels & Samuels, 1975). Since that time visualization and imagery has played a role in modern Western medicine. It has recently gained wider practice and greater acceptance.

In the field of psychology, imagery has been used to understand patient's emotions, perceptions, and methods of coping with reality. In the late 19th century, Freud began to analyze patients' spontaneous images and dreams. Later hypnosis and hallucinogenic drugs were used to create altered states of consciousness to elicit visualization experiences for mental healing purposes. Current psychological practices in which visualization is used consist of guided affective imagery, directed daydreams, psychosynthesis, and behavior desensitization.

Visualization is currently used in the fields of creativity and innovation. Current practices take advantage of the unique opportunities afforded by visualization and imagery experiences to transcend confining characteristics of the single dimensions of time, space, and time of reality. Inventors, innovators, and change agents use visualization to mentally picture new products, processes, and situations. Business and industry are turning more often to creative problem solving teams to deal with the difficult challenges of today's and tomorrow's business world. These teams often use a variety of creative problem solving techniques, of which visualization is one.

Individuals are learning about and choosing to use visualization techniques to enhance their personal and professional lives. By incorporating various visualization techniques in their daily lives, individuals are better able to cope with the demands they face. Visualization is a tool used to solve problems and to generate alternative futures and alternative strategies to achieve desired futures.

Varieties of Visualization Experiences

Visualization experiences and imagery have been categorized according to different schemes. They may be classified by the type of visualization or imagery experience or the mode of receiving the experience. Both classification schemes are briefly discussed below.

Types of Imagery and Visualization Experience

Memory. Memory is a variety of visualization and mental imagery. We see and relive events from previous experiences in our mind's eye. Often these memory images are triggered by an external event, a smell, a sight, or a sound. Our memory images are a mental reconstruction or resurrection of a past perception. These images often involve more than the visual component in that additional senses may be involved.

Eidetic Images. An especially vivid form of memory images, eidetic images are similar to the phenomenon commonly called photographic memory. A person experiencing an eidetic image accurately and precisely constructs a mental picture of an external image. Every detail is visualized. Although a phenomenon that is can be experienced by individuals of all ages, eidetic images are most frequently experienced by school age children.

Imagination. Imagination images may contain elements of the past. However, they are arranged in a different way during the visualization experience. Often images associated with imagination represent entirely new created material. These type of imagery experiences are usually associated with creativity. "Through imagination imagery, people can invent a new reality" (Samuels & Samuels, 1975, p.42).

Daydreams and Fantasy. Consisting of a combination of memory and imagination images, daydreams and fantasies are experienced by nearly everyone. Daydreams contain sight, sounds, smells, objects, and other people in ongoing situations. These elements of the daydream may be known or unknown. The situation may or may not have occurred. Daydreams may be oriented toward the future as well as the past. It is often during daydreams that imagination comes into play in anticipatory experiences.

Hypnagogic Images. People are not aware of some imagery experiences. In these unconscious experiences, visualization occurs in the twilight state between sleep and waking. Hypnagogic images occur just before sleep.

Hypnopompic Images. Hypnopompic images occur just after sleep but before becoming fully awake. Although both hypnagogic and hypnopompic images are typically not consciously perceived, they are sometimes so vivid that they seem real.

Dreams. A commonly accepted visualization experience and one often associated with imagery is the category of dreams. In dream imagery, content varies. Dreams may contain images dealing with the day's events, food, sex, childhood, and abstract ideas. Sense of time, space, and rationality during dreams is of no consequence. Dreams have a compelling sense of reality. "A person's body can react to the inner images of a dream as surely as it reacts to events in the outer world" (Samuels & Samuels, 1975, p. 50).

Hallucinations and Visions. Hallucinations and visions are extremely vivid visualization experiences. Often those experiencing this type of visualization believe that it is occurring in reality. These visualization experiences can be spontaneous or induced and ar frequently the source of creative inspiration. By following a variety of prescriptive methods, everyone is able to create a physiological and psychological state during which they become receptive to visions.

Modes of Imagery and Visualization Experience

Gawain (1982) suggests that imagery experiences can be either received or created. Both of these modes encompasses all of the types of visualization experiences described above. This classification used by many visualization researchers and practitioners describes the role the individual plays in the visualization experience.

Receptive. In receptive visualization, the individual allows whatever images and pictures to come without consciously attempting to control them. There is no conscious decision made to direct the images or the details of the experience. In essence and practice, you relax, listen to your unconscious, and patiently wait for whatever comes to your mind. This mode of visualization can be used to: (1) explore resistance to some change in your life, (2) uncover your true feelings, (3) discover your personal images or symbols of changes, and (4) clarify what you really want to do when faced with several confusing alternatives.

Active/Programmed. In active or programmed visualization, the individual chooses and creates the images and impressions desired. It is as though you are talking to and programming your unconscious to create what you want to see, hear, and feel in great detail. This mode of visualization can be used to: (1) achieve goals, (2) improve athletic performance (Garfield, 1984), (3) speed healing of injuries, and (4) intensify images in general.

Guided. A third method of experiencing visualization and imagery is through guided exercises. This is a combination of both receptive and programmed visualization. You prepare a scene, ask a question, suggest a direction. With this basic guidance in place, you let your unconscious bring forth the vital elements and details you omitted from your scenario. This mode of visualization can be used to: (1) help solve problems, (2) create new products, (3) generate ideas, and (4) help create your future.

Effects of Visualization

There are numerous positive effects associated with visualization. Psychologists believe that visualization affects the mind. You increase your ability to concentrate and focus. While visualizing, you experience a state of mind in which you: (1) become more alert, (2) achieve clearer thought, (3) identify with the object of your visualization, (4) feel a sense of participation in the visualization, (5) become less involved with self as an entity separate from the world around, and (6) transcend boundaries and limitations of physical body and awareness of personality.

When you visualize, as in dreams, the inner world and outer world become one. Your body reacts to mental images in a similar fashion as it does to images from the external world. Images held in the mind become reality for the person. Neurological pathways become excited. Your automatic nervous systems become affected. Voluntary and involuntary muscle systems become activated. Neuronal activity in both hemispheres of the brain increases. Images held in the mind can affect the world around you. Without conscious visualization, your daily choices are based on inner unconscious images. By programming the mind through visualization, you choose to consciously guide your interaction with the world around you.

Visionizing Your Future

Many techniques have been developed to assist individuals as they seek to visualize, anticipate, and create their future (Benson, 1975, 1984, 1987; Coulson & Strickland, 1991; Garfield, 1984, 1986; Gawain, 1982; Parnes, 1988; Peale, 1952; Samuels & Samuels, 1975; Shames & Sterin, 1978). Most techniques combine relaxation with guided imagery. Some use external stimuli, such as special scents, scenes, and sounds. Through receptive visualization, others ask each of us to bring forth from our subconscious those facts we have we been unconsciously noticing every day of our lives to develop a pattern we can recognize and build upon to anticipate change and new opportunities. Still others give the tools to create in our mind's eye the ideal future scenario, a scenario we are seeking and intend to create. Through visionizing, you can create detailed action plans for realizing dreams and goals.

When using visualization techniques for visioning your future, three elements are essential in the experience to affect change. Need or desire must be part of the experience to ensure success. You must want or need that which you choose to visualize. You must believe that your chosen goal is one you are capable of attaining. Finally, you must be able to accept that which you are seeking.

Regardless of the technique used when performing visualizations, it is important to remember to defer judgment as you experience inner images. "If images come that seem irrelevant or silly, accept them as potentially useful. Though they have no meaning now, often images and symbols yield ideas and insights after a period of incubation" (Natelli, 1991). Imagery gives you access to the unconscious mind which is a source of new insights. Approach the visioning experience openly and without anxiety or pressure to see solutions and answers with clarity. Don't expect to visualize a 3-D technicolor movie, but rather be prepared to accept fleeting impressions, words, pictures, and symbols (Coulson & Strickland, 1991). If visual images do not come at all, simply think or feel what images are suggested by following a guided visualization exercise. Like all other skills, the ability to create visual images improves with practice.

Visioning Techniques

Gawain (1982)

According to Gawain, clearly defining and setting goals is key to successfully achieving your desired future. "Discovering what you want in your life can be facilitated by the process of setting goals" (p. 89). Goals do not have to be perceived as unchangeable. You can change them as often as necessary. Using visualization with goals is an alternative to devoting tremendous effort and aggressively struggling to achieve the goals. By clearly identifying and visualizing your goals, you give focus and direction to your life. Your unconscious mind will lead you to achieve your goals without strain and effort.

The following is an example of how setting goals, creating a guided visualization experience, and visualizing your future ideal scene can be used to help you gain insight and clarity about what you really want. By actively performing this visualization experience, Gawain suggests that you will begin to bring it about.

> Think of a goal that is important to you. It can be a long range or short range one. Write down the goal as clearly as possible in one sentence. Underneath that, write Ideal Scene, and proceed to describe

the situation exactly as you would like it to be when your goal is fully realized. Describe it in the present tense, as if it already exists, in as much detail as you wish.

When you have finished, write at the bottom, "This or something better is now manifesting for me in totally satisfying and harmonious ways," and add any other affirmations you wish, and sign your name. Then sit quietly, relax, visualize your ideal scene at your mediational level of mind, and do your affirmations.

Keep your ideal scene in your notebook, in your desk, near your bed, or hang it on your wall. Read it often, and make appropriate changes when necessary. Bring it to mind during your meditation period. (pp. 104-105)

Parnes (1988)

Parnes suggests using guided visualization experiences to receive signals from your unconscious that will give clues about what is in store for you in the future. Rather than setting goals, and creating an ideal scene, Parnes' exercises allows you to explore the future without consciously preconceived ideas, plans, and goals. In addition to the following visualization, he also uses external stimuli to encourage a free flow of images. Stimuli include scents, pictures, and external events and scenes, sounds, etc. These stimuli are interspersed throughout the visualization experience. Parnes suggests that during and after each visualization experience, you write down or somehow record the images you experienced. By recording your images in this way, you are allowing yourself an opportunity to consciously reflect upon them. The following is an example of a visualization experience you can use in imaging your future. Remember to relax before the visualization.

> Imagine yourself in some favorite place--a vacation spot, room in your house, a garden or park. You are very happy and comfortable. Imagine a bubble of clear porous plastic around this space as it becomes a comfortable, familiar and safe "time machine" for travel into the future. Wherever and whenever you go, this haven will always be waiting while you explore a future year. You will be able to re-enter it anytime you wish, and at the touch of a button you be able immediately to return to here and now.
>
> Stay relaxed, comfortable and contented enjoying your favorite space. Near your hand is a panel of numbers, presently reading the current year. You can re-set that panel to any year in your future you would like to explore. Pick a year you would like to explore, set the panel to that number, but do not push the "Future" or the "Return to Present" buttons you see just below the numbers until I signal you to

do so. The "Future" button will then open a door through which you will walk into the year you chose, into whichever part of your life in that year you want to explore--your office or job, home, school, etc., and you will experience then--in only a few minutes' time--a day, a week, a month or a year, as you like, of your future life. Each path, corridor, opening you see will take you to another aspect of your future life--providing images, experiences, or symbols. Each will be the most enjoyable, satisfying experience you can imagine.

When I give the signal push the "Future" button--but not yet--and you will experience the future as in a fantasy--bask in it, with no constraints of today's reality. See it, touch it, taste it, smell it, hear it, feel it--experience the delight you will discover as fully as you can imagine. Know that your familiar, comfortable "time machine" is always nearby waiting for you--its door open to you--capable of returning you at your command to the present when you push the button marked "Return to Present."

Now, off to the year you select! Push the "Future" button and enjoy, enjoy, enjoy--your most satisfying vision, dream, wish, fantasy for the future. (Allow five minutes or so.)

Now, in your future scenario, sit or lie down where you are comfortable. Reflect on the most satisfying and enjoyable images you have experienced.

On one side of you will appear a large, draped window you have not seen yet. You may be looking at it from inside or outside. Concentrate on that draped window. When I give the signal--not before--the drape will open and you will behold the most satisfying glimpse you have had so far--something you had never imagined. It may be a scene, a symbol, or whatever. It may come immediately, or after gazing for awhile. But, when I signal the opening of the drape, savor whatever eventually emerges and burn it into your memory--so that anytime later you open the drape in your mind, you will re-contact that exquisite image.

Ok, the drape now opens! Behold!

Now, re-enter the familiar, comfortable space of your "time machine" that has been waiting for you, but do not yet touch any buttons. First, look for the telescope lens you will find in front of you. It will take you several years beyond the year you explored. Look through the lens now and see what pleasant and rewarding images you experience occurring then--in this even more beautiful, satisfying future of the future.

When you push the "Return to Present" button, you will return to this room at the present time--feeling very good--very, very good and exhilarated. Now push "Return to Present" button.

When you are ready, open your eyes. (pp. 65-66)

Samuels & Samuels (1975)

In their book, Samuels and Samuels suggest linking the use of receptive visualization with creative problem solving in order to let your images from a non-ordinary consciousness level surface to consciousness. The following is an example of a receptive visualization experience that can be used for creative thinking, problem solving, or visionizing your future.

> Find a quiet space where you will be undisturbed, which has been favorable for past creative work. Make yourself comfortable. Let your eyes close. Breathe in and out deeply, allowing your abdomen to rise and fall. As your breathing becomes slow and even you will feel relaxed. Now deeply relax your whole body in stages by whatever technique works best for you. Deepen this heavy, warm feeling of relaxation by slowly counting backwards from 10 to 1. As you mentally say each number you will be come more and more relaxed.
>
> You are now at a level where you can easily receive images. The images will be vivid; they are images which will provide you with inspirations for artistic endeavor, scientific work, or creative problem-solving of any kind. As the images appear before you, you will feel even more relaxed; the images will become clearer and clearer; and they will flow more and more easily. At this creatively receptive level of mind let the images flow, watching them appear and disappear, combine, coalesce, merge and separate. Let the images play before your inner senses. As you continue to see the images, allow your receptive state of mind to open the doors of your psyche. At this deeper level of mind, let the images have access to all the perceptions of your mind and body, of mankind, and of the universe. Stay at this level as long as wish. When you return to your ordinary level of consciousness you will remember clearly the images you have visualized. Allow your receptive unconscious to choose the images you will remember most clearly. Each time you receptively visualize in this way, the images will be clearer, flow more easily, and be more useful to you in your creative work.
>
> To return to your ordinary level of consciousness, count from 1 to 3, and gently move some part of your body. Allow yourself to return slowly and open your eyes when you feel ready to do so. You will feel rested, full of energy, and ready to do whatever work is necessary to put your creative ideas into form. (pp. 256-257).

Coulson & Strickland (1991)

The method used for this presentation combines elements used in the previous examples. We are using music and relaxation techniques with visioning, futuring, and creative problem solving as part of today's visualization experience. An audiotape developed by Coulson and Strickland, titled *Exploring*, is to be used to provide a guided visualization experience following goal setting exercises similar to those used by Gawain. For those experiencing visualization for the first time, especially for use while visionizing your future, this type of exercise may be more productive than unguided and receptive experiences like those of Parnes and Samuels and Samuels.

After this visualization experience, take a few moments to reflect on the images you saw. Write down or draw any images, thoughts, feelings, or ideas that came. Remember your "wishes," the "consultant," and the "vessel."

You might want to find a friend to share with or simply think about the meaning of your visualization alone. If you saw images and symbols, don't think of them literally. Try to make analysis, metaphors, or connections that might give insight or new awareness.

The first step of today's exercise is to write on a piece of paper the following categories: work/career, money, life style/possessions, relationships, creative self-expression, leisure/travel, personal growth/education. Under each category list one or two things you would like to have, to change, or to improve in the future. Pick one of the items you have listed and spend a few minutes focusing on it, thinking about it. The item you select must represent something you want to change or achieve.

The second step of our exercise is to relax. A mental and physical exercise is used to help you gradually relax. As you relax, soothing music is played. The entire visionizing experience is to take about twenty-five minutes. Review your goal. Then let your mind wander, following the suggestions provided on the audiotape. Allow images to emerge.

The tape used for this exercise uses guided imagery that asks you to: (1) project yourself to a future time, (2) create an ideal future state, (3) use a magic want to grant your wishes, and (4) use a consultant as helper to achieve your goals. During the visualization experience you are asked to sense the tension existing between your current situation and your ideal scene. Then, convert the tension into positive forward moving energy to help you towards the future you desire. Finally, you are asked to enjoy the benefits and pleasures of experiencing your ideal future, experiencing this future as if it were the present time.

After the visualization exercise, take a few moments to write about your images, impressions, and ideas. Be as detailed and specific as possible. Once all the details of your experience have been recorded, write down action steps that have been triggered by this experience that will help you continue to focus on improving your ideas and implementing your plans. This action planning step is an important element of the visionizing process, allowing you to begin taking concrete action to achieve your desired future.

Conclusion

Imagery and visualization play an important role in futuring, creative problem solving, dreaming, inventing, and creative thinking. By realizing and accepting that this phenomenon is a natural process, you can take advantage of the benefits to be realized by allowing your unconscious mind to work for you through this vehicle. You can use visionizing to explore or create your future. You can choose the techniques that work best for you. Remember there is no wrong way to visualize. Simply allow yourself the luxury and time to relax, to calm your mind, and to enjoy the rewards of the visualization experience.

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