

STUDENT ATTITUDES TOWARD THE ALLIED ARTS
PROGRAM AT OKLAHOMA STATE UNIVERSITY

By

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Scope and Method of Study: This marketing research study encompassed the random selection and testing of 214 college students in an effort to determine their attitudes toward the Allied Arts Program at Oklahoma State University. The data collection instrument utilized was a three-part, mailed questionnaire designed by the researcher in such a manner as to be measurable, relative to results, by the Semantic Differential and Rank Order techniques. The data collected and tabled is analyzed and discussed.

Findings and Conclusions: The data collected indicated that the majority of the students are not satisfied with the present Allied Arts Program and desire a change which will allow for more entertainment which reflects "Today's Sounds" and for more "Big Name" entertainment.

The accumulated data further pointed out the need for a change in the night of the week performances are held. Students prefer them to be held on Thursday, Friday, or Saturday nights. Performances should be advertised two weeks in advance and tickets should be offered ten days in advance. Allied Arts should consider selling tickets in the various dormitories as well as in the Student Union. The performances should be promoted on the local radio stations (KOSU, KVRO, and KSPI) as well as WKY and KOMA stations in Oklahoma City. Also the performances should be promoted in the Daily O'Collegian and Stillwater Newspress newspapers. The Program should include five "Big Name" performances a year.

The preferences and attitudes determined in this study indicate the need for the Allied Arts Program to be revised. Otherwise the students will continue to avoid the Program.

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STUDENT ATTITUDES TOWARD THE ALLIED ARTS
PROGRAM AT OKLAHOMA STATE UNIVERSITY

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PREFACE

The type of research accomplished in this report is by no means an original effort. Attitude studies for some time have been endeavors of importance. However, the particular application here is somewhat original and represents, I believe, a unique application of market research techniques.

My purpose in this report was, first, to determine or identify students' attitudes toward the Allied Arts Program and, then, to determine the students' reasoning behind these attitudes.

It seems appropriate at this time to express my appreciation to Dr. B. Curtis Hamm for his valuable time spent assisting and advising me throughout this project. His inspiration and advice during my graduate work will long be remembered.

A special thanks is extended to Duane Truex, Allied Arts Concert Manager and his staff who cooperated so much in the construction and distribution of the survey questionnaire.

To my wife, Sandy, who proof-read, typed, and encouraged me throughout this endeavor, I am forever grateful.

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CHAPTER I

INTRODUCTION

Statement of Purpose

Most authorities agree that attitudes are learned and implicit -- they are inferred states of the organism that are presumably acquired in much the same manner that other such internal learned activity is acquired. (13). Further, they are predispositions to respond, but are distinguished from other such states of readiness in that they predispose toward an evaluative response. Thus, attitudes are referred to as "tendencies of approach or avoidance," or as "favorable or unfavorable." Attitudes as predispositions form the foundation of this paper.

The intent of this paper is to evaluate the Allied Arts Program at Oklahoma State University in terms of student attitudes. For the past few years attendance at Allied Arts programs has been declining steadily. A market research survey has thus been taken to gather information concerning student attitudes toward the Allied Arts Program and the types of entertainment they prefer. Since this program is supported through fees and the price of admissions, student opinion is not only welcomed but mandatory if the program is to ever be a success. Thus, this information should be a guide to determine what direction Allied Arts should take to meet the future entertainment needs and wants of the student body.

Statement of the Objectives

Given numerous parameters including cost and other important influences, the objective of this study is to determine the various procedures which will improve the type and quality of entertainment available to the students. Other factors are also important in developing Allied Arts into a successful and worthwhile program and will be discussed later in Chapter IV.

Until recently, a significant proportion of the entertainment has been perceptually perceived more toward classical type programs that reflect today's sounds. It is a basic assumption of this paper that this type of entertainment is directed more toward faculty and staff interest while students tend to shy away from this type of program.

A similar assumption is that students prefer "Big Name" entertainment and are willing to pay extra for it. Whereas, they tend to avoid attending performances by entertainers "lesser known" to them.

The time of the week a performance is given may also influence attendance. The majority of the performances are given at the first or the middle of the week. Students may prefer them to be held during the latter part of the week or weekends (e.g., Thursday, Friday, or Saturday).

Another consideration which might affect attendance is the class year of the students who might attend. Upper classmen (juniors, seniors, and graduate students) may be more apt to attend performances than lower classmen (freshmen and sophomores).

There are several other assumptions which are felt to be of

some importance and these will be discussed in Chapter IV during the evaluation of the survey. The four hypotheses generated:

Hypothesis I. More students prefer entertainment if it reflects "Today's Sounds" as opposed to all other types of entertainment;

Hypothesis II. Students tend to prefer "Big Name" entertainment;

Hypothesis III. Students prefer that programs be held on a Thursday, Friday, and/or Saturday nights;

Hypothesis IV. Upper classmen (juniors, seniors, and graduate students) will attend performances more frequently than lower classmen (freshmen and sophomores).

Limitations of the Study

In attempting to write a paper that is applicable to attitude research, it is apparent that many variables and techniques can be used. However, due to the expense of both time and money, the variables and techniques used in this study were sharply reduced in quantity. The semantic differential and ranking techniques were the ones used in evaluating this study (they will be discussed in detail in Chapter III).

There are also several methods available for conducting questionnaire surveys. In this study, due to the above mentioned considerations, the mail questionnaire was deemed to be the most appropriate. Even though this reduces the amount of questionnaires returned answered, it by no means reduces the significance of the study.

The selection of the sample frame was strictly arbitrary in nature secondarily influenced by the ready availability of accurate figures in relation to the exact size of the frame. The frame, itself, consists of the various students, both male and female, as well as both married and single students, which are enrolled in the following academic colleges at Oklahoma State University: Agriculture, Arts and Sciences, Business Administration, Education, Engineering, Home Economics, Technical Institute (on the Stillwater campus), and the Graduate College. The total designed enrollment figure for these colleges is 16,081.

The major limitation of this sample frame is that it by no means includes, within its population, all of the individuals who attend the Allied Arts programs. Even though it doesn't include faculty, staff, and other interested parties, it does represent the majority (98.8%) of the student body, which is the main concern of this study.

Plan of Action

This study is organized into five chapters. Chapter I is an introductory chapter which includes: 1) statement of purpose, 2) statement of the objectives and hypotheses, 3) limitations of the study, and 4) a plan of action. Chapter II deals with the theory of attitudes, measurement of attitudes, and attitude change. Included in this chapter will be a literary review of attitude research. Chapter III is a chapter on research methodology for this study. Included in this chapter are discussions on sample size, questionnaire design, type of interview, and evaluative techniques

used. Chapter IV deals with the evaluation of the Allied Arts' survey. The comparison between the hypotheses and the actual information gathered from the survey. Chapter V gives a brief summary and includes several recommendations on how to regenerate the Allied Arts Program.

CHAPTER II

ATTITUDES -- BACKGROUND DEVELOPMENT

Definition and General Overview

Attitudes can be defined as "predispositions to behave in specific ways to specific stimuli." (2) These predispositions toward a certain behavior play an important part in the behavior of an individual. They are not, however, the sole determinants in one's behavior at a given time. There is an interaction present at any given time between the environment in which one finds himself and the predispositions one may have. This environment may create inconsistencies in the actions to which he was predisposed.

Lewis, (9) in his general model of behavior, shows this interrelationship. Behavior is a function of one's interdeterminants and his perceived environment, $B = f(P,E)$. Because of the environmental variable, we cannot accurately infer attitudes from behavior. It would be an exaggeration to state that behavior can be predicted from an attitude score. However, this discussion is not meant to lessen the importance of attitude research. It is obvious that an understanding of attitudes is a major step in understanding and being able to predict behavior. Attitudes are not consciously developed. Quite often a person may hold a certain attitude without actually realizing it. Attitudes are a part of one's internal

state and are related to past experiences. New experiences can change attitudes but this is often a long and time consuming procedure.

Because attitudes are not directly observable, they must be inferred either from careful observation of individual behavior in social situations or from patterns of responses to questionnaires that are specially designed to reflect probable modes of thinking, feeling, and reacting to a particular social setting or stimulus.

Attitudes, according to Harry S. Upshaw (17), are directed in three main areas. These areas are the cognitive, behavioral, and affective dimensions. The cognitive dimension is related to the perceived knowledge or information the respondent has toward the object being studied. This represents the beliefs the respondent has toward the real or concrete features of the object and can be measured by self-ratings of beliefs or by the amount of knowledge which a person has about some topic. The second area, the behavioral aspect, relates to the actions the respondent is motivated to take, advocate or consider with respect to the object being studied. This area has nothing to do with the subconscious motivation. It deals with the motivation as perceived by the respondent. This dimension may be measured by direct observation of how the person behaves in specific stimulus situations. The third area, affective dimension, deals with the respondent's feeling or sentiment toward an object. It is the area of the affective dimension which gives us the greatest insight into the studies of attitudes. This area can be measured by psychological responses or verbal statements of like and dislike.

These three areas of attitudes cannot be considered independent

of each other. To change the affective dimension of an attitude, an indirect route through the other two dimensions is quite likely.

Attitude Measurement

In view of the importance of attitudes with respect to behavior, let us turn briefly to methods which are currently used to measure attitudes. There exists an almost inexhaustible variety of measurement techniques. Scales have been used in such diverse areas as politics and voting behavior, social processes and institutions, religion, education, and buying behavior. It is hard to think of an object, process, institution, value system, or concept toward which the public attitude has not been measured by some person or organization in recent years.

For more thorough discussions of the techniques and problems of attitude measurement, the interested reader may consult sources such as Guilford (5) or Osgood, Suci, and Tannenbaum (13). It will be sufficient here to merely mention a few commonly employed methods for quantifying attitudes.

Some of the most useful attitude scaling techniques are: continuum of feeling -- nearly every attitude may be located along some continuum of feeling, agreement, or desirability; paired comparison -- items, words, colors or other materials are presented in pairs for comparison; rank order -- respondents simply rank objects in order of preference; Thurstone scaling -- method of equal appearing intervals; Likert scaling -- method of summated ratings; Stephenson Q-sort is a statement-sorting or grading technique; and Osgood semantic differential is a rating of an object according to a list of bipolar adjectives.

To be of value, attitude measuring devices must conform to stringent standards of reliability, validity, and comprehensiveness. For these reasons, the semantic differential technique along with the rank order technique were the measurement tools chosen for this experimental design. However, the usefulness of the questionnaire technique is often limited because respondents, even when answering anonymously, often become suspicious or, at the other extreme, overly helpful either of which may cause a misrepresentation of their thoughts and feelings.

As a final statement of this brief introduction to attitude measurement, there are many who argue that verbal expressions of attitudes represent a poor basis for predicting behavior and that attitude research cannot be relied upon when making marketing decisions. (2) It is true, of course, that there are often discrepancies between what people say and how they act, but such discrepancies can and should be explained or, at the very least, clarified. In the motel study reflected upon by Crespi, if all the relevant characteristics of the attitude holders and their environment are specified and closely investigated, a sounder assessment of apparent discrepancies is possible. This same logic, of course, would apply in almost all cases presenting in aura of conflict.

Attitude Formation and Change

How are attitudes formed? This is a question the social psychologist is best equipped to answer, even though the formation of attitudes is basically a learning process. While attitudes are developed in a number of ways and in reference to many different

forces, both individual and social, Curtis (3) states: "The overwhelming evidence concerning the acquisition of emotional and intellectual attitudes supports the contention that these are learned in a process of interaction of the individual with others. In other words, social learning, in contrast with learning in general, occurs in a process of communication."

Attitudes develop and change in response to many factors. These factors can be summarized briefly into the following five categories (12):

1. Biological motivations -- It is inevitable that some attitudes are formed as the individual goes through the process of satisfying his most basic drives. He will tend to develop favorable attitudes toward people and objects which satisfy his needs and unfavorable attitudes toward those which block attainment.
2. Information -- Attitudes are based to some extent upon the kind and amount of information an individual receives and upon the nature of its source. Selective perception explains why there is not a perfect relationship between the information a person receives and what he incorporates into his belief system. Nevertheless, the importance of information must not be overlooked.
3. Group affiliations -- Many of the attitudes held by an individual come either directly or indirectly from the groups of which he is a member (e.g., family, church, work, athletic, social, etc.). Groups are important not only in the values which they hold, but also in the amount and type of information which they transmit to an

individual. They thus assume dual significance. Many authorities believe that "primary groups" (e.g., family and work groups) are a major force in determining attitude development.

4. Personality -- There are aspects of personality which are too broad to be regarded as strictly a product of the individual's social environment, although many aspects of personality do have their roots in social processes. Personality factors of an individual nature (e.g., intelligence, appearance, activity levels, withdrawal tendencies, dominance) have some effect upon a person's attitudes.
5. Experience -- Not to be overlooked are the results of actual experience with an object, event, or even something as broad as a philosophy of life. In the buying context, even if all previous factors predisposed us toward a favorable impression of a particular restaurant, just one occasion of dissatisfaction with the food or service might produce a negative reaction strong enough to prevent our return. This factor could be an important one in determining the drop in attendance at Allied Art's performances.

These factors are not listed in order of importance, primarily because the objects or concepts with which an individual must deal differ widely in their attitudinal referent. For example, we may not care what others think about our attitudes toward a certain brand of toothpaste, but most of us are sensitive to our friends'

reactions to our views about a political party or a way of living. In the latter case, our attitudes or beliefs are usually formed in relation to group affiliation, while toothpaste selection tends to be based more upon information and experience.

All the factors except biological motivation (e.g., information, group affiliations, personality, and experience) probably affect student attitudes toward the Allied Arts Program. Thus, these factors will have to be altered in order to favorably change student attitudes.

Earlier, we defined attitudes as predispositions. A practical consequence of thinking about attitudes as highly generalized predispositions is that by changing attitudes, one should also be able to produce many specific changes in overt behavior. (18) An efficient method for changing many specific behaviors at once would be to change one or two underlying general dispositions or attitudes.

There are many different techniques which may be used to predict the amount of generalized attitude change that will occur. However, all techniques relevant to learning any materials should be relevant to learning and changing attitudes.

CHAPTER III

METHODOLOGY

Frame and Sample Selection

As stated in Chapter I, the sample frame consists of the various students, both male and female as well as both married and single students, which are enrolled in the following academic colleges at Oklahoma State University: Agriculture, Arts and Sciences, Business Administration, Education, Engineering, Home Economics, Technical Institute (on the Stillwater campus), and the Graduate College. The total designed enrollment figure for these colleges for the 1970 Spring semester was 16,081. The breakdown of the sample frame by colleges is given in Table I.

The selection of this particular frame, because of the characteristics of its populace, is felt to be the most appropriate frame for analyzing student attitudes toward Allied Arts. As stated earlier, this frame consists of 98.8% of the total student population and henceforth constitutes a significant frame size for this study.

The table used in determining the size of the sample selected with the desire to sample a population of 16,081 and to obtain:

1. an assurance of a sampling error not exceeding 3 percent
- and
2. a confidence limit of 90 percent (or 90 chances out of 100,

resulted in a sample size of approximately 160. (1) In order to insure 160 questionnaires were returned, 5% of the sample frame (800 students) were sent questionnaires. This allowed for only a 20% return on the mailed questionnaires, in order to have enough questionnaires answered to significantly evaluate the survey. Table I also gives the sample size by colleges.

TABLE I
SAMPLE FRAME AND SAMPLE SIZE

College	Sample Frame	Percent of Sample	Sample Sizes
Agriculture	1435	8.9	70
Arts and Sci.	4224	26.3	212
Business Adm.	2561	15.9	128
Education	1951	12.1	96
Engineering	1653	10.3	82
Home Econ.	1199	7.4	59
Technical Inst.	602	3.7	30
Graduate	<u>2456</u>	<u>15.3</u>	<u>123</u>
Total	16,081	100%	800

Determining the individuals which will compose a sample can cause several problems, mainly that of sample bias. Therefore, in order to avoid some problems of sample bias, the technique of random selection was utilized in this study whereby every member of the population (sample frame) was given an equal chance of being selected. However, this method is not without some margin of error. As aptly stated by Ferber, Blankertz, and Hollander in their text, Marketing Research, the accuracy, or reliability, of a sample is affected by two basically different types of errors:

sampling errors, which are reflected in mathematical estimates of the precision of particular sample estimates; and non-sampling errors, a subject which is far from being a mathematical discipline. (4)

Sampling errors are measurable by various standard error formulas where estimates are made of the precision of particular sampling estimates and, by appropriate inversion, the same formulas serve as the basis for determining the size of the sample required for a particular precision. The following formula was used in this study:

$$n = \frac{P(1-P)}{\sigma^2(\bar{P}) + \frac{P(1-P)}{N}}$$

where

n = the number of items in the sample (sample size)

P = the proportion of errors (or of items with any specified attribute) in the population.

$\sigma^2(\bar{P})$ = square of the standard deviation of the distribution of proportions of errors (or other attributes) in samples drawn from the population. The value of σ corresponding to the desired precision and confidence level is used in solving for n .

N = the number of items in the population (sample frame).

Sampling tables, using this formula, have been constructed which give sample size according to: 1) universe size, 2) expected maximum error rate, 3) precision required, and 4) confidence level desired. These tables have been put together by Brown and Vance

in Sampling Tables for Estimating Error Rates. (1) These tables were consulted in arriving at the desired sample size of 160 students.

Questionnaire Design

The purpose of the questionnaire is to gain information that is understandable and pertinent to the problems one wishes to solve. The fault with many questionnaires is that the questions are not properly designed to aid the businessman answer his problem. A properly designed questionnaire would provide the respondent with questions which can be interpreted exactly as interpreted by the researcher.

The survey questionnaire utilized in this study was developed as three distinct sub-questionnaires each to fulfill its own specific purpose. Part I, based on the rank order technique (11), attempts to measure what type of musical entertainment the students at OSU prefer. This technique utilized six categories of music, e.g., classical, country and western, today's sounds, jazz and blues, easy listening (vocal and instrumental moods), and ethnic. From each category five groups or entertainers were selected to represent that particular category. These thirty musical groups were then combined and each respondent was asked to rank them in order of preference. Through the evaluation of the results, a comparison can be made between the six categories as to the types of music preferred.

Part II, based on the semantic differential technique, had the job of identifying a general attitude of OSU students toward the Allied Arts program. This technique derives from the work of

Osgood, Suci, and Tannenbaum (13) on the measurement of meaning. Basically it involves pairs of adjectives of opposite meaning which can be used to describe a product or company (in this case Allied Arts), e.g., good - bad, meaningful - meaningless, dynamic - static, etc. According to the model underlying the semantic differential, every pair of evaluative, polar adjectives approximates in meaning a hypothetical pair of adjectives which defines a pro - anti variable, exactly. The particular adjectives actually utilized in any application of the technique are assumed to be random replicates of each other, and the extent which each approximates the hypothetical pair of purely evaluative adjectives is assumed to be invariant over respondents. These assumptions provide the functional unity requirements of a semantic differential scale. Evidence in support of the assumptions and, therefore, of functional unity derives from the factor analyses reported by Osgood et al. (13)

Part III of the questionnaire was designed to accumulate "personal data" about the selected respondents. Information sought includes sex, age, school classification, college enrolled in and residence. Additional data such as number of Allied Arts' events preferred a year, date performances are offered, types of entertainment preferred, etc. completes the requirements of this sub-part. The purpose of Part III, then was to accumulate information to be used in drawing certain specific relationships relative to the cumulative results of Parts I and II. A portion of these relationships are presented in Chapter IV.

Type of Interview

Three main types of interviews are suited to the individual who desires to conduct a survey. They are personal interview, mailed questionnaires, and telephone surveys. Due to the consideration of the expense of time and money as well as to the nature of the problem and sample size, the mailed questionnaire was deemed to be the most suitable type of interview for this survey.

Let us consider briefly some advantages and disadvantages of using this method.

Advantages:

1. The mailed questionnaire is much less expensive than the personal interview. This lower cost may be erased however if personal followups are required.
2. The expensive and time consuming task of training interviewers is eliminated.
3. The respondent is more likely to give frank and unbiased answers on a mailed questionnaire since anonymity is assured.
4. The respondent may respond to the questionnaire at his own convenience.
5. It is usually easier to locate people by mail.

Disadvantages:

1. The people who return the questionnaire may not be representative of the group to which they are mailed.
2. The questionnaire must be simple and the methods of

filling out questionnaire self-explanatory.

3. A very low return rate will be gained by a mailed questionnaire.
4. There is usually a high degree of unanswered questions on the returned questionnaires.
5. The questionnaire must be attractive and brief if the returns are to be expected.
6. Faulty answers are difficult to check.
7. Mail questionnaires are often returned slowly and may delay tabulation of results.

As can be seen there are some problems in using a mail questionnaire to conduct a survey. However, due to the nature of the study and the student benefits that will be derived from this study as well as the design of the questionnaire; hopefully, the students will respond positively to this survey.

CHAPTER IV

EXAMINATION OF ACCUMULATED DATA

General Overview

As previously stated, Allied Arts' attendance has been steadily declining during the last few years. This attendance decline was responsible for a study of this type. The intent of this paper is to answer one specific question. Why do students not attend the Allied Arts Program in sufficient number to cause those responsible for the Program to consider it successful?

The most elementary concept in marketing is orientation to the consumer. The manufacturer must adapt his product to satisfy the market or competition will exclude him from the system. In a captured market, such as in small university community, there may not be sufficient alternative choices (lack of competition) but the consumer (the student body) can still voice their choice by failure to buy the product.

It is apparent that this vote against many of the past performances is a clamor on the part of the students for an alternative marketing strategy. That is, a different type of Allied Arts Program.

Several important attendance factors were combined into a questionnaire which would reflect some of the reasons for students not attending the events. This questionnaire was mailed to a list

of 800 students who were randomly selected by a computer. Of these 800 students only 214 questionnaires were returned which were usable. Approximately 230 questionnaires were returned but 16 were not answered properly and thus excluded from the evaluation.

However, only 160 questionnaires were needed for an evaluation with an assurance of a sampling error not exceeding 3 percent and a confidence limit of 90 percent. Two hundred fourteen questionnaires permits a 95 percent confidence limit with an assurance of a sampling error not exceeding 3 percent.

Analysis of the Data

Because of the large number of relationships drawn in the computer program, only the more significant ones will be analyzed in this section. A total diagrammatical display would be prohibitively large if all the data gathered were analyzed. However, all data collected is made available for scrutiny and analysis by those interested in doing so. The complete computer program compilation sheet is attached as Appendix B to this study.

It is appropriate at this time to mention the demographic characteristics of the sample (the 214 students). These characteristics are illustrated in Table II.

In analyzing and evaluating the data, it is appropriate to begin with the four major hypotheses stated in Chapter I.

Hypothesis I states that more students prefer entertainment if it reflects "Today's Sounds" as opposed to all other types of entertainment. Part I of the questionnaire along with questions from Part III were used to determine the students' attitudes

TABLE II
DEMOGRAPHIC CHARACTERISTICS OF THE SAMPLE

Characteristics	Percent	Number
Sex		
Male	64.79	138
Female	35.21	76
	<u>100%</u>	<u>214</u>
Class		
Freshmen	20.08	43
Sophomores	26.17	56
Juniors	17.76	38
Seniors	24.77	53
Graduate	8.88	19
Special	2.34	5
	<u>100%</u>	<u>214</u>
Age		
17-19	30.84	66
20-22	50.00	107
23-25	12.62	27
26-28	2.80	6
29-over	3.84	8
	<u>100%</u>	<u>214</u>
College		
Home Economics	11.21	24
Business Administration	16.36	35
Arts & Sciences	27.57	59
Graduate	8.41	18
Education	11.21	24
Agriculture	7.48	16
Technical	3.74	8
Engineering	14.02	30
	<u>100%</u>	<u>214</u>
Residence		
Dormitories	46.26	99
Fraternities	9.35	20
Sororities	3.27	7
Married Student Housing	8.41	18
Town Housing	32.71	70
	<u>100%</u>	<u>214</u>

toward the various types of musical groups and the type of entertainment desired. The students were asked to rank thirty musical groups on a scale from one to thirty. Table III illustrates how the students ranked them and shows which groups are the more popular ones as well as which musical categories are the more popular categories. As can be seen Today's Sounds is the most popular category with four out of its five groups being ranked the most popular groups. Easy Listening, Jazz and Blues, Country and Western, Classical, and Ethnic music follow in that order.

TABLE III

THIRTY MUSICAL GROUPS RANKED IN
GROUPS OF 5 BY PERCENTAGES

Categories and Musical Groups	1-5	6-10	11-15	16-20	21-25	26-30
<u>TODAY'S SOUNDS</u>						
Blood, S & T	66.36	19.16	3.74	3.27	2.34	4.21
Temptations	40.65	32.24	14.49	7.94	1.40	2.34
Sly & the F.S.	41.12	26.17	11.68	11.68	5.14	3.27
5th Dimension	65.89	20.09	8.88	2.34	0.93	1.87
Janis Joplin	33.18	22.43	14.02	9.81	7.48	11.68
<u>CLASSICAL</u>						
Issac Stern	3.74	2.80	8.41	11.68	32.71	36.92
Jacq. Des Prey	1.40	1.40	5.14	6.54	30.84	50.00
Czech Chbr. Orch.	3.74	4.67	8.41	21.03	32.24	25.23
Bolshoi Ballet	6.07	5.61	12.62	13.08	27.57	30.37
N.Y. Philharmonic	13.08	18.22	25.70	21.03	9.81	9.35
<u>JAZZ & BLUES</u>						
Al Hirt	24.30	44.86	16.36	8.88	1.87	1.40
Duke Ellington	5.14	16.82	37.85	20.09	11.21	6.54
Lionel Hampton	2.80	4.67	16.36	36.45	25.70	10.75
Boots Randolph	8.88	12.62	29.91	20.09	15.42	10.28
Dave Brubeck Trio	8.88	14.95	23.36	21.50	19.16	9.35

TABLE III (continued)

ETHNIC						
Ravi Shankar	3.27	15.42	11.68	14.49	20.09	31.31
Flamengo Dancers	0.93	7.94	11.21	22.43	28.50	24.77
Son Rah & Drums	0.93	3.74	11.68	26.64	29.44	22.43
Debu Chaudhur	0.93	5.14	8.88	14.49	25.23	41.12
Noh Theater	1.87	3.27	9.35	15.89	30.37	34.11
COUNTRY & WESTERN						
Buck Owens	12.62	14.49	14.95	15.89	11.21	28.50
Tammy Wynette	9.81	11.21	13.55	20.09	18.69	23.36
Sonny James	9.35	14.02	30.84	22.43	12.62	8.41
Roy Clarke	12.62	20.56	23.83	18.22	9.81	12.62
Tennessee Three	3.27	4.21	14.49	25.70	23.83	24.30
EASY LISTENING						
Paul Mauriat Orch.	24.83	28.04	14.95	12.15	12.62	7.01
Ray Conniff Orch.	16.36	22.90	23.83	18.69	10.28	6.07
The Lettermen	45.79	30.84	12.15	5.61	2.34	1.87
Johnny Mathis	24.77	39.72	15.89	9.35	3.74	4.67
Nancy Wilson	8.88	28.97	30.84	15.42	7.94	7.01

The students were subsequently asked to rank five musical categories on a scale from one to five. The results, shown in Table IV, tend to verify that shown in Table III. Table IV illustrates that 60.75% of the students ranked the Today's Sounds category number one, 27.57% ranked the Popular category second. The other three categories (Jazz, Country and Western, and Classical) were all ranked toward the bottom of the scale.

When asked to rank the types of entertainment preferred, 79.44% said they preferred instrumental and vocal musical entertainment, comedians were second with musical dance groups, theatrical groups, and speaker series in succeeding order. Table V shows the comparison between the six entertainment categories ranked.

TABLE IV
TYPES OF MUSIC RANKED 1-5

Types of Music	Rankings in Percentages				
	1	2	3	4	5
Classical	4.67	13.55	26.64	29.44	23.83
Jazz	0.93	11.21	36.45	35.51	14.02
Country & Western	7.48	8.41	11.68	17.29	54.21
Popular	27.57	46.26	15.42	8.88	0.93
Today's Sounds	60.75	19.63	7.94	6.54	4.21

TABLE V
TYPES OF ENTERTAINMENT RANKED 1-6

Entertainment	Ranking in Percentages					
	1	2	3	4	5	6
Instrumental & Vocal	79.44	11.21	3.74	4.21	0.93	0.00
Dance Groups	1.87	7.01	9.81	22.90	25.70	30.37
Theatrical Groups	3.27	7.01	14.95	27.57	33.18	10.75
Musicals	6.54	25.23	27.10	18.69	15.42	4.67
Speaker Series	0.93	8.41	16.36	13.55	14.02	43.93
Comedians	7.51	39.91	25.35	10.33	7.51	7.04

Hypothesis II states that students tend to prefer "Big Name" entertainment. The lack of "Big Name" entertainment was a major reason stated for not attending past performances. In the open-end section of the questionnaire, the majority of the students stated that they prefer to hear "Big Name" entertainers as opposed to entertainers "lesser known" to them. It was also often mentioned that they would prefer fewer programs where "Big Name" entertainers performed in contrast to more programs where "lesser known" entertainers performed. When asked if they would be willing to pay extra for "Big Name" entertainment, 78.04% said they would, 6.54% said no they would not, and 15.42% said they did not know. Evidently "Big Name" entertainment would boost attendance significantly.

Hypothesis III states that students prefer programs to be held on Thursday, Friday, and/or Saturday nights. This was proven to be true. The students were asked to rank the nights of the week on a scale of one to seven. Table VI illustrates how they were ranked. Friday night was ranked as the most preferred night with Saturday and Thursday nights second and third. The other nights of the week were all ranked toward the bottom of the scale with Sunday and Monday nights last.

The students were also asked if they preferred all, some, or none of the performances to be held on weekends. The result was that 14.62% preferred all performances to be held on weekends, 74.06% preferred some performances to be held on weekends, and 10.85% preferred that none were held on weekends. When Sunday afternoon was polled as a possible time for performances, 27.70% said yes, Sunday afternoon was a good time for performances while 71.83% said no, it was not.

TABLE VI
PREFERENCES FOR DAYS OF PERFORMANCES

Day	Rankings in Percentages						
	1	2	3	4	5	6	7
Monday	4.21	4.67	10.28	16.36	15.89	26.64	17.29
Tuesday	7.94	11.68	11.68	16.36	25.23	16.36	6.54
Wednesday	9.35	10.75	13.08	25.70	17.29	14.49	4.67
Thursday	20.56	10.75	24.30	16.36	11.21	10.28	5.14
Friday	37.71	30.84	14.02	5.61	10.28	3.74	1.40
Saturday	19.63	28.50	11.21	10.28	8.88	14.95	3.27
Sunday	5.14	2.34	13.08	6.54	5.14	7.48	55.61

Hypothesis IV states that upper classmen (juniors, seniors, and graduate students) attend performances more frequently than lower classmen (freshmen and sophomores). This statement, however, turned out to be false. According to Table VII, during the last season freshmen and sophomores have attended more performances than juniors, seniors, and graduate students.

It was also tested to see if student attendance varied by college. This contention, however, resulted in insignificant evidence. Even though Home Economic students attended more frequently than the other colleges, the differences were insignificant. This is also illustrated in Table VII.

TABLE VII

ALLIED ARTS' ATTENDANCE 1969-1970
IN PERCENTAGES

Classification	Number of Times Attended						
	0	1	2	3	4	5	6-up
<u>Class</u>							
Freshmen	21.95	26.83	34.15	7.32	4.88	2.44	2.44
Sophomores	30.36	21.43	35.71	12.50	0.00	0.00	0.00
Juniors	42.11	26.32	13.16	7.89	2.63	0.00	7.89
Seniors	37.74	18.87	18.87	13.21	9.43	1.89	0.00
Graduate	57.89	21.05	10.53	5.26	0.00	0.00	5.26
Special	80.00	0.00	20.00	0.00	0.00	0.00	0.00
<u>College</u>							
Home Economics	4.17	25.06	45.83	8.33	12.50	0.00	4.17
Business Adm.	34.29	28.57	20.00	14.29	0.00	0.00	2.86
Arts & Sciences	27.12	23.73	27.12	11.86	6.78	0.00	3.39
Graduate	55.56	22.22	16.67	0.00	0.00	0.00	5.56
Education	41.67	25.00	16.67	12.50	4.17	0.00	0.00
Agriculture	56.25	12.56	6.25	18.75	0.00	6.25	0.00
Technical	62.50	0.00	37.50	0.00	0.00	0.00	0.00
Engineering	46.67	16.67	23.33	6.67	3.33	3.33	0.00
Total	35.98	21.96	24.30	10.28	4.21	0.93	2.34

Another very important factor in this study is that of promotion. What is the best media for the promotion of the Allied Arts Program? Are performances advertised enough? Do students have easy access to the tickets? Are the tickets offered enough time in advance? These are important questions, since advertising can and does play an important role in influencing attendance. However, it cannot cause students to attend a program they find unsatisfactory.

When asked what method of promotion was the most influential to them, the students responded with four main types. Almost 47% listed radio, 73% listed newspapers, while many wrote in posters and pamphlets. The radio stations and newspapers mentioned are shown with the percentage of students choosing them in Table VIII. The time of day students listen to the radio the most was also given. It was found that 18.48% listen from 6:00 a.m.-12:00 p.m., 23.33% listen from 12:00 p.m.-6:00 p.m., and 55.45% listen from 6:00 p.m.-12:00 a.m. The posters and pamphlets were most influential, according to the questionnaires when placed in the dormitories and the Student Union.

Also, 53.27% said the performances and tickets were advertised enough in advance while 10.75% said performances were not advertised enough in advance, 7.94% said tickets were not advertised enough in advance, 22.43% said it was a combination of performances and tickets not being advertised enough in advance, while 5.61% said they did not know.

TABLE VIII
 RADIO AND NEWSPAPER ADVERTISEMENTS WHICH
 INFLUENCE STUDENT ATTENDANCE
 IN PERCENTAGES

Media	Percent
Radios	
KOSU	14.95
KVRO	14.02
WKY	5.61
KSPI	6.07
KOMA	3.74
KTOK	0.47
KOFM	1.40
None	53.27
Newspapers	
Daily O'Collegian	64.02
Tulsa World	1.40
Daily Oklahoman	3.27
Stillwater Newspress	2.34
None	28.97

Part II of the questionnaire was used to evaluate the general student attitude toward the Allied Arts Program. The students were asked to select the appropriate bipolar adjective corresponding to their feelings toward the program. Table IX reveals that students hold a slightly favorable attitude toward the program. However, there is enough unfavorable dissension shown that the program definitely needs to be revised.

The students were also polled as to their reasons for attending an Allied Arts' event. The students were given nine selections to choose from. Their top three choices were recorded and the results illustrated in Table X. Students would attend a perfor-

TABLE IX

GENERAL STUDENT ATTITUDES TOWARD ALLIED ARTS
SEMANTIC DIFFERENTIAL IN PERCENTAGES

	Extremely	Quite	Slightly	Neutral	Slightly	Quite	Extremely	
Pleasant	5.61	26.64	31.78	10.28	10.75	9.81	2.34	Unpleasant
Repetitive	5.14	13.08	22.43	13.55	21.03	16.82	2.80	Varied
Meaningless	4.21	5.14	18.69	10.75	30.37	19.16	5.61	Meaningful
Unique	2.80	8.41	20.09	17.76	22.90	14.49	7.94	Commonplace
Bad	5.14	11.68	14.49	13.08	27.10	21.96	1.40	Good
Usual	7.01	19.63	22.90	17.29	19.63	6.54	1.87	Unusual
Formal	4.67	7.01	18.69	26.64	24.77	10.75	1.87	Informal
Static	10.75	11.21	23.83	18.69	22.43	7.01	1.40	Dynamic
Stale	11.68	14.49	21.50	8.88	24.77	13.08	0.93	Fresh
Full	3.27	11.68	25.70	9.35	23.83	13.55	7.48	Empty

mance mainly because of the type of entertainer, e.g., singer, comedian, etc., or because of particular performers, e.g., Blood, Sweat, and Tears, 5th Dimension, etc. The only other reason which had any influence at all was that of "did not have to study." The other five reasons were insignificant.

TABLE X

REASONS STUDENTS WOULD ATTEND
ALLIED ARTS' PERFORMANCES,
TOP THREE IN PERCENTAGES

Reasons	Top Three Choices		
	1	2	3
Interested in entertainment of this type	71.03	3.27	10.75
Most of my friends attend	1.40	4.67	6.54
Have nothing better to do	0.93	9.81	8.88
Interested in this particular performance	18.69	48.13	16.36
Someone gave me some tickets	0.47	0.47	0.93
My date wants to go	0.47	4.21	3.27
Did not have to study	1.87	16.82	26.64
Events held at a convenient time	3.27	4.67	19.63
Other	0.47	6.54	2.80

Another question which this study hoped to answer was that of how many performances students preferred a year. Table XI gives the percentage breakdown of the results. Five to ten performances a year was listed as the range of the most preferred. Actually, 5-6 performances was preferred the most while 9-10 was second.

It was also hoped that this study would show a relationship between attendance and the size of community in which the student went to high school (urban or rural) as well as their training in the Arts, (music, dance, drama, and humanities). Unfortunately, the computer program used for the evaluation did not allow for this type of analysis.

In concluding this section, many relationships have been drawn and analyzed. There has been much constructive criticism derived from this study which will aid in reconstructing the Allied Arts Program back to the stature it deserves. Probably the most appropriate answer derived from this evaluation is one gotten in reply to the question, "Do you think the Allied Arts Program should be discontinued." The students definitely do want a program as 89.29% said the program should be continued and only 3.27% said it should be discontinued. However, a substantial number of students "wrote-in," "please revise the program."

The next Chapter will conclude this study by making suggestions by which Allied Arts can be regenerated.

TABLE XI

NUMBER OF ALLIED ARTS' EVENTS PREFERRED
A YEAR IN PERCENTAGES

Classification	Number of Events						
	1-2	3-4	5-6	7-8	9-10	11-12	12-up
<u>Class</u>							
Freshmen	7.32	4.88	26.83	12.20	31.71	0.00	17.07
Sophomores	1.79	14.29	33.93	14.29	17.86	1.79	14.29
Juniors	0.00	18.42	26.32	21.05	15.79	5.26	13.16
Seniors	9.43	15.09	26.42	16.98	24.53	1.89	5.66
Graduate	5.26	10.53	15.79	15.79	21.05	21.05	10.53
Special	0.00	0.00	20.00	60.00	0.00	20.00	0.00
<u>College</u>							
Home Economics	8.33	8.33	20.83	20.83	29.17	0.00	12.50
Business Adm.	5.71	11.43	28.57	22.86	20.00	2.86	8.57
Arts & Sciences	5.08	15.25	23.73	13.56	18.64	3.39	20.34
Graduate	5.56	5.56	16.67	33.33	16.67	16.67	5.56
Education	0.00	12.50	45.83	20.83	20.83	0.00	0.00
Agriculture	0.00	12.50	18.75	18.75	50.00	0.00	0.00
Technical	12.50	0.00	25.00	0.00	12.50	0.00	50.00
Engineering	3.33	20.00	36.67	3.33	16.67	10.00	6.67
TOTAL	4.67	12.62	27.57	16.82	21.96	4.21	11.68

CHAPTER V

IMPLICATIONS OF THE STUDY AND CONCLUSIONS

This study has proven to be of tremendous help in formulating suggestions by which Allied Arts can be regenerated. In analyzing the data in Chapter IV, several methods of improving the current program and making it more efficient were posited. These methods are:

1. Bring in more entertainers which reflect "Today's Sounds," e.g., hard rock, popular entertainment.
2. Bring in more "Big Name" entertainers as determined periodically by a survey of the student body. This would give those who pay an opportunity to choose whom they would like to see.
3. Offer performances on a Thursday, Friday, or Saturday night. Friday and Saturday are the more acceptable nights as perceived by the students.
4. Advertise the performances two weeks in advance and offer tickets ten days in advance. It often takes time to save up ticket money. Maybe alternative ticket arrangements should be explored, such as a season ticket, ID validation, etc.
5. Consider selling tickets in the various dormitories as well as the Student Union. Many students never

make it to the Union.

6. Advertise on the local radios (KOSU, KVRO, and KSPI) as well as the Oklahoma City stations (WKY and KOMA). However, concentrate on the local stations. As far as newspapers are concerned, the Daily O'Collegian will reach the student market while the Stillwater News-press will reach the majority of the town people.
7. Give the students five "Big Name" performances a year. A varied program will ensure larger attendance if high quality and well-known performers are selected. Also, the students are willing to pay additionally within reason.
8. Better feedback of student demands for particular performers could possibly be obtained by selecting the majority of the Allied Arts Program Committee from students in the various colleges.

These suggestions are few but they definitely are important if the Allied Arts Program is to be a success. The major factor revealed in this study is that students are concerned about the type of entertainment available to them. If the students get the entertainment they like and want, they will attend the programs. Otherwise, they will continue to avoid them.

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APPENDIX A

SURVEY QUESTIONNAIRE

PART I.

In this part of the questionnaire first read carefully all of the choices of musical performers. After you have read the list of choices go back through and rank (1-30) according to personal preference the performers you like and would go to see. Put the #1 by the choice that you most prefer, #2 the next most preferred, #3 the next, etc., through #30 for the least preferred. In order to be sure that your ranking of choices is accurate make sure you rank each choice relative to the other 29 choices. That is, after each ranking be sure there is no choice still unranked that you prefer more.

- _____ 1. Al Hirt
- _____ 2. Ravi Shankar (sitar)
- _____ 3. Blood, Sweat and Tears
- _____ 4. Issac Stern (violin)
- _____ 5. Tammy Wynette
- _____ 6. Ray Connif Orchestra
- _____ 7. Czech Chamber Orchestra
- _____ 8. Lionel Hampton
- _____ 9. 5th Dimension
- _____ 10. Flamenco Dancers
- _____ 11. Nancy Wilson
- _____ 12. Buck Owens
- _____ 13. Janis Joplin
- _____ 14. Jacqueline Des Prey (cello)
- _____ 15. Noh Theater (Japanese Theater)
- _____ 16. Paul Mauriat Orchestra
- _____ 17. Tennessee Three
- _____ 18. Dave Brubeck Trio
- _____ 19. Bolshoi Ballet
- _____ 20. Roy Clark
- _____ 21. The Lettermen
- _____ 22. Son Rah & His Drums of Passion
- _____ 23. Sly & the Family Stone
- _____ 24. Boots Randolph
- _____ 25. The Temptations
- _____ 26. Sonny James
- _____ 27. New York Philharmonic
- _____ 28. Duke Ellington
- _____ 29. Johnny Mathis
- _____ 30. Debu Chaudhuri (sitar)

PART III. PERSONAL DATA SECTION

Please answer the following "PERSONAL DATA" questions carefully and concisely. INSTRUCTIONS: Place an X in the designated space by the correct or most nearly correct answer where applicable. In the questions in which ranking is desired, place the number 1 by the most preferred, the number 2 by the next most preferred, and so forth. In the questions in which you are to supply the answers, please do so to the best of your knowledge.

This information will be kept confidential and your full cooperation is appreciated.

1. SEX: Male Female
2. CLASSIFICATION: a. Freshman e. Graduate Student
 b. Sophomore f. Special Student
 c. Junior
 d. Senior
3. RESIDENCE: a. Dormitory d. Married Student Housing
 b. Fraternity e. Town Housing
 c. Sorority
4. COLLEGE ENROLLED IN: a. Home Econ. f. Agriculture
 b. Bus. Adm. g. Tech School
 c. Arts & Sci. h. Engineering
 d. Grad. College
 e. Education
5. Indicate the age group in which you fall:
 a. 17-19 c. 23-25 e. 29-up
 b. 20-22 d. 26-28
6. Indicate the number of Allied Arts events preferred a year:
 a. 1-2 c. 5-6 e. 9-10 g. 12-up
 b. 3-4 d. 7-8 f. 11-12
7. Would you prefer that all some none performances were offered on weekends?
8. Are the tickets for performances advertised enough in advance:
 a. Performance not advertised enough in advance
 b. Ticket window location and tickets not advertised in advance
 c. Combination of 1 and 2
 d. Yes, they are advertised enough in advance
 e. Don't know

18. Indicate by ranking the type of entertainment preferred the most:
- a. Instrumental and vocal artists
 - b. Dance groups
 - c. Theatrical groups
 - d. Musicals
 - e. Speaker series
 - f. Comedians

19. Indicate by ranking the nights of the week preferred for performances:
- a. Monday
 - b. Tuesday
 - c. Wednesday
 - d. Thursday
 - e. Friday
 - f. Saturday
 - g. Sunday

20. Rank the following reasons why you have not attended an Allied Arts performance:
- a. Not interested in the type of program offered
 - b. Had to study
 - c. Events held at an inconvenient time
 - d. Had more important things to do
 - e. Few of my friends attended
 - f. Other: (Specify) _____

21. Rank the following reasons you would attend a performance:
- a. Interested in entertainment of this nature
 - b. Most of my friends attend
 - c. Have nothing better to do
 - d. Interested in a particular performance
 - e. Someone gave me some tickets
 - f. My date wants to go

The following are "completion" questions which require the answers to be supplied by you to the best of your knowledge.

22. What media or people have influenced you to attend a particular Allied Arts performance? (Check and list all that pertain to you)

<u>Type of Media</u>	<u>Name of Media (e.g., KOSU, O'Collegian)</u>
Radio	_____
Newspaper	_____
Television	_____
Friend	XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Date	XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
Posters	Location: _____
Pamphlets	Location: _____

23. How many Allied Arts performances have you attended this year? _____

24. What do you least like about the Allied Arts programs? _____

25. What do you most like about the Allied Arts programs? _____

APPENDIX B

THE COMPUTER PROGRAM DATA COMPILATION SHEET

Due to the awkward size of the Data Compilation Sheet (as produced by the computer), its lengthiness, and because of the particular arrangement of the data entered thereon, it is presented in a separate special binding as Appendix B.

VITA

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