

A FACTOR ANALYSIS OF ATTITUDES OF STUDENT
AND NON-STUDENT SEGMENTS OF THE
ALLIED ARTS AUDIENCE

By

ROBERT CLIFTON MORRISON, JR.

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Thesis Approved:

W. J. Ward
Thesis Adviser
Lemuel D. Groom
William R. Hug
Norman N. Durham
Dean of Graduate College

982005

PREFACE

In 1969 the Allied Arts and Other Campus Entertainment Committee was brought into existence:

To set policy on the administration of the Allied Arts and campus entertainment programs, . . . serve in an advisory capacity to the Concert Manager in the execution of his responsibilities . . . serve as a coordinating and scheduling body for campus entertainment . . . (and) work toward the elimination of competitive scheduling in the area of popular entertainment. (Allied Arts Policy Statement, September, 1969).

The Concert Manager (this title was later changed to Student Program Coordinator) referred to above is charged with the general administration of the programs of Allied Arts, acting as a promoter/producer for specific events, and carrying out public relations for Allied Arts. (Oklahoma State University Concert Manager Job Description, adopted January, 1970). The author has been the Oklahoma State University Concert Manager since August 1972. During this tenure he has been confronted with numerous problems in programming the performing arts at Oklahoma State University (OSU). Two of these problems are examined in this study.

Allied Arts programs basically two types of live entertainment: the performing fine arts and popular or "Big-Name" concerts. In the performing fine arts area Allied Arts has two audience segments: students of the University and non-student members of the University staff, Stillwater residents and so on. The problem here was: is it necessary to deal with these two groups as different audience segments with

distinct likes and dislikes or were they generally homogeneous as audience members. The answer to this question would have a massive impact on how the Allied Arts fine arts series is booked. Both audience segments contribute significantly to the income of the program. Therefore, as many of their programming needs as possible must be met. This problem was the focus of an exploratory study by the author in the Spring of 1974.

The second problem concerns popular or "Big-Name" concerts. Since about 1971 there has been a drastic decline in the financial success of popular concerts on the OSU campus. In November of 1973 the author wrote an unpublished position paper to explain this decline. (Morrison, R. C., Position Paper on "Big-Name" Programming at Oklahoma State University, November, 1973). This thesis in part is an attempt to verify attitudes conjectured to be prevalent among OSU students in the 1973 paper. Statistical verification of these attitudes will go a long way toward documenting the situation in "Big-Name" programming to actually be as hypothesized in the Position Paper.

This study isolates prevalent attitudes among students in these terms and thus adds hard data to the theoretical framework generated in the initial paper.

I am indebted to a number of friends and family whose help and support have made writing my thesis possible: Dr. Jo F. Dorris for allowing the study to be a project of Allied Arts and her ever-present encouragement. My committee, Professor Lemuel Groom, and Dr. Bill Steng and Dr. Walter Ward, chairman, the latter is also my advisor and has pushed, shoved, baited and generally kept the ball rolling these past four years. My wonderful typist Kathy Gordon. My parents, Bob and

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CHAPTER I

THE RESEARCH PROBLEM

Introduction

Allied Arts has two primary programming areas: fine arts and popular or "Big-Name." The fine arts are those forms of serious music and theatrical performing arts such as opera, vocal and instrumental recitals, etc. The Allied Arts fine arts programs also have embraced more modern genre such as Jazz and Blues as part of its presentations. Popular or "Big-Name" presentations concern themselves with the recent phenomenon of rock concerts beginning in the middle sixties. This study examines a problem in each of these programming areas.

Fine Arts

The performing fine arts have been a part of Allied Arts since the early 1920's. In fact, Allied Arts began with a group of OSU faculty and Stillwater residents pooling their economic and organizational resources to present touring fine arts productions in University facilities. Not until the 40's did University student activity fees become a part of the Allied Arts budget. Consequently, free or very low-priced tickets became available to OSU students. The audience of Allied Arts today is still made up of these two segments: faculty and townspeople plus OSU students. The program also is still financially supported by

season subscriptions purchased by non-students and activity fees allocated by students.

The problem examined in this study dealt with serving these two audience segments. The author undertook to determine how these two groups viewed fine arts presentations and what similarities there were in these two views. The salient point being: since both these groups must be served, how can optimal service be simultaneously rendered? To do this, the author sought to determine not only what sort of performing arts presentations each group preferred, but also how each group viewed the spectrum of performing arts. Similarities in both these areas would guide programming and promotional decisions.

The fine arts section of this study deals with a number of comparisons of students and non-students preference, and attendance potentials toward performing arts genre. Traditionally, the student and non-student audience segments have been considered quite different in their preferences concerning the performing fine arts. Through comparisons in this study, the author sought to develop an understanding of areas of overlap shared by these two groups (in terms of the performing fine arts). Once understood, this area of overlap could form the core of programming for Allied Arts and thus optimize attendance by the two audience segments.

It occurred to the author the student audience might be internally partitioned into two groups: arts event attenders and arts event non-attenders. If so, the preferences of each should be examined as a separate group. This was done by use of an item indicating past attendance to Allied Arts programs.

Popular or "Big-Name"

"Big-Name" concert programming at Oklahoma State University (OSU) generally was successful until about 1971. While concerts continued to show a profit as late as 1972, the majority were unsuccessful, economically, after 1970.

It would be an oversimplification to assume any one factor comprised a necessary and significant condition for the decline in successful concerts. However, if several factors wielded a negative influence, these factors, acting in concert, could contribute heavily to the upsurge in economic failures.

The author, who has been Program Coordinator for OSU's Allied Arts and Other Campus Entertainment Committee (formulated in 1969) since 1972, takes the position that these factors, acting in concert, formed the nucleus of influence which has reduced greatly the probability of producing financially successful "Big-Name" concerts at OSU. The factors are deemed to be: (1) increased cost of concerts in OSU's market; (2) competition from municipal and regional promoters; and, (3) audience selectivity and sophistication.

Before undertaking discussion of the above and other contributory factors, the author hastens to define "Big-Name" entertainment primarily in terms of popularity or drawing power of an act. In this study, a "Big-Name" show would be any music presentation capable of drawing a college audience large enough to necessitate the use of the 7,200-seat Gallagher Hall (also referred to as the "Field House"), where concerts are held.

Though the following discussion represents an amalgamation of all the above factors, and more, the author will launch his look at the

plight of "Big-Name" programming at OSU through an overview of the national scene.

Increased Costs of Concerts

A very salient point in looking at national concert facilities is, strangely enough, urban renewal. When many cities razed their deteriorated cores in the 1960's, new convention center projects wreaked with popularity. For example, the 15,236-seat Myriad Center in Oklahoma City was completed in November of 1972, one month after the nearly 12,000-seat Maybee Center was dedicated in Tulsa. These centers invariably included large concert halls. Now, many cities the size of Oklahoma City have 15,000-seat facilities. Many of these urban renewal convention centers have been completed and now must begin generating revenue. To provide needed income, municipalities are much more open to "Big-Name" rock programming in the new centers. Thus, a ready market for the product of "Big-Name" entertainers was generated.

The popularity of rock music has created a huge industry and the product is packaged in both live and recorded versions. Recordings comprise the larger part of the rock industry product. A fan can choose from an incredible array of long-play albums (LP's), and tapes, whose shipments in any of the more recent years may total between \$350,000,000 and \$400,000,000. Availability of audio equipment is equally vast.

A growing, affluent, multi-million-member audience provides a steady sustenance of recorded and live performance in the rock industry. While there are signs the rock audience is growing more selective, large capital investments in audio equipment continue.

It seems apparent that even the steadily increasing supply is less than demand, at least in the upper levels of performer popularity.

"Big-Name" acts, relative to demand, are scarce. Therefore, the price is being bid upward. The cost of the most popular acts in smaller communities equals the gross potentials that are bid by large, national concert facilities at the point at which available facilities equal artist availability. With 10,000- to 15,000- seat facilities common, and ticket prices approaching \$10 each, these gross potentials are huge. ("Gross potential," which refers generally to the capacity of a facility to generate income, will be discussed in more detail later).

The combination of live and recorded performances produces a sort of interactive effect on the pricing factor--an effect which is probably more important than gross potentials. The result is--that for superstar status--"Big-Name" entertainers' live performances are not the most lucrative endeavors, in themselves. But the spin-offs of live performances are the LP sales that provide a much greater potential income. If a performer sells 1,000,000 albums at \$5 each, he can expect an income of some \$1,000,000.

BILLBOARD (1976), a weekly trade magazine of the music industry, rates the annual relative sales of 200 top-selling LP albums in the country. The August 7, 1976 chart listed seven artists who had sold 1,000,000 albums or more and sixty-three who had sold between 500,000 and 1,000,000 albums. Million-selling albums, to a great degree, determine the status of performers.

Other major factors affecting increased costs of presenting "Big-Name" concerts--through not mutually exclusive of the supply-demand situation--are artist fees, production costs and promotion.

Regarding fees, the cost of an act is directly proportional to its popularity. No artist is restricted on what he or she may charge.

Differential fees, or different fees charged by different promoters for the same act, are common practice.

Given this pricing situation, contract fees for "Big-Name" acts simply follow the scale of gross potentials, upward, in a given market, charging as much as the market will bear. This has a direct effect on OSU. With the completion of the Myriad and Maybee Centers in Oklahoma City and Tulsa, the scale of gross potentials in the Oklahoma market has increased enormously (gross potential is simply the number of seats in a facility times the average ticket price of say \$4.80). Just four years ago, OSU's fieldhouse was among the largest facilities in the state. Now, it is a distant seventh, as shown in Table 1.

TABLE I

GROSS POTENTIALS (NUMBER OF SEATS TIMES AN AVERAGE TICKET PRICE OF \$4.80) OF EIGHT CONCERT HALLS IN THE OKLAHOMA CITY MARKET, LISTED FROM LARGEST TO SMALLEST

City or Location	Name of Concert Hall	Seating Capacity	Gross Potential
Oklahoma City	Myriad Center	15,236	\$73,132.80
Norman	Noble Center	12,000	\$57,600.00
Tulsa	Maybee Center	11,900	\$57,120.00
Oklahoma City	Fairgrounds Arena	10,777	\$51,120.00
Tulsa	Assembly Center Arena	8,992	\$43,161.60
Tulsa	Fairgrounds Pavilion	8,100	\$38,880.00
Stillwater	Gallagher Hall	7,200	\$34,560.00
Oklahoma City	Civic Center Music Hall	3,200	\$15,360.00
Tulsa	Municipal Theater	2,828	\$13,574.40

Adding to OSU's problem of relatively low gross potential, is the increased production costs, especially those of equipment rental. With growing popularity of concerts, more and better sound and lighting equipment has become available. Consequently, artists' expectations have escalated.

The "sound and light riders" (contract requirements for sound and stage lighting equipment) stipulate \$1,000 to \$1,500 for most shows, and much higher for acts that require special equipment. In the author's experience, the more popular acts require this special equipment, and many are less reluctant to pass the cost on to the promoter, or the person or firm who not only buys the act, but rents and sets up the hall in anticipating that ticket sales will exceed costs.

Complicating the higher production costs is the fact that OSU's Gallagher Hall, which was built in 1934, was not designed to accommodate concerts. Therefore, it costs more to attain special equipment specified in some contracts.

Adding fuel to the gross-potential and production-cost fires is the 30 percent increase in media advertising costs in the past two years, as well as the need for more advertising. This is doubly true with "Big-Name" entertainment.

In Tulsa or Oklahoma City, promoters estimate media costs run roughly 50 percent of the contract guarantee for the artist. But with their higher gross potentials and ticket prices, these promoters have the profit margins to absorb these costs. OSU does not. Promotion for an OSU concert usually runs 15 to 25 percent of the guarantee. The net effect is for shows at OSU to appear amateur or second-rate in the eyes of potential audience members, since the concerts are not promoted as well because of lower advertising budgets.

Municipal and Regional Competition. As indicated, for super-stars, the major incentive to do a tour of live performances is to promote LP sales, not the comparatively small income from the tour, though this income is out of reach for promoters like OSU, with its low gross potential.

The "album market" concept, which is linked to OSU's inability to compete for "Big-Name" concerts, bears further discussion at this point. An "album market" is the potential number of album buyers in a geographic area. Population demographics can have some impact, but generally speaking, the larger the population and area density, the better the album market.

Suppose a "Big-Name" rock act performed before 5,000 persons in a metropolitan area with a population of 1,000,000. If well received, the concert would spur thousands of album sales to the audience.

Secondary effects (through interpersonal influence) of these initial sales among concert-attenders, then, would contribute to still more album sales to non-attenders who later were exposed to the album by persons who did attend. This effect potentially takes on a geometric progression.

Now, suppose the same group played to the same sized audience in an area with a population of only 30,000. Initial album sales might be as great, but, because of the small population, secondary effects would be minimal. Thus, while a large metropolitan area would offer larger gross potential, it also would offer a much better album market. Viewing the large potential income from LP sales, it becomes apparent the album market incentive is at least as, and probably more, important than the actual cash payment received for a concert performance.

One reasonably can assume that concerts of interest to, and well attended by, students on the OSU campus, would be just as well, if not better, attended in Oklahoma City or Tulsa. These shows must have broad appeal to a wide range of students' musical interests. But this broad appeal is just as important to municipal promoters, as they attempt to draw on the potential audiences in Oklahoma City or Tulsa. However, the larger areas bid large gross potentials on available "Big-Name" acts. They readily can do this with their larger facilities, their generally higher ticket prices, and a greater probability of higher attendance from municipal populations.

This puts OSU at a definite disadvantage in bidding for Top-Name acts. Stillwater is located in Payne County which has a total population of 56,800. (Stillwater Chamber of Commerce, Personal Interview. Stillwater, Oklahoma, July 9, 1976). The current population of Stillwater, where OSU is located, is approximately 18,500. (Stillwater Chamber of Commerce, Personal Interview. Stillwater, Oklahoma, July 9, 1976). The 1976 spring semester enrollment at Oklahoma State University's Stillwater main campus was 18,965. (Girod, Raymond, OSU Registrar, Personal Interview). To draw a capacity audience for a concert in the 7,200-seat Gallagher Hall, one would have to draw 12 percent of Payne County's population, 20 percent of the city's population, or 37 percent of the main campus enrollment.

Since the acts popular at OSU also are popular nationwide, a national perspective is necessary to know really where Allied Arts stands competitively. One only has to compare the largest municipal market facility in Oklahoma (the 15,000-seat Myriad Center in Oklahoma City) to other facilities in the nation.

According to the 1975 Official Talent and Booking Directory (Tolin Publishing Company), there are six major markets for concerts: Atlanta, California, Chicago, Memphis/Nashville, Nevada and Northeastern United States. Additionally, markets like St. Louis, Kansas City and Dallas/Ft. Worth (all much bigger markets than the whole state of Oklahoma) are lumped together with all areas outside the major six and called the "U.S. Section."

Tours of major acts with severely limited schedules, such as Bob Dylan's 1974, 16-concert tour, or the Who's 30-concert tour, skip Oklahoma altogether for the major markets. For instance, Atlanta's Omni Auditorium seats 16,500; New York's Madison Square Garden seats 19,629; and Los Angeles' Hollywood Bowl seats 17,256, all not significantly larger than Oklahoma City's 15,000-seat Myriad. The big difference is that Oklahoma, not being a major market is outbid.

A brief modus operandi of national, regional and municipal promoters should be outlined here to give the reader a clearer picture of OSU's competitive plight in bidding for "Big-Name" acts.

National promoters are rare, since it is difficult to control, simultaneously, ten or fifteen concert facilities over the nation. Usually, he promotes a tour in a prime area such as the West Coast, while promoting elsewhere through regional promoters.

Regional promoters, who usually have large assets, are plugged in on a national scale to the major talent agencies in New York, Memphis, Los Angeles, and Chicago. When a major act is planning a tour, regional promoters, like Concerts West of Dallas (a subsidiary of a conglomerate corporation), are notified and have the option to buy the act's time while in the area.

These areas usually cover major concert halls in several states. The regional promoter may buy the act for the entire tour time, thus, effectively shutting out other bidders. Artists and agencies prefer this system. It eliminates the considerable effort of selling to several promoters instead of only one. The situation is common among only the bigger, very popular acts, for which the regional promoter is assured of a strong draw in varied markets.

Municipal promoters who buy directly from agencies also are clients of regional promoters. A municipal promoter such as Carson Attractions in Tulsa, for example, works closely with Concerts West, making most of its profit on ticket sales for a show that was promoted by Concerts West's promotions. Smaller municipal promoters, like Little Wing Concerts in Tulsa, and Red River Productions in Oklahoma City, promote smaller shows directly--usually in the smaller, 3,000-seat facilities in those cities.

So, the situation may be summarized by saying that OSU and Stillwater comprise one buyer in a national marketplace, to a great extent. And being in Oklahoma, many "Big-Name" acts are not available to OSU. Even those available are bid away by regional or municipal promoters, working alone or in concert.

One example of the interactive effect of limited availability and an ability to out-bid competing facilities, was with the "Big-Name" act called "Seals and Croft." In February of 1974, they released an album and embarked upon a promotion tour. Talking with their agent, the author was told this: "Seals and Croft normally don't like to tour. They tour only as much as they feel they absolutely have to, and I can't justify playing a date in Stillwater."

The group played one date in Oklahoma at a major municipal facility. Their contract called for a \$20,000 guarantee against 70 percent of the gross ticket sales. OSU easily could have made the \$20,000 and probably some percentage payment. However, the percentage could not have matched that of, say, Oklahoma City. Furthermore, OSU is not nearly as large an album market as Oklahoma City.

Thus, one can see that "Big-Name" acts available to OSU are reduced quantitatively and qualitatively.

Audience Selectivity and Sophistication. Complicating the cost and competition disadvantages is the selective and skeptical nature of OSU's potential audience. The "Big-Name" act--rock and its many variations--has changed a great deal in the past ten years, and the rate of change is accelerating. In 1968, for example, one could name the top twenty acts that could draw a large audience. Today, in 1976, the tightly-knit groups of 1968 have broken up; i.e., the Beatles, etc. For example, each member of the Beatles now is not only an act in himself, but owns firms managing dozens of groups. Consequently, the nucleus of rock numbers at least 100, with new artists and groups constantly bounding in and out of favor. Outside this nucleus of top groups are hundreds of acts, each with its own cult of followers.

The proliferation of rock acts probably is somewhat concomitant with the proliferation of high quality, low-cost high fidelity audio equipment. With the improved LP album and growth of FM broadcast stations, the rock audience follows its favorites without feeling the slightest obligation to attend live concerts. For the price of a concert ticket, a potential attendant can buy a LP album and enjoy higher-quality sound at home.

The net effect is the potential audience for any given act is reduced. And, unless the act has "super-star" status, the audience size in a town the size of Stillwater may not support the high prices discussed earlier. But, in metropolitan Oklahoma City, with all its competitive problems, even a cult act like Frank Zappa, can be staged profitably. The capacity of Oklahoma City's Myriad Center is less than 2 percent of the city's metropolitan area population. In contrast, the capacity of OSU's Gallagher Hall is 13 percent of Payne County's population.

The combination of factors above interact in concert to become much more potent than any one of them acting alone.

Acts within OSU's financial means (i.e., up to \$20,000) can be wooed away by regional and/or municipal promoters with higher gross potentials. Thus, acts pass through a multi-stage filtering process that reduces the quantity and quality of acts available to OSU. Therefore, the "cream" of "Big-Name" acts has been skimmed off the top, and acts chosen from the remainder are presented in Gallagher Hall with lesser seating capacity. Adding to this, the acts are presented to an already selective audience which is skeptical of concerts in Gallagher Hall.

CHAPTER II

RESEARCH ON OSU ALLIED ARTS

Introduction

Only a negligible amount of research has been conducted on OSU's Allied Arts program. Two studies represented informal efforts by the author in his role as coordinator of the Allied Arts committee.

In the first place--although large shows in Gallagher Hall are not new--"Big-Name" concerts of the rock genre, with which this thesis was most concerned--were not begun until the middle 1960's. Those early "Big-Name" acts were promoted by student organizations such as Keyboard. In 1970, a year after Allied Arts was formed at OSU, it presented its first "Big-Name" rock concert with "Three Dog Night."

Also, in 1970, Allied Arts promoted "Blood, Sweat and Tears" and the "Fifth Dimension," followed in 1971 by the "Nitty Gritty Dirt Band" and "Alec Harvey and Ace Trucking Company," presented by Keyboard, the "Carpenters," and "Bloodrock Rare-Earth." In a big year, 1972, OSU presented "Chicago," "Jesus Christ Superstar," the "Bob Easter Bluegrass Festival," "Lily Tomlin," and "Elton John."

The only "Big-Name" acts in 1973 and 1974 were "Poco" and "Gordon Lightfoot," followed by "Loggins and Messina" in 1975 and "Jerry Jeff Walker" in 1976.

Opinion Survey on Allied Arts

The most extensive study of Allied Arts was done by Richard Telowicz, in an opinion survey for his M.B.A. (1971). Telowicz interviewed a quota sample of OSU students, administering a seven-page schedule. Using classes selected for their quota of demographics, Telowicz analyzed 511 of the 550 schedules distributed. The present study represents, to a great degree, extensions of the 1971 study.

Following are three of Telowicz' major findings which were related to the present study:

1. Only 14 percent of the respondents were willing to pay \$5 to \$6 for "Big-Name" entertainment at OSU, while 40 percent would pay \$4 to \$5; and 34 percent \$4 to \$4.
2. Forty-one percent of the respondents either had, or would have, attended Allied Arts performances primarily for the type of performance, while 45 percent placed higher more weight on a particular performance or performer.
3. Conversely, 26 percent did not, or would not, attend a performance because of lack of interest in a particular performer, 21 percent would abstain for lack of interest in type of performance; 16 percent because of inconvenient time; and 14 percent, too costly.

Regarding Telowicz' first finding listed above, the author hypothesized in this study that more students are now willing to pay \$4, \$5 and \$6 for "Big-Name" acts or super-stars. In fact, they would rather pay these prices and see talent of this caliber than pay less and see lesser talent. Items 2, 5, 6, and 7 of the author's questionnaire in Appendix A allowed him to determine to what extent the respondents in his study were willing to pay higher ticket prices.

Because the author, in his job as coordinator of Allied Arts, must assure a certain attendance to make a concert financially feasible, he

was interested in the Telowicz finding that more respondents attended concerts because of the performer than because of the type of program. As students become more selective to particular performers, the more difficult it is to draw different audiences. The present study explores this finding further.

Along this line, the author hypothesized that students attend or do not attend because of the performer and not because they enjoy concerts, no matter who is performing.

"Interest" is more specifically examined in Items 1 and 3 which asked if students preferred super-stars over lesser-known acts. While preference for super-groups seems more logical, this could be relative to price, since Telowicz found price to be a reason for fourteen (14) percent of his sample's non-attendance.

As stated above, this study hypothesized that students prefer to pay \$4, \$5 and \$6 to see super-stars than to pay a lesser amount to see emerging talent. In fact, the author believes students will not attend \$2 to \$3 concerts presented by unfamiliar talent, and would only be slightly more likely to attend \$1 concerts by lesser-known regional artists.

Regarding Telowicz' finding that students were more interested in particular artists than types of programs, the author believes that the importance of super-stars has grown since 1971. The investigator expected to find that fifty-four (54) percent of respondents in the Telowicz study that were willing to pay \$4 or more for top concerts has now increased. After all, since 1971, the prices of "Big-Name" entertainment have increased.

This study examined the previously discussed phenomenon of increasing audience selectivity and sophistication. The Telowicz study assumed

there was no difference in the minds of the audience between facilities in Oklahoma City, Tulsa, and OSU.

The author hypothesized that students who have attended concerts in municipal facilities would be less satisfied with concerts in Gallagher Hall.

OSU Preference Survey: 1973

In the Fall of 1973, the author surveyed the entire Allied Arts mailing list (650) and 550 students. One-hundred and forty-five (145) useable questionnaires were returned from the mailing list and three-hundred (300) from the student sample.

Respondents were asked to rank-order nine (9) categories of fine arts presentations: American Music, Theater, Instrumental Ensemble, Symphony, Vocal Soloist, Dance, Instrumental Soloist, Choral and Opera. Students ranked the categories in order of preference as they were listed above. But their preferences correlated only .20 with those on the Allied Arts non-student mailing list (faculty, staff, etc.).

Results of the 1973 study formed the primary basis for this study. While the Preference Survey found a low, insignificant relation between the preferences of students and non-students, interest in the performing fine arts, three factors prompted the author's decision to examine further the student, non-student preferences in this study.

First, even though correlation between student and non-student preferences was low, the two groups shared three choices in their top five preferences: Theater, Instrumental Ensemble and Symphony. This could constitute a significant overlap in interest.

Secondly, because of item phrasing, a great deal of confusion about

referents for the categories was possible. This especially was true of the "American Music" item. The term was intended to represent indigenous American art forms such as blues, mountain folk, jazz, etc., but some supervisory administrators of the questionnaire to classes took it to mean music by American artists, period.

The "Vocal Soloist" and "Instrumental Ensemble" also possibly were misunderstood. To eliminate confusion, fine arts items in the present study used actual names that comported to the type of presentation. Also, the "Symphony Theater" and "American Music" categories were expanded to pinpoint interest in these forms. Symphonies included Tulsa and Oklahoma City Symphonies, plus a nationally-known orchestra at a price of \$8. "Theater" had two items: musical comedy and drama. The "American Music" classification was substituted by three items: jazz, blues and folk music.

The third most important change was sampling technique. While the author's Preference Survey did have a fairly representative quota, it did not warrant generalizability to the population sampled. The stratified random sample in the present study allowed for potential external validity.

Also, the author concluded in 1973 that non-students felt the quality of Allied Arts presentations had fallen in recent years. The present study is an attempt to substantiate and expand findings in this area.

Big-Eight Programming Study. In November of 1973 the author studied "Big-Name" programming policies among Big-Eight schools. Though the study centered on trends and policies of "Big-Name" programming, data analysis made assumptions about student behavior; namely, "Big-Name"

entertainment attendance patterns seemingly helped determine programming trends and policies in Big-Eight schools. This study supported the author's contentions discussed earlier about the importance of facility size and market. The study also confirmed rising costs and competitive pressure from private promoters as problems for Big-Eight schools. The present study further explores elements of competition from an audience perspective, i.e., student attitudes.

CHAPTER III

FINDINGS

Popular Program Preferences

In Part II of the student questionnaire, respondents registered degrees of agreement with eleven statements about how much they liked, and/or were willing to attend, various types of popular concert programs. Eleven statements, which referred to location of concerts, popularity of artists and varying costs, etc. were as follows:

1. I like to see super-stars.
2. I don't mind paying \$4, \$5 and \$6 to see super-stars.
3. I would rather pay \$4, \$5 and \$6 to see super-stars than pay less for emerging talent.
4. I have attended concerts in Oklahoma City and Tulsa.
5. I enjoy attending concerts in OSU's Fieldhouse.
6. Unless a concert features one of my favorites, I don't go.
7. I like to see groups not as well known as super-stars.
8. I would rather pay lower ticket prices to see emerging talent than pay \$4, \$5 and \$6 to see super-stars.
9. I would go see a \$2 or \$3 concert even if I wasn't familiar with the group.
10. I would attend a series of \$1 concerts by regional artists.
11. I attend some concerts just because I enjoy having concerts on campus.

Agreement was registered on seven-point scales, running from 1--strongly agree to 7--strongly disagree (See Appendix A).

The author first attempted to determine what caliber of programs and costs, etc., were similarly preferred (agreed to) by responding students.

Mean agreements of all respondents for each of the eleven items were intercorrelated. That is, the mean agreement score of each item was correlated with the mean agreement score of every other item, resulting in an 11 x 11 R correlation matrix, shown in Table 2.

TABLE II
PRODUCT-MOMENT CORRELATIONS OF AGREEMENT BETWEEN FIFTY-FIVE
PAIRS OF STATEMENTS ABOUT POPULAR CONCERT PROGRAMS,
AS REGISTERED BY 164 RESPONDENTS

Item Numbers	Item Numbers										
	1	2	3	4	5	6	7	8	9	10	11
1.		<u>.66</u>	.55	.35	<u>.43</u>	<u>.23</u>	.05	-.42	-.14	-.01	.04
2.	<u>.66</u>		<u>.62</u>	.28	.34	.05	.05	-.38	-.06	.03	.09
3.	.55	.62		.26	.33	-.21	-.19	-.53	-.17	-.08	.09
4.	.35	.28	.26		.37	-.10	.15	-.10	.15	.00	.05
5.	.43	.34	.33	<u>.37</u>		-.02	-.25	-.31	-.56	-.36	-.33
6.	.23	.05	-.21	-.10	-.02		-.25	-.31	-.56	-.36	-.33
7.	.05	.05	-.19	.15	.07	-.25		<u>.29</u>	.26	.26	.19
8.	-.42	-.38	-.53	-.10	-.19	-.31	<u>.29</u>		.29	.22	.01
9.	-.14	-.06	-.17	.15	.06	-.56	.26	.29		<u>.44</u>	.38
10.	-.01	.03	-.08	.00	.01	-.36	.26	.22	<u>.44</u>		<u>.40</u>
11.	.04	.09	.09	.05	.09	-.33	.19	-.01	.38	.40	

Identification of Types of Program Statements

Through the size of correlation coefficients in Table 2, the author sought--through McQuitty's Elementary Linkage-Factor Analysis (1957)--to identify clusters or types of items that drew similar agreement from the

average respondent. Essentially, the McQuitty procedure seeks a structure in which each element is more like other elements in its cluster than like any element in another cluster, with respect to the dependent response to it.

In this study, linkage sought to extract clusters of statements about popular concert programs--statements that hopefully comported to some obviously common characteristics.

The first step in extracting clusters in linkage analysis involves identifying the variable in each column of the R-matrix that is most like the variable at the head of the column. To do this, the highest positive correlation coefficient in each column is underlined. In Table 2, the underlined coefficient of .66 in column 1 means that statement 2 was more correlated with statement 1 than with any other statement, while statement 8 was most correlated with statement 7 in the seventh column (.29), etc.

Next, the author selected the highest underlined coefficient in the R-matrix. This was .66, the correlation between items 1 and 2. This "reciprocal pair" of items represented the core of the first cluster--the cluster that can be called Type I items.

To find other items most like 1 and 2, the analyst scans rows 1 and 2 of the R-matrix and attaches all underlined coefficients to items 1 and 2. For example, items 5 and 6 are attached to item 1 with underlined coefficients of .43 and .23 respectively. With the addition of items 5 and 6, the analyst scans rows 5 and 6 of the R-matrix for underlined coefficients. While no items are underlined in row 6, item 4 is attached to item 5 at .37. There are no underlined coefficients in row 4.

Now that items most correlated with item 1 of the reciprocal pair have been attached, the analyst searches for items most correlated with item 2, the second item in the core of Type I items. Item 3 is most related to item 2 at .62. Since there are no underlined coefficients in row 3 of the R-matrix, Type I cluster is completed and includes the items shown in Table 3.

TABLE III
TYPE I PROGRAM PREFERENCE ITEMS AND
MEAN AGREEMENT SCORES, ACROSS
ALL RESPONDENTS

Item Number	Program Preference Item	Mean Agreement
1.	I like to see super-stars.	1.53
2.	I don't mind paying \$4, \$5 and \$6 to see superstars.	2.11
3.	I would rather pay \$4, \$5 and \$6 to see superstars than pay less to see emerging talent.	2.61
4.	I have attended concerts in Oklahoma City and Tulsa.	2.55
5.	I enjoy attending concerts in OSU's Fieldhouse.	2.94
6.	Unless a concert features one of my favorites, I don't go.	4.03
Mean Total Agreement		2.63

Every item in Table 3 is more like some other item in the table than like any of the eleven items not included in the table. The six items in Type I represent a composite of common characteristics.

Put another way, the mean total agreement of 2.63 is a measure of commonness or go-togetherness--a kind of average agreement to whatever

characteristics the items comport to.

Before discussing the underlying dimension of Type I items, the author "linkaged-out" other existing types of items from the R-matrix in Table 2.

Once one type of element is extracted from an intercorrelation matrix such as that in Table 1, the analyst looks for the next highest coefficient in the matrix which was not used in the first type. The next highest coefficient forms the core of the second type of element. From there, the analyst proceeds as described above until the second type of item is completed. If any coefficients remain in the intercorrelation matrix, he extracts a third type, etc. . . . always keeping in mind that no matrix coefficient can be used in more than one cluster of elements.

In this study, items 9 and 10 comprised the core of Type II items at $r = .44$. Item 11 made up the third Type II item, attaching to item 10 at $r = .40$. Type III items comprised only a reciprocal pair of items (7 and 8) correlated at $.29$. For this study, Type III items were included with Type II to form only one additional cluster of five items shown in Table 4.

Description of Types of Items. At this point, the linkage portion of McQuitty's procedure was completed, leaving only the elementary factor analysis. Factor analysis reveals typical relevancies, which are numerical values for each concert program in this study. This paves the way for a later description of the two types of items extracted in the earlier linkage analysis.

Type I. Elementary factor analysis starts with an intercorrelation matrix for each cluster of elements--in this case, an R-matrix for each

TABLE IV
TYPE II PROGRAM PREFERENCE ITEMS
AND MEAN AGREEMENT SCORES,
ACROSS ALL RESPONDENTS

Item Number	Program Preference Items	Mean Agreement
7.	I like to see groups not as well known as super-stars.	3.36
8.	I would rather pay lower ticket prices to see emerging talent than pay \$4, \$5, \$6 to see super-stars.	3.47
9.	I would go see a \$2 or \$3 concert even if I wasn't familiar with the group.	4.62
10.	I would attend a series of \$1 concerts by regional artists.	3.47
11.	I attend some concerts just because I enjoy having concerts on campus.	3.30
Mean Total Agreement		3.96

of the two types of statements extracted in linkage. For example, Type I statements comprised numbers 1, 2, 3, 4, 5, and 6. From the R-matrix in Table 1, a 6-by-6 submatrix was constructed for Type I statements, as shown in Table 5.

In Table 5, the columns of correlation coefficients are totaled and the highest total of 2.22 is underlined. This highest total which is statement No. 1--"I like to see super-stars"--is the reference factor for the six Type I statements. It is most representative . . . has the highest average correlation with the other five Type I statements. This doesn't mean necessarily that statement 1 has the highest correlation with each and every Type I statement--only the highest average with all of them. For example, statement 2 is more correlated with 3 ($r = .62$)

TABLE V
 PRODUCT-MOMENT CORRELATIONS OF AGREEMENT BETWEEN
 12 PAIRS OF TYPE I STATEMENTS ABOUT POPULAR
 CONCERT PROGRAMS AS REGISTERED
 BY 164 RESPONDENTS

Item Numbers	Item Numbers					
	1.	2.	3.	4.	5.	6.
1.		.66	.55	.35	.43	.23
2.	.66		.62	.28	.34	.05
3.	.55	.62		.26	.33	-.21
4.	.35	.28	.26		.37	-.10
5.	.43	.34	.33	.37		-.02
6.	.23	.05	-.21	-.10	-.02	
TOTALS	<u>2.22</u>	1.95	1.16	1.45	1.45	-.04

than is statement 1 ($r = .55$). Furthermore, statement 5 is more correlated with statement 4 ($r = .37$) than with statement 1 ($r = .35$).

With the reference factor--"I like super-stars"--one gets a notion of the pattern or structure of Type I statements. Scanning the other five statements in Type I, as shown in Table 3, page 23, it is evident that these are a "Big-Name, High-Cost" cluster of items.

From this point, several questions must be asked about the degree of agreement to these statements and the number and kinds of students who registered high agreement to Type I statements. These points are addressed following discussion of Type II statements.

Type II. Again from the "master" R-matrix in Table 2, page 21, a submatrix for Type II statements was constructed and is shown in Table 6.

TABLE VI
 PRODUCT-MOMENT CORRELATIONS OF AGREEMENT BETWEEN EACH
 OF 10 PAIRS OF TYPE II STATEMENTS ABOUT POPULAR
 CONCERT PROGRAMS, AS REGISTERED
 BY 164 RESPONDENTS

Item Numbers	Item Numbers				
	7.	8.	9.	10.	11.
7.		.29	.26	.26	.19
8.	.29		.29	.22	.01
9.	.26	.29		.44	.38
10.	.26	.22	.44		.40
11.	.19	.01	.38	.40	
TOTALS	1.00	.81	<u>1.37</u>	1.32	.98

Statement Number 9--"I would go see a \$2 or \$3 concert even if I wasn't familiar with the group"--is the reference factor for Type II statements and indicates the typal structure.

The five statements in Type II represent programs involving "Low-Cost, 'Jimmy Who'?" artists or groups. They involve \$1, \$2 and/or \$3 concerts by artists not as well known as super-stars . . . or by regional and/or unknown artists, for that matter.

Direction, Strength and Consistency of Typal Statements. Heretofore, the author briefly described the seeming underlying structure of typal statements. This is akin to McQuitty's (1957) notion of identifying common dimensions that underlie several variables. In this study, the variables were statements that clustered in each of two types.

At this point, the author entered the "typal relevancy" stage of McQuitty's (1957) procedure. With the reference factor for each type

of statement established, he merely had to list the correlation of each popular concert program statement with the reference statement in each type, as shown in Table 7.

Popular Concert Program Statements	Type I Reference Statement (No. 1)	Type II Reference Statement (No. 9)
1. I like to see super-stars.	<u>1.00</u>	-.14
2. I don't mind paying \$4, \$5, and \$6 to see super-stars.	<u>.66</u>	-.06
3. I would rather pay \$4, \$5, and \$6 to see super-stars than pay less for emerging talent.	<u>.55</u>	-.17
4. I have attended concerts in Oklahoma City and Tulsa.	<u>.35</u>	.15
5. I enjoy attending concerts in OSU's Fieldhouse.	<u>.43</u>	.06
6. Unless a concert features one of my favorites, I don't go.	<u>.23</u>	-.56
7. I like to see groups not as well known as super-stars.	.05	<u>.26</u>
8. I would rather pay lower ticket prices to see emerging talent than pay \$4, \$5 and \$6 to see super-stars.	-.42	<u>.29</u>
9. I would go see a \$2 or \$3 concert even if I wasn't familiar with the group.	-.14	<u>1.00</u>
10. I would attend a series of \$1 concerts by regional artists.	-.10	<u>.44</u>
11. I attend some concerts just because I enjoy having concerts on campus.	.04	.38

The underlined coefficients in Table 7, again, point out the popular concert statements that clustered with the representative or reference statement of Type I and Type II.

Type I reference statement--"I like to see super-stars"--also included statements 2, 3, 4, 5, and 6. This cluster of Type I statements tended to indicate that the average respondent liked super-stars and didn't mind paying--in fact, would rather pay--\$4, \$5 and \$6 to see big names than pay less for emerging talent. These "Big-Name, High-Cost" Type I items also were associated with items indicating that respondents attended concerts at OSU, and that they attended concerts only if one of their favorite artists were performing.

Mean agreement with Type I items was 2.63, which fell between "agree" and "slightly agree" on the 7-point rating scale. In other words, had all respondents been homogeneous on their agreements with the six Type I items, the author could characterize them as "Big-Name, Big-Spenders," since Type I items were positive to "Big-Name" artists and higher ticket prices. However, such a characterization drew a response falling between "agree" and "slightly agree," had the respondents been homogeneous in their ratings.

On the other hand, the mean response of 3.96 to the representative Type II statement indicated the average respondent did not overwhelmingly endorse or reject positive statements about low-cost programs. Noteworthy at this point is that some respondents were in high agreement with both types of items, while others were moderate and still others in low agreement. The average agreements of 2.63 and 3.96 cut across all these variations.

Attempting to paint "truer" picture of the Type I "Big-Name, Big-Spenders," the author gathered demographics on those respondents who gave an average rating of 1 or 2 to the representative item in each type. Such respondents showed a response of "agree" to "strongly agree" to the Type I "Big-Name, High-Cost" statements. Hereafter, these persons will be considered to be in high agreement or hold high preferences for representative item for each of the two types of program statements.

Program Preference and Respondent Characteristics. Because of the potential bias introduced by the low and, in certain categories, lopsided responses of sampled responses, any meaning from results had to be gleaned from probability tests between percentages of respondents in different categories who highly agreed with the Type I or Type II representative statement. Percentages are shown in Table 8.

Sex. In the following table, for example, 53.79 percent of the high agreements to the Type I representative statement--"I like super-stars"--was registered by males and 46.21 percent by females. The difference between the percentages of agreement were significant at the 95 percent level of confidence. Put another way, a difference as large as that between 53.79 percent and 46.20 percent would occur by chance in less than five of one hundred random samples. Other significant differences in the percent of agreement with the Type I big-name programs are as follows.

Class. All undergraduate classes accounted for a higher percentage of agreement than did graduate students. Among the undergraduate classes, no difference in high agreement existed, except for sophomores over the seniors. Freshmen, sophomores and juniors accounted for similar percentages of high agreement than the "Big-Name, High-Cost" programs.

TABLE VIII

PERCENTAGE OF RESPONDENTS WHO HIGHLY AGREED WITH
THE REPRESENTATIVE TYPE I AND TYPE II
POPULAR CONCERT STATEMENTS

Respondent Demographics	Type I representative statement: "I like super-stars."	Type II representative statement: "I would go see a \$2, \$3 concert even if I wasn't familiar with the group."
SEX:		
Male	53.79%	66.67%
Female	46.21%	33.33%
CLASS:		
Freshmen	24.14%	22.22%
Sophomore	28.28%	16.67%
Junior	24.14%	22.22%
Senior	15.17%	22.22%
Graduate	8.20%	16.67%
COLLEGE:		
Agriculture & Vet Med	5.52%	00.00%
Arts & Sciences	40.00%	44.44%
Business	19.31%	16.67%
Education	8.28%	00.00%
Engineering & Tech.	8.28%	16.66%
Graduate	8.28%	16.67%
Home Economics	10.34%	5.55%
RESIDENCE:		
Greek	21.83%	16.67%
Residence Hall	29.58%	27.78%
Town	48.59%	55.56%

College. Arts & Sciences majors, by far, accounted for a greater percentage of high preferences for big-name acts than did majors in any other college.

Business majors were second over majors in the Education, Engineering, Home Economics, Agriculture and Veterinary Medicine and Graduate College majors. Home Economics, though accounting for a relatively low percentage of agreements, did exceed Agriculture and Veterinary Medicine.

Education, Engineering, Agriculture and Veterinary Medicine and Graduate College majors did not differ in contrition to the high preference of big-name acts.

Residence. Students living off-campus accounted for a greater percentage of those who highly preferred big-name concerts than did either Residence Hall or Greek fraternity house residents. The latter two showed a similar percentage of high preference.

In summary, the greater percentage of high preferences for "Big-Name, High-Cost" concerts came from males and/or undergraduates who were Arts & Sciences and Business majors who lived off-campus.

Graduate students and/or Agriculture and Veterinary Medicine, Home Economics, Engineering and Education majors accounted for considerably lesser percentages of those who highly preferred big-name acts.

Females, Residence Hall, and fraternity house residents should not be discounted however. Combined, they could constitute a sizeable potential audience.

The percentages of highly-preferred, low-cost or Type II programs, were accounted for by a profile of respondents similar to that for big-name acts. But the crucial point is that only 19 respondents agreed or strongly agreed with the positive statement about low-cost programs, whereas 145 highly preferred the big-name acts.

This could mean simply that very few of any type of student preferred low-cost programs with unknown artists. But to state this in light of the relatively small return of questionnaires may be premature.

Also, it should be pointed out that the "Low-Cost, Jimmy Who?" type of program statement did not net an outright rejection with a mean agreement of 3.96. The sentiment hovers around "no opinion" not agreeing or

disagreeing. This does indicate some possibilities of making low-cost programs more attractive a priori through various promotion apparatuses at OSU's disposal. The point is worthy of consideration. Every concert cannot involve high-cost, big-name artists.

At any rate, it would appear on the surface that the low-cost, unknown artists would stand a chance with graduate students, seniors and possibly engineering students. But the small number of respondents leaves this very speculative. The possibility certainly merits further study.

On the other hand, the average respondent saw another type of program which the author labelled "Low-Cost, Jimmy Who?" Such a program involved unknown artists and lower ticket prices. The average respondent did not agree or disagree with this type of program. That is to say, (s)he did not overwhelmingly accept or reject it.

Performing Fine Arts Preference Student. In Part I of the student and non-student questionnaire, respondents registered the likelihood of their attendance to 14 performing arts events. These 14 items were as follows:

1. Tulsa Symphony Orchestra
2. Oklahoma City Symphony Orchestra
3. Nationally known symphony such as the St. Louis Symphony
4. Fine Arts* Vocal Soloist such as Phyllis Curtin or Brent Ellis
5. Fine Arts* Instrumental Soloist such as Alexis Wisenberg or Jean-Paul Rampa
6. Choral Group such as Fred Waring or Norman Luboff

7. Fine Arts* Instrumental Ensemble such as the Quarari Quintet or New York Pro Musica
8. Musical Comedy, a professional touring company such as "Two by Two" or Neil Simon's "Sunshine Boys"
9. Modern Dance such as Murray Louis Dance Company
10. Drama, a professional touring company such as National Players Shakespeare presentations or modern drama such as Miller's "That Championship Season"
11. Jazz such as Gary Burdon or Paul Winter
12. Blues such as Memphis Blues Caravan
13. Folk Music such as Peter Yarrow
14. Nationally known symphony orchestra such as the Cleveland Orchestra at a ticket price of \$8

*Fine Arts are those art forms other than the popular type. For instance, a fine arts presentation would feature music by Bach or Beethoven as opposed to Bacharach or the Beatles.

Likelihood or propensity to attend was registered on a seven-point scale running from 1--Definitely Would Attend, to 7--Definitely Would Not Attend. (See Appendix B)

As with item responses in Part II above, the author attempted to determine what performing arts programs were likely to be attended equally by respondents. Mean propensity of all respondents to attend each of the 14 programs were intercorrelated. That is, the mean attendance propensity score of each item was correlated with the mean attendance propensity of every other item, resulting in a 14-by-14 R correlation matrix as shown in Table 9.

In this analysis, the author sought to extract clusters about fine arts programs--statements with common elements. The 14-by-14 correlation matrix yielded four distinct clusters using McQuitty's Elementary Linkage-Factor Analysis (1957). The correlation matrix is shown in Table 9.

TABLE IX
 PRODUCT-MOMENT CORRELATION OF ATTENDANCE
 AS MEASURED BY 70 PAIRS OF FINE ARTS
 ITEMS AS REGISTERED BY
 164 RESPONDENTS

Item Numbers	Item Numbers													
	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1		<u>91</u>	<u>83</u>	53	59	48	64	34	22	47	42	35	25	50
2	<u>91</u>		83	49	57	45	65	29	19	45	44	35	25	49
3	83	83		53	66	47	65	47	27	51	40	36	25	<u>58</u>
4	53	49	53		63	<u>58</u>	60	35	33	41	39	45	30	56
5	59	57	66	<u>63</u>		49	<u>77</u>	31	31	35	49	48	27	49
6	48	45	47	58	49		47	36	27	35	33	30	19	35
7	64	65	65	60	<u>77</u>	47		43	29	47	55	50	29	51
8	34	24	47	35	31	36	43		44	<u>62</u>	42	40	31	30
9	22	19	27	33	31	27	29	44		47	32	41	24	23
10	47	45	51	41	35	35	47	<u>62</u>	<u>47</u>		49	47	42	33
11	42	44	40	39	49	33	55	42	32	49		<u>78</u>	49	34
12	35	35	36	45	48	30	50	40	41	47	<u>78</u>		<u>51</u>	38
13	25	25	25	30	27	19	29	31	24	42	49	51		23
14	50	49	58	56	49	35	51	30	23	33	34	38	23	

Type I: 1, 2, 3, 14; Type II: 4, 5, 6, 7; Type III: 11, 12, 13;

Type IV: 8, 9, 10

Identification of Types of Fine Arts Program Attendance. To better determine the common elements among statements in each cluster the author then grouped the items in each cluster together and computed their mean total attendance. By "attendance" the author means the students' proba-

ble attendance as marked on the items. The following four tables show means for each item and mean total attendance for each type.

TABLE X

TYPE I FINE ARTS PROGRAM ITEMS AND MEAN ATTENDANCE
SCORES, ACROSS ALL STUDENT RESPONDENTS

Item Number	Fine Arts Program Item	Mean Attendance
1	Tulsa Symphony Orchestra	4.46
2	Oklahoma City Symphony Orchestra	4.37
3	Nationally Known Symphony	3.80
14	Nationally Known Symphony at a ticket price of \$8	5.32
Mean Total Attendance		4.49

Type I. The mean total agreement of 4.49 is a measure of the average student respondents' attendance to the common characteristic of Type I programs. That is, the average student's propensity to attend programs having Type I characteristics. The mean of 4.49 falls between "Not Sure" and "Might Not Attend."

TABLE XI

TYPE II FINE ARTS PROGRAM ITEMS AND MEAN ATTENDANCE
SCORES, ACROSS ALL STUDENT RESPONDENTS

Item Number	Fine Arts Program Item	Mean Attendance
4	Fine Arts Vocal Soloist	5.09
5	Fine Arts Instrumental Soloist	4.58
6	Choral Group	4.62
7	Fine Arts Instrumental Ensemble	4.52
Mean Total Attendance		4.70

Type II. The mean total attendance of 4.70 for Type II programs falls between "Not Sure" and "Might Not Attend."

TABLE XII

TYPE III FINE ARTS PROGRAM ITEMS AND MEAN ATTENDANCE
SCORES, ACROSS ALL STUDENT RESPONDENTS

Item Number	Fine Arts Program Item	Mean Attendance
11	Jazz	3.64
12	Blues	3.83
13	Folk Music	3.46
Mean Total Attendance		3.64

Type III. The mean total attendance of 3.64 for Type III programs falls between "Might Attend" and "Not Sure."

TABLE XIII

TYPE IV FINE ARTS PROGRAM ITEMS AND MEAN ATTENDANCE
SCORES, ACROSS ALL STUDENT RESPONDENTS

Item Number	Fine Arts Program Item	Mean Attendance
8	Musical Comedy	2.99
9	Modern Dance	4.55
10	Drama	3.61
Mean Total Attendance		3.72

Type IV. The mean total attendance of 3.72 for Type IV programs falls between "Might Attend" and "Not Sure."

Description of Types of Items. To recapitulate for a moment, these four clusters or "types" of items are considered to contain members more like the members of each cluster than items not in the cluster. Further, these program items are considered to have common elements to which they all comport. To further define this common nature, the author isolated a "typal representative" for each cluster as was done above (see page 24). The process is shown in the following four tables.

Item Numbers	Item Numbers			
	1	2	3	14
1		93	80	40
2	93		77	42
3	80	77		54
14	40	42	54	
TOTALS	<u>213</u>	212	211	136

Type I. The highest total of correlation coefficients for Type I items, 213, is underlined in Table 14. This means Item 1 correlates highest with all other members of the cluster and thus is most representative of the common elements of these items. It is worth noting how closely Items 2 and 3 come to the total for Item 1. It is reasonable to assume all three of these items are representative of the underlying structure of this cluster. It is clear the primary characteristic of this cluster is symphony orchestras. The author has labeled Type I: "Symohony."

TABLE XV
 PRODUCT-MOMENT CORRELATION OF ATTENDANCE BETWEEN
 THE FOUR PAIRS OF TYPE II FINE ARTS ITEMS
 AS REGISTERED BY 164 RESPONDENTS

Item Numbers	Item Numbers			
	4	5	6	7
4		47	55	47
5	47		33	71
6	55	33		33
7	47	71	33	
TOTALS	149	<u>151</u>	121	<u>151</u>

Type II. Two items (Item 5 and Item 7) tied for having the highest sum of correlation coefficients indicating they were equally representative of items in this cluster. Since both Items 5 and 7 (as well as Item 4 with a very high sum of 149) were "Fine Arts" items, i.e., Fine Arts Instrumental Soloist, Fine Arts Instrumental Ensemble and Fine Arts Vocal Soloist, respectively, the author labeled Type II: Fine Arts.

TABLE XVI
 PRODUCT-MOMENT CORRELATIONS OF ATTENDANCE BETWEEN
 THE THREE PAIRS OF TYPE III FINE ARTS ITEMS
 AS REGISTERED BY 164 RESPONDENTS

Item Numbers	Item Numbers		
	11	12	13
11		69	40
12	69		48
13	40	48	
TOTALS	109	<u>117</u>	88

Type III. The typical representative for Type III items in Item 12 as determined by its high sum of correlation coefficients is shown in Table 16. Item 12 was the fine arts program: Blues. Because of the recent birth of the music known as the Blues (relative, that is, to the other items in the fine arts section of the questionnaire) the author chose to label Type III "Progressive." The relative youth of the art form also spanned the other three items, i.e., Jazz, and Folk Music, thus, giving further credence to a label evocative of a modern or "Progressive" common character among these items.

TABLE XVII
PRODUCT-MOMENT CORRELATIONS OF ATTENDANCE BETWEEN
THE THREE TYPE IV ITEMS AS REGISTERED
BY 164 RESPONDENTS

Item Numbers	Item Numbers		
	8	9	10
8		44	62
9	44		47
10	62	47	
TOTALS	106	91	<u>109</u>

Type IV. The typical representative of Type IV was Item 10: Drama. Since Item 8, Musical Comedy, was also in this cluster, the author chose to call this type: Theater.

Direction Strength and Consistency of Typical Attendance Items. To this point the author has isolated four groups or clusters of items on McQuitty's (1957) notion of identifying common dimensions which underlie

several variables. The author then precipitated "typal representatives" in an effort to identify these common dimensions. In Table 18, the author arranged the correlation of all items with each of these typal representatives to further determine the direction, strength and consistency of the clusters and reference or typal representative items.

TABLE XVIII

CORRELATION OF EACH PERFORMING ARTS EVENT ITEM WITH REFERENCE ITEM FOR TYPE I, II, III, AND IV

Item	Type I Symphony	Type II Fine Arts	Type III Progressive	Type IV Theater/Dance
1	<u>1.00</u>	59	35	47
2	<u>91</u>	57	35	45
3	<u>83</u>	66	36	51
4	53	<u>63</u>	45	41
5	59	<u>1.00</u>	48	35
6	48	<u>49</u>	30	35
7	64	<u>77</u>	50	47
8	34	31	40	<u>62</u>
9	22	31	40	<u>47</u>
10	47	35	47	<u>1.00</u>
11	42	49	<u>78</u>	49
12	35	48	<u>1.00</u>	47
13	25	30	<u>51</u>	42
14	<u>50</u>	49	38	33

The underlined coefficients in Table 18 again point out the same pattern of clustering as determined earlier. Type I items correlated more highly with Item 1 (the Type I reference item) than any other. This also is true for Types II, III, and IV.

The items in the four groups exhibited the underlying structure of the McQuitty (1957) analysis. Type I items all concerned attendance to symphony presentations. Type II were "serious music" or fine arts in nature. Type III were all more modern or progressive in nature. Type IV all involved theater presentations.

Analysis of Data for Attending and Non-Attending Students. Since the questionnaire had an item for respondents to indicate attendance to the Allied Arts Fine Arts Season '72-'73, the author felt it would be of interest to do the same analysis as above for students who had attended at least one performance (Attending Students) and students who had attended none (Non-attending Students). For brevity's sake, only typical representative matrixes are shown for these two groups. As Table 19 shows, very similar clusters developed in both groups and the labels for each type generated in the all student analysis were applicable here also.

To compare the clusters of performing arts items generated by the three groups (all students, attending students and non-attending students), the author constructed Table 20.

The overall pattern of clustering in the all-student analysis seemed to hold for attending and non-attending students. The movement of only several items indicates there was no major difference in how the two groups viewed attendance to these performing arts events. Attending students clustered Choral Groups with Symphony and saw Modern Dance as a Progressive item. Non-attenders saw the Nationally Known Symphony at a

TABLE XIX

CORRELATION OF EACH PERFORMING ARTS EVENT ITEM WITH REFERENCE ITEM
FOR TYPE I, II, III, AND IV FOR ATTENDING STUDENTS
AND NON-ATTENDING STUDENTS

ATTENDING STUDENTS					NON-ATTENDING STUDENTS			
ITEM	TYPE I	TYPE II	TYPE III	TYPE IV	TYPE I	TYPE II	TYPE III	TYPE IV
1	<u>1.00</u>	53	21	38	<u>88</u>	59	36	31
2	<u>93</u>	50	19	32	<u>1.00</u>	58	39	24
3	<u>80</u>	60	12	33	<u>86</u>	63	41	35
4	45	<u>47</u>	39	37	57	<u>80</u>	48	37
5	53	<u>1.00</u>	30	14	58	<u>1.00</u>	56	32
6	<u>36</u>	33	12	27	55	<u>66</u>	42	21
7	62	<u>71</u>	37	33	59	<u>79</u>	53	33
8	13	13	11	<u>43</u>	34	30	46	<u>61</u>
9	09	22	<u>34</u>	31	24	32	41	<u>1.00--</u>
10	38	14	31	<u>1.00</u>	47	38	48	<u>55</u>
11	29	32	<u>69</u>	31	47	52	<u>80</u>	30
12	21	30	<u>1.00</u>	31	47	52	<u>80</u>	30
13	19	18	<u>48</u>	36	27	29	<u>50</u>	24
14	40	35	24	22	51	54	40	22

TABLE XX

CLUSTERS OR GROUPS OF ITEMS FOR ALL STUDENTS, STUDENTS WHO ATTENDED AT LEAST ONE FINE ARTS PERFORMANCE, AND STUDENTS WHO ATTENDED NO FINE ARTS PERFORMANCES

CLUSTERS OF ITEMS FOR ALL STUDENTS N=164	CLUSTERS OF ITEMS FOR ATTENDING STUDENTS N=79	CLUSTERS OF ITEMS FOR NON-ATTENDING STUDENTS N=85
ITEMS		
TYPE I: 1, 2, 3, 14	1, 2, 3, 6, 14	1, 2, 3
TYPE II: 4, 5, 6, 7	4, 5, 6	4, 5, 6, 7, 14
TYPE III: 11, 12, 13	9, 11, 12, 13	11, 12, 13
TYPE IV: 8, 9, 10	8, 10	8, 9, 10

ticket price of \$8 as a Fine Arts item.

Performing Fine Arts Preference: Non-Students. Part I of the non-student questionnaire contained a set of fourteen fine arts presentations and attendance scales identical to those shown on pages 33 and 34. This questionnaire was administered to a random sample of the Allied Arts mailing list. This list is made up of past or present Allied Arts Fine Arts season subscribers. By using this sample, the author sought to identify the attitudes of non-student attenders of Allied Arts events. Since one purpose of the study was to compare student and non-student attitudes, the arch-type nature of members of this self-selected group (mailing list) necessarily compares students with non-students interested in Allied Arts. The author assumed being past or present season subscribers indicated the interest of these non-students.

Once again McQuitty's (1957) analysis was applied to the data. For brevity, only the typical representative matrix is reproduced as shown in Table 21.

TABLE XXI

FACTOR MATRIX SHOWING CORRELATION OF EACH OF 14 FINE ARTS PERFORMING ARTS EVENTS WITH EACH OF THE FOUR TYPES OR CLUSTERS OF STATE-MENTS FOR NON-STUDENTS (N=43)

Item	Type I Symphony/Choral Drama	Type II Fine Arts	Type III Progressive
1	<u>89</u>	38	-25
2	<u>1.00</u>	43	-27
3	<u>57</u>	57	-17
4	53	<u>84</u>	01
5	43	<u>1.00</u>	09
6	<u>14</u>	06	14
7	34	<u>86</u>	-02
8	-11	05	<u>47</u>
9	14	<u>41</u>	38
10	20	<u>47</u>	30
11	-26	21	<u>60</u>
12	-27	09	<u>1.00</u>
13	-08	27	<u>.53</u>
14	18	<u>30</u>	-02

Identification of Types of Fine Arts Program Attendance. Only three types or clusters of items were generated by the non-student respondents:

Type I: Tulsa Symohony Orchestra
 Oklahoma City Symphony Orchestra
 Nationally Known Symphony
 Choral Group

Type II: Fine Arts Vocalist

Fine Arts Instrumentalist

Fine Arts Instrumental Ensemble

Modern Dance

Drama

Nationally Known Orchestra at \$8 Ticket Price

Type III: Musical Comedy

Jazz

Blues

Folk Music

Type I. The typical representative for Type I was the Oklahoma City Symphony Orchestra. Given the inclusion of two other symphony items in this cluster, the author labeled Type I: Symphony/Choral. Choral Group, while marginally in this cluster, also had an affinity for inclusion in Type III. Since the correlation coefficient for Item 6 (Choral Group) was low (.14), the author can only conclude non-students had weak ambivalent feelings about such presentations and saw Choral Groups as belonging equally to both groups of items.

Type II. The typical representative of Type II was Fine Arts Instrumental Soloist. Indeed, all the fine arts items in the questionnaire fell in this group in addition to Modern Dance, Drama, and Nationally Known Symphony at \$8 ticket price. Once again a tie developed on Item 3: Nationally Known Orchestra. It is clear the non-student sample saw the bulk of items as Type II in nature. From the typical representative and other items included in this group, the author concluded a common characteristic was a fine arts or "serious music" nature and chose to call this type: Fine Arts.

Type III. The typical representative of Type III was Item 12: Blues. The other three items: Musical Comedy, Jazz and Folk Music and the typical representative all displayed a modern or progressive inclination relative to other items in the questionnaire. The author labeled this type: Progressive.

Comparison of Student and Non-student Fine Arts Preference. The two rather disparate groups, i.e., students and non-students exhibited a remarkable amount of overlap in the way they viewed the performing arts questionnaire items as depicted by the above analysis. The author has shown this overlap in Table 22 which shows clusters of items for both groups.

TABLE XXII

CLUSTERS OF PERFORMING ARTS ITEMS
FOR STUDENTS AND NON-STUDENTS

TYPE	I	II	III	IV
ALL STU- DENTS N=164	Tulsa Symphony Okla. City Sym- phony Nationally Known Sym- phony @ \$8	Fine Arts Vocalist Fine Arts Instru- mentalist Choral Group Fine Arts Instru- mental Ensemble	Jazz Blues Folk Music	Musical Comedy Modern Dance Drama
NON- STU- DENTS N=43	Tulsa Symphony Okla. City Sym- phony Nationally Known Sym- phony Choral Group	Fine Arts Vocalist Fine Arts Instru- mentalist Fine Arts Instru- mental Ensemble Modern Dance Drama Nationally Known Orchestra @ \$8	Musical Comedy Jazz Blues Folk Music	

Owing to the self-selected nature of the non-student sample, it can be assumed to be a much more homogeneous group than the stratified random sample of the entire student body and thus produce only three clusters compared to four for students. However, there is a striking similarity between the two group types. As Table 23 shows, the primary difference between the two groups was the student items for Musical Comedy, Modern Dance and Drama. These four formed a fourth cluster (Theater) while non-students chose to spread these items among the other three items.

TABLE XXIII

THOSE ITEMS THE TWO GROUPS OF ITEMS HAD IN COMMON, I.E.,
THOSE ITEMS THAT WERE IN BOTH TYPE I, II, OR III
FOR STUDENTS AND NON-STUDENTS

TYPE I (SYMPHONY)	TYPE II (FINE ARTS)	TYPE III (PROGRESSIVE)
Tulsa Symphony	Fine Arts Vocalist	Jazz
Oklahoma City Symphony	Fine Arts Instrumenta-	Blues
Nationally Known	list	Folk Music
Symphony	Fine Arts Ensemble	

It can be said, then, that students and non-students view the items in Table 23 in much the same way, since an analysis of data generated by each group precipitates these common results. This does not mean they like or dislike the performing arts events represented by these items equally, but only that they view these items as more like members of each cluster than other items in the questionnaire. The examination of mean scores compares the likes and dislikes of students and non-students and follows in Figure I: Mean Scores of Fine Arts Preference Items.

Figure I graphically displays the mean scores for all students, attending students, and non-students. The only significant difference between the graphs of all students and attending students was a difference

in intensity of interest. This could be expected since the criterion for being an attending student was attendance to one or more Allied Arts Fine Arts presentations the season prior to the study. The more interesting finding, however, is the minor difference in the profile or shape of the two graphs. While the attending students' scores overall were more toward the "attend" end of the scales (i.e., lower mean scores), the two groups seemed to like and dislike the same presentations.

When the two student graphs are compared with the non-student graph, the same relationship is repeated partially. Except for items 11, 12, 13 and 14 (Jazz, Blues, Folk Music, and Nationally Known Orchestra at \$8, respectively) the three graphs have the same shape showing only the non-student group was much more likely to attend events. Except for a variance on item 6 (Choral Music), the three graphs are practically identical, leading to the conclusion the three groups' relative likes and dislikes among the first 10 genre listed are congruent.

Items 1 through 10 are:

1. Tulsa Symphony
2. Oklahoma City Symphony
3. Nationally Known Symphony
4. Fine Arts Vocal Soloist
5. Fine Arts Instrumental Soloist
6. Choral Group*
7. Fine Arts Instrumental Ensemble
8. Musical Comedy
9. Modern Dance
10. Drama

*Non-students were more prone to attend Choral Groups than students.

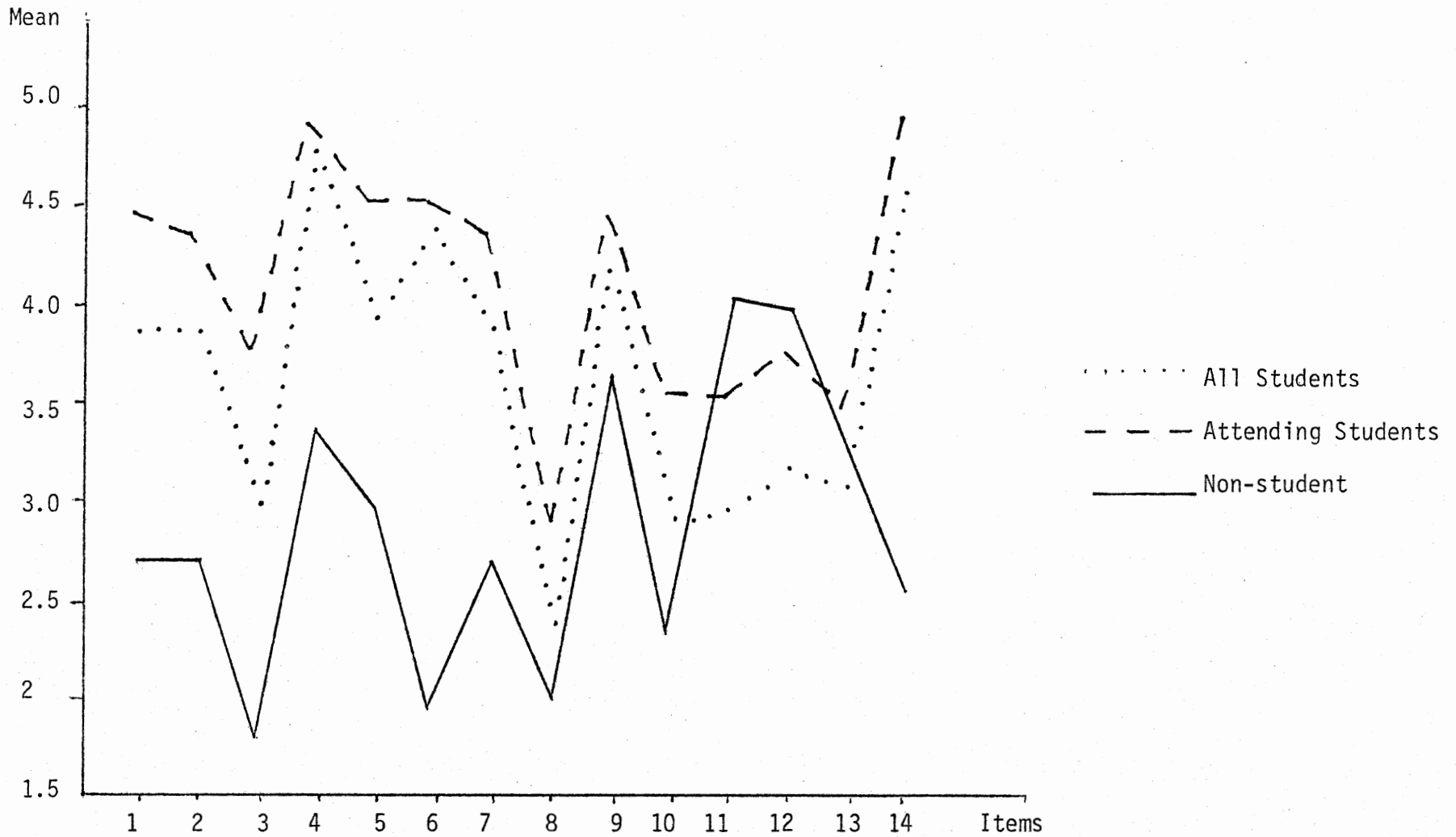


Figure 1. Comparison Graph of Non-student, Attending Student, and All Students Mean Responses to Items 1 - 14.

On the items dealing with Jazz, Blues, Folk Music and a Nationally Known Orchestra at a ticket price of \$8, the two groups parted company. The students were more likely to attend Jazz, Blues, or Folk Music than any other art form other than Musical Comedy. Non-students were nearly opposite. Non-students were less likely to attend these three than any of the other genre except for Modern Dance. Attendance for the two groups also differed for the Nationally Known Orchestra at a ticket price of \$8 leading to the conclusion that students are much more sensitive to a \$8 ticket price than are non-students. (See Table 24)

Attendance. Through use of an item for marking those events that students had attended the season before, the author was able to determine the percentage of attendance at none, one, two and so on for fine arts events. Those students who attended no performances were called Non-Attenders and those who attended one or more were called Attenders. These two classifications were used as sub-groups for various analysis throughout the study. Table 25 shows the breakdown of attendance for this item.

Days Preferred for Attendance. Both the student and non-student questionnaires ended with an item for ranking the days respondents preferred to attend Allied Arts presentations. The procedure was to mark the day most preferred (1), next most preferred (2), and so on, to the least preferred (7). Tables 26, 27 and 28 show the results of this item. Student and non-student preferences differed very little. These tables show the ranking received by each day.

TABLE XXIV

MEAN SCORES FOR ITEMS 1-14 FOR ALL STUDENTS,
ATTENDING STUDENTS AND NON-STUDENTS

Item	All Students	Attending Students	Non-Students	Item
1	4.46	3.90	2.71	1
2	4.37	3.87	2.67	2
3	3.80	3.01	1.79	3
4	5.09	4.83	3.40	4
5	4.58	3.94	3.02	5
6	4.62	4.44	1.95	6
7	4.52	3.91	2.67	7
8	2.99	2.37	2.05	8
9	4.55	4.21	3.74	9
10	3.61	2.87	2.40	10
11	3.64	2.96	4.12	11
12	3.83	3.25	4.00	12
13	3.46	3.16	3.31	13
14	5.32	4.63	2.59	14

TABLE XXV

STUDENT ATTENDANCE TO FINE ARTS PRESENTATIONS

Attended	none	85	51.8%
Attended	one	28	17.1%
Attended	two	21	12.8%
Attended	three	20	12.12%
Attended	four	5	3.1%
Attended	five	4	2.4%
Attended	six	1	.6%

TABLE XXVI

STUDENT DAY OF ATTENDANCE PREFERENCE: ATTENDERS

Rank	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
0	8	8	8	8	8	8	8
1	5	7	5	18	<u>23</u>	6	7
2	4	10	4	7	17	<u>24</u>	5
3	7	6	12	8	8	14	16
4	9	7	14	<u>19</u>	2	5	14
5	10	15	<u>21</u>	8	7	6	4
6	11	<u>20</u>	10	6	10	8	6
7	<u>25</u>	6	5	5	4	8	<u>19</u>

$N_A=79$

TABLE XXVII

STUDENT DAY OF ATTENDANCE PREFERENCE: NON-ATTENDERS

Rank	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
0	12	12	12	12	12	12	12
1	0	8	3	13	<u>27</u>	20	2
2	6	2	4	6	26	<u>25</u>	5
3	6	10	7	<u>21</u>	2	13	13
4	12	6	<u>21</u>	15	5	0	14
5	14	<u>25</u>	13	6	4	2	9
6	14	21	13	7	8	4	6
7	<u>21</u>	1	12	5	1	9	<u>24</u>

$N_{NA}=85$
 $N=164$

TABLE XXVIII
NON-STUDENTS DAY OF ATTENDANCE PREFERENCE

Rank	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
0	9	9	9	9	9	9	9
1	5	5	2	<u>10</u>	8	2	1
2	0	5	5	5	<u>10</u>	6	2
3	2	2	6	7	3	<u>7</u>	6
4	7	3	<u>7</u>	4	6	3	3
5	6	<u>10</u>	5	2	4	4	2
6	<u>8</u>	6	3	3	1	<u>9</u>	3
7	5	2	5	2	1	2	<u>16</u>

N=42

The highest number in each column is underlined to indicate the ranking most often given each day. All three tables reflect the same curve: Monday is ranked very low, with preference increasing through the week topping out on Thursday or Friday and then falling to its lowest point (7) for Sunday. The author concluded student and non-student preferences for day of events were essentially identical.

Part II of the Non-Student Questionnaire. Part II of the questionnaire distributed to non-students dealt with their attitude toward the Allied Arts Fine Arts Series. Items were scored by use of a seven point scale from Strongly Agree (1) to Strongly Disagree (7). The scores of these items were intercorrelated as was done for Part I data. That is, each item's mean agreement score was correlated with every other score, resulting in an 8 x 8 correlation matrix. (Note: Items 1 and 5 were not used because they did not illicit a clear-cut attitude).

This matrix was redefined using McQuitty's Elementary Linkage and Factor Analysis (1957).

The selection process of respondents in the non-student group probably caused this to be a very homogeneous group since the sample came from a self-selected group of past and/or present season subscription holders. This homogeneity became apparent when no clusters of items developed under the McQuitty (1957) analysis. That is, the items were all in the same cluster. Table 34 shows the means for each of the eight items used.

TABLE XXIX

RANK ORDER BY MEAN OF ITEMS IN PART II
OF NON-STUDENT QUESTIONNAIRE

Mean	Item #	
5.63	8	I would like to see more Allied Arts presentations covering a wide range of art forms even if the quality of each performance would suffer.
4.53	2	Allied Arts presents a balanced program of the popular and classical performing arts.
4.53	3	Allied Arts presents too few popular type presentations.
4.28	4	Allied Arts presents too few classical type presentations.
4.25	6	The quality of Allied Arts performances has declined in recent years.
3.95	7	Overall I am not pleased with Allied Arts and would like to see some changes made in the program.
3.80	9	Overall I am pleased with Allied Arts and would not want the program changed.
3.03	10	I would like to see fewer Allied Arts presentations so that the quality of each program which was presented could increase.
4.25		Grand Mean

The Grand Mean of 4.25 fell between "No Opinion" to "Slightly Disagree," as did most responses. Item 10 was the only item to which the average respondent agreed. Item 8 was the only item to which there was clear-cut disagreement.

CHAPTER IV

SUMMARY & CONCLUSIONS

Introduction

This study to determine the preferences of students in popular or Gig-Name concerts and compare the fine arts attendance potentials of students and non-students.

Popular or Big-Name

The author found the student body of OSU to be divided into two groups or types of attenders: "Big-Name, Big-Spenders" and "Low-Cost, 'Jimmy Who?'" Students falling in the "Big-Name, Big-Spenders" group much preferred super-star over lesser known acts. Additionally, these students did not mind paying high ticket prices to see such acts and actually preferred to do so rather than pay less for less well known acts. A demographic analysis of students who highly agreed with the representative item for this type shows "Big-Name, Big-Spenders" tended to be underclassmen, Arts & Sciences majors and live off campus.

"Low-Cost, 'Jimmy Who?'" students were in many respects the anti-thesis of the first type. They tended to prefer acts not as well known as super-stars at lower ticket prices. Very much beyond this is difficult to determine since the few respondents who fell into this group made conclusions very speculative. The low number of respondents falling into this group, however, may be evident of the small number of

students holding such an opinion. When the original data were examined to find the number of students who highly agreed with (marked 1 or 2 for the item) Type I and II representative items, the author found 145 highly agreed with "Big-Name, Big-Spender" representative Item 1 but only 19 highly agreed with "Low-Cost, 'Jimmy Who?'. "

It is the author's conclusion the majority of students prefer large scale concerts by major artists and don't mind paying significantly more to see them. While the students very much prefer such shows they do not clearly reject lower cost shows by lesser known acts. They are, in fact, rather ambivalent about such shows. This ambivalence might be overcome by advertising or promotion but it appears to the majority of students, lower ticket prices are no incentive for attendance. A small number of students, however, seem to prefer cheaper shows by lesser known acts.

Further studies in this area should delve further into why students prefer major concerts: what does a major act give the audience that a lesser act does not? Also, knowing exactly what percentage of an audience prefers major concerts and what percentage prefers the smaller shows would give an indication of the probable success of concerts relative to the caliber of the act.

Fine Arts

By using the same analysis used above, the author compared the attitudes of students and non-students in the area of fine arts. Items in this section indicated potential to attend, and the author found that, while students were much less prone to attend than non-students, these two diverse groups shared much in the way they viewed fine arts events. The McQuitty (1957) analysis precipitates clusters of questionnaire items

the respondents viewed as having common characteristics. The author believed that if students and non-students (specifically non-students who were present and past Fine Arts Series subscription holders) precipitated the same clusters of fine arts items, he could assume they viewed these items in a like manner.

This seemed to be true. With certain exceptions, the author found student and non-student items clustered in the same way, leading to the conclusion that the Allied Arts Fine Arts Series largely can be programmed for both groups rather than for each as a separate audience. There are differences however, and these should be noted. While both groups saw progressive type presentations (Blues, Folk, and Jazz) as holding common characteristics, non-students tended not to attend while students stated they would attend such events. Choral Groups seemed to attract non-students but not students. Otherwise, the two groups saw the remaining ten items (See page 49) in the same way and their attendance potentials were very similar. However, the non-students were much more likely to attend all ten than were the students. (See page 50).

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APPENDIX A

STUDENT QUESTIONNAIRE

Listed below are fourteen art forms Allied Arts might present. Under each art form are seven statements relating to your likelihood of attending the presentation listed. They range from "Definitely Would Attend" to "Definitely Would Not Attend." Check the one closest to your feelings about attendance.

Age _____ Classification: Fr _____ Soph _____ Jr _____ Sr _____ Sex: M _____ F _____

Residence: Residence Hall _____ Greek _____ Town _____

College: _____

PART I

1. Tulsa Symphony Orchestra
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
2. Oklahoma City Symphony Orchestra
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
3. Nationally Known Symphony, such as the St. Louis Symphony
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
4. Fine Arts* Vocal Soloist, such as Phyllis Curtin or Brent Ellis
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
5. Fine Arts* Instrumental Soloist, such as Alexis Weisenberg or Jean-Pierre Rampal
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
6. Choral Group, such as Fred Waring or Norman Luboff
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
7. Fine Arts* Instrumental Ensemble, such as the Guarari Quintet or New York Pro Musica
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
8. Musical Comedy. A professional touring company such as "Two by Two" or Neil Simon's "Sunshine Boys"
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
9. Modern Dance, such as Murray Louis Dance Company
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
10. Drama. A professional touring company such as National Players Shakespeare presentations or modern drama such as Miller's "That Championship Season"
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
11. Jazz, such as Gary Burdon or Paul Winter
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
12. Blues, such as Memphis Blues Caravan
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend

13. Folk Music, such as Peter Yarrow

- 1 Definitely Would Attend
 2 Probably Would Attend
 3 Might Attend
 4 Not Sure
 5 Might Not Attend
 6 Probably Would Not Attend
 7 Definitely Would Attend

14. Nationally Known Symphony Orchestra, such as the Cleveland Orchestra at a ticket price of \$8

- 1 Definitely Would Attend
 2 Probably Would Attend
 3 Might Attend
 4 Not Sure
 5 Might Not Attend
 6 Probably Would Not Attend
 7 Definitely Would Attend

Fine Arts are those art forms other than the popular type. For instance, a fine arts presentation would feature music by Bach or Beethoven as opposed to Bacharach or the Beatles.

PART II

These statements relate to three types of popular entertainment: "super-star" or big name; emerging talent on the national level; and regional talent from surrounding states and Oklahoma. Circle the number which most nearly fits your feeling about the statement.

1. I like to see "super-stars" like Elton John in concert at OSU.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

2. I don't mind ticket prices of \$4, \$5, and \$6 to see "super-stars" like Elton John in the fieldhouse.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

3. I like to see groups who are not as well known as "super-stars" or groups.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

4. I have attended concerts in Oklahoma City and Tulsa.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

5. I would rather pay \$4, \$5, and \$6 to see a super star or group rather than pay less and see emerging talent.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

6. I would rather pay lower ticket prices and see emerging groups or people than pay \$4, \$5, and \$6 ticket prices for big stars and groups.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

7. I would go see a \$2 or \$3 Allied Arts concert even if I wasn't familiar with the person or group performing.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

8. I enjoy attending concerts in OSU's fieldhouse, Gallagher Hall.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

9. I would attend a series of "dollar concerts" by regional artists in the Seretean Center.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

10. I would attend a "dollar concert" in the Seretean Center.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

11. If I attend a concert at OSU, it is because I like the group.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

12. I wouldn't go see a \$2 or \$3 Allied Arts concert if I wasn't familiar with the person or group performing.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

13. I wouldn't attend a series of "dollar concerts" by regional artists in the Seretean Center.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

14. I attend some concerts at OSU just because I enjoy having concerts on campus.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

15. I wouldn't attend "dollar concerts" in the Seretean Center.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

16. Unless a concert at OSU features one of my favorite singers or groups, I don't go.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

17. Check the events you have attended.

- (1). Paul Winter, October 5
- (2). Gregg Smith, October 10
- (3). Speculum Musicae, October 29
- (4). National Players, November 29 & 30
- (5). Chris Swansen, Moog Synthesizer, January 24
- (6). Rampal/Lacroix Flute and Keyboard Duo, February 6
- (7). Oklahoma City Symphony, April 2
- (8). Phyllis Curtin, Soprano, April 17
- (9). OSU Film Series (NOTE: Do not confuse with SUAB Films. The OSU Film Series is on Sunday nights ONLY; SUAB films are shown on Wednesdays, Fridays, and Saturdays)

Rank the nights from most preferred (1) to least preferred (7) for Allied Arts presentations.

____ Monday ____ Tuesday ____ Wednesday ____ Thursday ____ Friday ____ Saturday ____ Sunday

APPENDIX B

NON-STUDENT QUESTIONNAIRE

Listed below are fourteen art forms Allied Arts might present. Under each art form are seven statements relating to your likelihood of attending the presentation listed. They range from "Definitely Would Attend" to "Definitely Would Not Attend." Check the one closest to your feelings about attendance.

Name _____ Mailing Address _____

M _____ F _____ Age _____ Employed by OSU: Yes _____ No _____

PART I

1. Tulsa Symphony Orchestra
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
2. Oklahoma City Symphony Orchestra
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
3. Nationally Known Symphony, such as the St. Louis Symphony
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
4. Fine Arts* Vocal Soloist, such as Phyllis Curtin or Brent Ellis
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
5. Fine Arts* Instrumental Soloist, such as Alexis Weisenberg or Jean-Pierre Rampal
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
6. Choral Group, such as Fred Waring or Norman Luboff
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
7. Fine Arts* Instrumental Ensemble, such as the Guarari Quintet or New York Musica
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
8. Musical Comedy. A professional touring company, such as "Two by Two" or Neil Simon's "Sunshine Boys"
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
9. Modern Dance, such as Murray Louis Dance Company
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
10. Drama. A professional touring company such as National Players Shakespeare presentations or modern drama such as Miller's "That Championship Season"
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
11. Jazz, such as Gary Burdon or Paul Winter
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
12. Blues, such as Memphis Blues Caravan
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend
13. Folk Music, such as Peter Yarrow
 - 1 Definitely Would Attend
 - 2 Probably Would Attend
 - 3 Might Attend
 - 4 Not Sure
 - 5 Might Not Attend
 - 6 Probably Would Not Attend
 - 7 Definitely Would Not Attend

14. Nationally Known Symphony Orchestra, such as the Cleveland Orchestra at a ticket price of \$8

- 1 Definitely Would Attend
 2 Probably Would Attend
 3 Might Attend
 4 Not Sure
 5 Might Not Attend
 6 Probably Would Not Attend
 7 Definitely Would Not Attend

Fine Arts are those art forms other than the popular type. For instance, a fine arts presentation would feature music by Bach or Beethoven as opposed to Bacharach or the Beatles.

PART II

There are no right or wrong answers. These scales are to measure your feelings toward the Allied Arts program at OSU. Mark the scales to represent your opinion of the statement.

1. The quality of Allied Arts performances in recent years is about the same as it has always been.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

2. Allied Arts presents a balanced program of the popular and classical performing arts.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

3. Allied Arts presents too few popular type presentations.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

4. Allied Arts presents too few classical type presentations.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

5. Allied Arts seems to appeal to the typical OSU student.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

6. The quality of Allied Arts performances has declined in recent years.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

7. Overall I am not pleased with Allied Arts and would like to see some changes made in the program.
(Please use the back of this sheet for suggestions).

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

8. I would like to see more Allied Arts presentations covering a wide range of art forms even if the quality of each performance would suffer.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

9. Overall I am pleased with Allied Arts and would not want the program changed.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

10. I would like to see fewer Allied Arts presentations so that the quality of each program which was presented could increase.

1	2	3	4	5	6	7
Strongly Agree	Agree	Slightly Agree	No Opinion	Slightly Disagree	Disagree	Strongly Disagree

11. Check the events you have attended.

- () 1. Paul Winter, October 5
- () 2. Gregg Smith, October 10
- () 3. Speculum Musicae, October 29
- () 4. National Players, November 29 & 30
- () 5. Chris Swansen, Moog Synthesizer, January 24
- () 6. Rampal/Lacroix Flute and Keyboard Duo, February 6
- () 7. Oklahoma City Symphony, April 2
- () 8. Phyllis Curtin, Soprano, April 2
- () 9. OSU Film Series (NOTE: Do not confuse with SUAB Films. The OSU Film Series is on Sunday nights ONLY; SUAB films are shown on Wednesdays, Fridays, and Saturdays)

Rank nights from most preferred (1) to least preferred (7) for Allied Arts presentations.

____ Monday ____ Tuesday ____ Wednesday ____ Thursday ____ Friday ____ Saturday

____ Sunday

VITA

Robert Clifton Morrison, Jr.

Candidate for the Degree of

Master of Science

Thesis: A FACTOR ANALYSIS OF ATTITUDES OF STUDENT AND NON-STUDENT
SEGMENTS OF THE ALLIED ARTS AUDIENCE

Major Field: Mass Communication

Biographical:

Personal Data: Born in Oklahoma City, Oklahoma, November 14, 1946,
the son of Bob and Lerae Morrison.

Education: Graduated from Choctaw High School, Choctaw, Oklahoma,
in May, 1965; received Bachelor of Science degree in Adver-
tising and Journalistic Management from Oklahoma State Uni-
versity in August, 1969; completed requirements for the
Master of Science degree at Oklahoma State University in
December, 1976.

Professional Experience: Graduate research assistant, Oklahoma
State University, 1971-1972; Program Coordinator of Allied
Arts, Oklahoma State University, 1972-1976.