

A STUDY OF NON - STUDENT
EDUCATIONAL THEATRE ATTENDERS IN SELECTED
HEARTLAND COLLEGES AND UNIVERSITIES

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This is to certify that the

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ABSTRACT

A STUDY OF NON-STUDENT EDUCATIONAL THEATRE ATTENDERS IN SELECTED HEARTLAND COLLEGES AND UNIVERSITIES

by O. Franklin Kenworthy

This study sought to gain knowledge of the non-student educational theatre attendee by answering the following questions: (1) What are the socio-economic categories and leisure time activities of the population of non-student attendees of educational theatre?; and (2) Given samples from selected sub-sets of this population, will their responses to questions seeking answers to item one above be similar enough to establish a general description of the population?

The answers were obtained through the following procedure. A pilot questionnaire was developed which sought to describe the general behavior pattern, as outlined above, for the non-student attendee of college and university theatre. This pilot was given to 30 randomly selected non-student attendees of Michigan State University's University Theatre. For the purposes of this project, all persons sampled were holders of season coupon books to the various theatres studied. The pilot questionnaire respondents were expected to answer the questions with a variety of answers; indeed, any given question had several potential answers. These answers were noted and entered on the test questionnaire so that the test respondents chose only from those answers given. The pilot respondents were asked to comment on the questionnaire, stating the amount of time they took to complete it, any problems they may have had in understanding and answering questions, etc. Several were interviewed after

all pilot questionnaires have been received to comment further on what were to them unfavorable aspects of that questionnaire. This procedure eliminated whatever ambiguity the questionnaire may have had.

The test questionnaire was developed ecclectically from the new information gathered by the interviews plus that which appeared valid from the pilot questionnaire. The test questionnaire was sent to 100 persons (non-student attenders) in each of the schools studied. Six schools were studied; two small colleges of enrollment under 5,000; two large colleges or small universities of enrollment from 5,000 to 20,000, and two large universities of enrollment above 20,000. These schools were selected from cities of varying population whenever possible to insure a fairly complete cross-section of the general population.

As the questionnaires from each of the schools mentioned were received, profiles for each school were established as representative of the profile for each segment of the test population studied. When all the results were received, the individual profiles were complete, and the composite profile of the total test population was made. It was within the realm of possibility that the individual profiles would be so divergent that no clear composite profile could be defined. This did not occur.

The composite profile was expected to be of great help in isolating not only the established attender, but if there are two basic groups of people, goers and non-goers, then this profile isolates the potential goer as well. By the same token, knowing what the potential goer is likely to read, etc. is of great help in designing advertising and promotion to appeal to that type of person, as well as locating that advertising where he is likely to come in contact with it. Thus, this study has a utilitarian function in indicating directions for present and future advertising plans, for the information gained from the study aids greatly in making that advertising more effective.

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IN SELECTED HEARTLAND COLLEGES AND UNIVERSITIES .**

By

O. Franklin Kenworthy

A THESIS

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CHAPTER I

INTRODUCTION TO THE STUDY

Anyone setting out to undertake a project such as this study is confronted from the outset by certain questions regarding its purpose and significance. Often, one of the first to be raised is simply, "So what?". This is particularly true of behavioral research in the area of theatre, where respect for such research is not universal. There is no implication intended here that such lack of respect or criticism is small or petty. To the contrary, such criticism usually brings about a stronger piece of research than that which goes unchallenged. Even those close to this type of research in the theatre are not totally in agreement as to the place of that research in the art. In fact, at the conference on theatre research held at Princeton University two years ago, the committee on behavioral science research had similar differences of opinion. "One member advised the behavioral scientists to 'keep their bloody hands off the theatre' and to resist the temptation to select and train artists via such educational methods as the selection test and the achievement test."¹ Given this amount of dissent within the field, it would be in order to examine briefly the place of the behavioral sciences in the theatre, particularly as it relates to this study.

¹Alan S. Downer, "Conference on Theatre Research," Educational Theatre Journal, Special Issue (June, 1967), 244.

Behavioral Science in the Theatre

The author believes that there is a place for the behavioral sciences in the theatre. Certainly the bulk of material cited in Chapter II attests to that fact. But bulk alone is no evidence; there is substance to this material. Perhaps the clearest statement on the aims of such material was made by Clevenger in an article written a few years ago:

I have discussed three approaches to behavioral research in the theatre along with the consequences which may be expected to flow from each. First, we may use the technical methods of behavioral science to test extant theatrical hypotheses which will ultimately produce a miscellaneous assortment of facts about the theatre. Second, one may import concepts and variables into theatre from the more well-developed behavioral sciences, with the effect of adding a potentially infinite body of extrinsic knowledge about theatre. Third, one may assume the philosophical position of behavioral science with respect to theatrical concepts, which would lead to the development of partially-formalized theories of theatre and drama.²

The above statement hints at the degree of sophistication to which the behavioral sciences in the theatre have attained. Stated simply, that degree of sophistication is not high. The discipline in the field of theatre is still collecting basic data, still searching for enough information to formulate well defined theories and hypotheses. Much of the disenchantment over the behavioral sciences in the theatre stems from this fact; those offering criticism would probably balk less at strict scientific or statistical procedure attempting to accept or reject fairly sophisticated hypotheses. Yet the fact is that the discipline is not that refined. In time, it may become as complex as most studies done today in the fields of psychology and sociology. One should be careful in offering adverse criticism, therefore, of what something is not. It

²Theodore Clevenger, Jr., "Behavioral Research in Theatre," Educational Theatre Journal, XVII (1965), 121.

is much like criticizing the Wright brothers for not inventing the jet aircraft.

Another point often raised in examining the role of the behavioral sciences in the theatre is that of the experimenter. Basically the question is as follows: Should the person conducting the research be oriented essentially in the art or the science? While it is true that certain methodological procedures may be more accurate in a study guided by a person with extensive training in that area, it is likewise true and probably more to the point, that a person trained in the area being studied can be more perceptive in interpretation of results. With few exceptions, those publishing articles in the various sociological and psychological journals are so tied up in their methodology that the aim and purpose of their study suffer because that methodology keeps them from observing probably correct yet statistically insignificant results. There must be greater latitude in accepting and rejecting results than a strict interpretation of statistical methodology allows. And that latitude can best be applied, it would seem, by one who is aware of correct methodology, yet is not such a student of it that he becomes its servant.

A final point to be raised in connection with the role of the behavioral sciences in the theatre is extremely well stated by Downer:

It was also suggested that behavioral science might have a contribution to make to the unforeseeable relationship of theatre to the impact of increased leisure on society. Theatre is a technique for community development, for involving the emotions as well as the intellect of the society. The medieval church, the Tudor monarchy, the Soviet Union and other emerging states successfully employed theatre as an agent for the unification of society. However, as the result of a general (if not exclusively cultural) explosion in human activities a radical change in the interrelationships of men can be anticipated within the next two decades. In an older society leisure was conceived as the freedom to do something; in our industrial society leisure has been conceived as the freedom to do nothing.

Can the behavioral scientists aid the theatre to reassert its old usefulness as a cultural entity in a society that has increasingly less to do?³

The author believes that they can (at least in part) and it is partially to this long range goal that the study is dedicated.

Purpose of the Study

This study will seek to describe by basic demographic means the make-up of the non-student educational theatre attender at six selected colleges and universities. Attender leisure time activity will also be described, as well as attendance activity. Basically, the answers to two questions will be sought: (1) What are the socio-economic categories, leisure time activities, and attendance habits of the population of non-student attenders of educational theatre?; and (2) Given samples from six sub-sets of this population, i.e., six college and university theatres, will the responses of the members of these samples to questions seeking answers to item one above be similar enough to establish a general description or profile for the population? The reader should keep in mind, then, that this study is primarily descriptive; it is basically a report on who is a regular non-student attender of educational theatre today, and is neither an examination of the influences which determine attendance nor is it a discussion of possible effects of that attendance.

Need for the Study

The discussion on behavioral science and the theatre indicates the need for this study in a general, philosophical manner. Concerning the specific need for the study, several factors should be considered. The profile mentioned in the section on the purpose of the study is expected

³ Downer, op. cit., 248.

to be of great help in isolating the established non-student attender. But if Kaplan⁴ is correct and there are indeed two basic groups of people: those who attend cultural events regardless of type, and those who simply do not attend, then the profile could isolate the potential attender as well. By knowing what the established attender reads, sees, likes and dislikes, educational theatre management can apply this same criteria to the potential attender.

By the same token, knowing what the potential attender is likely to read, etc., could be of great help in designing advertising and promotion to appeal to that type of person, as well as locating that advertising where he is most likely to come into contact with it. Even if the theatre is considered as nothing more than a product, decisions regarding effective marketing policy and future market potential demand knowledge of the potential user. All those who deal in one type of product or another have research done in this area to guide them in their thinking. Probably in no other field of endeavor is this more critical than in television advertising. Specific results of their findings are property of the various companies involved, and are, therefore, not readily available to the general public. But from time to time the public is made aware of the extent to which it is studied and patterned. The following appeared in a television news magazine:

Petticoat Junction's sponsor, Procter & Gamble, won't be boarding the train for Hooterville this coming season, but the show will be back with a new one. The P & G people are after the housewives between ages 18 and 49, and according to the demographic surveys made of the Petticoat Junction audience, more than half of it is over age 50.

R. J. Reynolds Tobacco will take over half of the sponsorship of Petticoat Junction. The cigarette maker was forced to forego

⁴Max Kaplan, Leisure in America: A Social Inquiry, New York, 1960.

sponsoring the Beverly Hillbillies because the demographics revealed more than 45% of the series' audience was under 21, and that violates the National Association of Broadcasters' TV Code where cigarette sponsorship is concerned...It isn't enough for a producer to come up with an entertaining series. He must figure whom he is entertaining and for which potential sponsors. Then he must deliver the right kind of demographics for those sponsors...⁵

This study, then, does have a utilitarian function in indicating directions for present and future advertising plans, for the information gained from the study should aid greatly in making that advertising and promotion more effective.

Definition of Terms

Through the study, several terms will be used which may not be immediately recognizable to the reader. It would be well to define these here so that time need not be wasted with this task in later chapters.

Population - The population refers to the total membership of a given group; in this case the population of non-student attenders refers to all attenders (as defined below) of educational theatre programs.

Population sub-set - This is a division of the population. In this case, a sub-set of the population is the attenders of the educational theatre program of any one of the schools studied.

Non-student - One who is not a student as a full time occupation. One may, however, be enrolled part time and still be classed as a non-student.

Attender - Generally an attender is one who had purchased a season subscription to one of the educational theatres studied. In the case of Bowling Green State University, however, which has no season sale, an attender is defined as anyone who had expressed an interest in receiving

⁵Taken from TV Channels, published weekly by the Detroit Free Press, Volume 8, Number 31, July 30, 1967, p. 2.

mail advertising. The reader should not assume any automatic correlation between the attender as defined above and attendance at every production offered through his season book. The definition assumes that while the season book holder does attend the theatre and is, by virtue of his purchase, a regular attender, it is known that a small percentage of season subscribers do not attend regularly. But for the purposes of this study any other method of regular attender identification would have been impractical.

Sample - In this study a sample is a portion of any population sub-set, and for the purposes of the study was chosen in one of two ways.

Random sample - A sample chosen from a population by a completely unbiased method, such as from a table of random numbers.

Systematic sample - A sample chosen by some logical system, such as drawing from the population every fifth name until the number for the sample is selected.

Both methods of sample selection are approximately equally biased in dealing with the sample sizes used in this study.

Pilot - The pilot was an initial study made to test the questionnaire. The procedure for this section of the study is described in Chapter III.

Test - The test run was the major study of this project. The revised questionnaire was sent to the selected samples of the six participating schools, and the results which are analyzed in Chapter IV were received by return mail.

In reporting the data, several specific statistical terms will be used to describe the distribution of results. These are:

Profile - A word picture of the average non-student educational theatre attender. It is usually based on median scores.

Array - The arrangement of data from highest to lowest score.

Range - The numerical spread of the data, usually reported as highest and lowest score.

Mode - The most frequent score in the array.

Median - The middle score in the array. For example, if 101 scores are arrayed, the median score is the 51st score.

Mean - The numerical average of all the scores. This is computed by adding all the scores and dividing by the total number of scores.

General Procedure for the Study

The first chapter of this study deals with such introductory material as purpose of and need for the study, and definition of terms. Chapter Two will review pertinent literature on theatre audience research, primarily educational theatre audience research. The procedure of the study will be examined in Chapter Three, discussing sources and methods for the study, and the pilot and test runs of the study. Chapter Four will present the results and conclusions of the study, examining the profile of each participating school, the composite profile, and then comparing the composite profile against the professional performing arts audience and basic United States census data. Some implications will be presented in Chapter Five which directly relate to some of the problems set forth in the section on the need for this study. Finally, suggestions for further study will be offered.

CHAPTER II

REVIEW OF THEATRE AUDIENCE RESEARCH

This section of the study will review historically relevant major literature on theatre audience research. Because this study concerns itself with the educational theatre audience, the main emphasis in this chapter will be on educational theatre research. Except for the period prior to 1930 when such research was sparse, each decade will be examined for the types of research done in the period, as well as a review of the research itself.

Early writers on the subject of theatre audiences were highly subjective in their comments. Stuart, for example, cited the audience as "...less intellectual, less reasonable, more cruel and more emotional than the majority of persons composing it; but, at the same time, its standard of morality is higher."¹ In addition, he believed that the audience of 1916 was "made up of the younger generation and women of all ages."² He further stated that

...Women compose seventy per cent of theatrical audiences;...both men and women of every theatrical audience are primarily emotional, at least as long as they are in the theatre. The unemotional man is not a theatre-goer.³

¹Donald C. Stuart, "The Relation of the Audience to the Drama," The Quarterly Journal of Public Speaking (July, 1916), 250.

²Ibid., 249.

³Ibid.

Other writers during this period (before 1930) were equally subjective. Kinne reports that George Pierce Baker was once quoted as having said to the students in his English 47 class that "the great public is untrained; it may be vulgar; but it is not wholly wrong."⁴ And Kenneth Macgowan noted that the audience he observed was youthful and "far less hidebound."⁵

Not all studies of theatre audiences were as highly subjective as these were. Notable exceptions include a detailed study by Robert Angell on the use of leisure time by students at the University of Michigan. Angell concluded that students generally prefer less sophisticated types of entertainment than good drama or symphony concerts. Among reasons for this preference, he felt that students:

...being extremely friendly and of a happy gregarious nature...prefer, other things being equal, an entertainment at which they can converse more or less freely with their companions. This, though quite impossible at lectures, concerts, and plays, is easily done at a moving picture performance and is practically demanded at football or baseball games.⁶

Angell is not completely pessimistic about this picture, noting that "the longer students remain in the University, the more interest they show in better forms of entertainment and the less in frivolous moving pictures."⁷

During the 1930's, serious research in audience analysis began,

⁴Wisner P. Kinne, George Pierce Baker and the American Theatre (Cambridge, Mass.: Harvard University Press, 1954), 68.

⁵Kenneth Macgowan, Footlights Across America (New York: Harcourt Brace and Co., 1929), 153.

⁶Robert C. Angell, The Campus (New York: D. Appleton and Co., 1928), 148.

⁷Ibid., 153.

although most of it was in the area of audience reaction.⁸ Actually, Millson states that the idea of conducting research in audience reaction began in 1932.⁹ This research, however, was mainly limited to the field of speech.

Research during the decade between 1940 and 1950 was refined considerably, but some subjective analysis persisted. For example, Norris Houghton performed a study closely akin to that of Angell, except that he used Cornell University as typical of the nation's colleges. He concluded that:

The chief problem which I feel the Cornell theatre faces is its relation to student life. On the Ithaca campus are some eight thousand students. I was told that not more than five hundred of them attend the average University Theatre production. The outside community forms the backbone of the audience...This is no problem unique to Cornell; it will have to be faced all across the country and it is a serious problem.¹⁰

This problem of the role of the student attender in the educational theatre audience, first examined by Angell, continues to be one of significant concern throughout theatre audience research.

The questionnaire as a valid form of collecting audience data had been pioneered with some success in the 1930's, notably in the works of

⁸Since such research does not directly relate to this study, it will not be discussed. For a complete review of this block of literature consult the appropriate chapters in either Nathaniel Sisson Eek, "Attitudes Toward Playgoing in a Selected Contemporary Educational Theatre Audience" (Unpublished Ph.D. dissertation, The Ohio State University, 1960), or John J. Baldwin, Jr., "A Study of Student Attenders and Non-Attenders at the University Theatre, Michigan State University, 1963-64" (Unpublished Ph.D. dissertation, Michigan State University, 1964).

⁹W. A. D. Millson, "A Review of Research in Audience Reaction: Part II," Quarterly Journal of Speech (Dec., 1938), 672.

¹⁰Norris Houghton, Advance from Broadway (New York: Harcourt, Brace and Co., 1951), 146.

Ledgerwood¹¹ and Dimmitt¹². Between 1940 and 1950, it gained further respectability. Samuel Selden, for example, used this method to collect information from theatre attenders concerning their reasons for attendance. He performed no analysis on the data other than to group it into three categories: diversion, stimulation, and clarification.

The questionnaire also provided the means for Lassner¹³ to conduct an experiment in demographic research. He grouped his subjects by sex and age and observed differences in frequency of attendance, companionship, and motivation. No significant differences were found.

A study dealing with student descriptive characteristics was conducted at the University of Minnesota in 1949. The study aimed at testing

...the hypothesis that participation, in both amount and type, was significantly related to such cultural factors as education of parents, size of home community, family wealth and degree of self-support.¹⁴

A questionnaire was sent to 463 students through the United States Mail. Returns were excellent, and the sample was representative of the University population. Results were reported in terms of percentages and by sex. It was found that age, class, sex, etc. of the sample was remarkably similar to the known population of students in general. Thus it was possible to describe the typical student at that institution. The

¹¹R. Ledgerwood, "Measurement of the Appeal of Performances in the Theater," Journal of Applied Psychology, XVI (1932), 403-5.

¹²Mildred Dimmitt, "The Construction and Evaluation of a Scale to Measure Audience Attitude Toward Any Play," Purdue University Studies in Higher Education, XXXI (1936), 275-282.

¹³Rudolf Lassner, "Sex and Age Determinants of Theatre and Movie Interests," The Journal of General Psychology (October, 1944), 242-248.

¹⁴E. G. Williamson, W. L. Layton, and M. L. Snoke, A Study of Participation in College Activities (Minneapolis, Minn.: University of Minnesota Press, 1954), 3.

authors conclude:

...no single factor or set of factors included in this survey stood out as a marked correlate of our index of participation. Rather, we found a mild association of a large number of variables with the phenomenon of activity participation.¹⁵

Chi-square tests and rank difference correlation were used throughout the study. This study is the earliest one found by the author which in part relates to his study, and it shows that, by 1950, theatre audience research had moved to a degree of statistical sophistication previously unknown, and thought by some to have been unattainable.

One should not assume that subjective analysis ceased as valid behavioral research grew. Attempts were made throughout the 1950's to define the contemporary theatre audience. For example, in 1952 Lee Mitchell defined the ideal educational theatre audience as "...an audience belonging to a particular kind of theatre rather than to a particular production, performer, or playwright."¹⁶ Later in the article, he lists the ideal composition of this audience as "...consisting of a sprinkling of students, rather than a large proportion..." and that the audience "should be theatrically well-informed, literate, eclectic in taste, habitual in attendance, and changing in composition."¹⁷

Regarding behavioral research, a study was conducted in 1951 by Swenson and Rhulman to determine the leisure interests of students at the University of California at Los Angeles. A pilot questionnaire was

¹⁵Ibid., 71.

¹⁶Lee Mitchell, "The Ideal Audience," Educational Theatre Journal (March, 1952), 1.

¹⁷Ibid., 3-4.

given to two recreation classes. The results were collected and analyzed, and the questionnaire was refined. Another pilot was administered to selected students and faculty. The questionnaire was further refined after the results were received. The final test questionnaire was sent to the sophomore class at U.C.L.A. Approximately 30% were returned. No statistical analysis was performed, but the results were reported in percentages in relation to three groups; total sample, men, and women. In general, the authors conclude the following:

...Women are slightly more interested in campus leisure offerings than are men...Commuting time and employment seem to account for the chief differences in amounts of leisure enjoyed...The highest percentage of participation in campus activities is in social living groups...Athletic events are the most popular of the spectator-type activities...Women appear to be more interested than men in noon concerts, lectures, art exhibits, campus theatricals, all University sings and recs.¹⁸

In 1956, two studies seeking demographic information about theatre audiences were completed. One was rather subjective; the other quite extensive and professional. Dutton¹⁹, in a study of publicity practices in educational theatres, asked schools to estimate the composition of their audiences. Percentages were reported in three groups; students, faculty, and community, and varied greatly from school to school. Because these figures were estimates only, the value of this study is at best minimal. It does represent, however, an early attempt at defining the educational theatre audience. The second, and more valuable study that year was conducted by Mulligan and Dinkins, and was an attempt to define relationships between basic socio-economic data and theatrical preference. A questionnaire

¹⁸Jean Swenson and Jessie Rhulman, "Leisure Activity of a University Sophomore Class," Educational and Psychological Measurement, XV (Autumn, 1952), 465-66.

¹⁹William R. Dutton, "An Investigation of Theatre Publicity Practices in Colleges and Universities in America" (Unpublished Master's thesis, Purdue University, August, 1956).

was used, and the returned data was grouped according to occupation.

The authors concluded that a "culture theory of class" indeed did exist, and they supported this statement by showing that:

The professional group is highly over represented in drama; the business, clerical, and skilled groups in comedy; and the unskilled in musicals. The white collar group (professional, business, and clerical) has its highest index of representation in drama, its next highest in comedy and its lowest in musicals. The blue collar groups (skilled, semi-skilled, and unskilled) preference sequence follows in the reverse order of musicals, comedy and drama.²⁰

Bowen's study²¹ was one of the first to group results according to the demographic categories of age, sex, and occupation. He studied 350 attenders to The Ohio State University's Stadium Theatre and obtained their reaction to arena staging. Questions were asked in terms of physical aspects of the stage, aesthetic responses, actor position and movement, and finally, total reaction.

One of the most interesting studies seeking demographic and general attitude measurement of an audience was that done by Schramm for an educational television station in San Francisco.²² The study was conducted by telephone interview of 3024 subjects, seeking information on viewing and reading habits, education, age, income, hobbies, etc. The results showed that there was no age or income variation between the educational and the regular television audience. The difference lay in what the author called the "spectrum of cultural interest." Essentially, this

²⁰ Raymond A. Mulligan and Jane C. Dinkins, "Socio-economic Background and Theatrical Preference," Sociology and Social Research, XC (May-June, 1956), 325-328.

²¹ Roy H. Bowen, "A Study of Arena Staging Based on Audience Response to the First Season of the Stadium Theatre" (Unpublished Ph.D. dissertation, The Ohio State University, 1951).

²² Wilbur Schramm, The Audience for Educational Television in the San Francisco Bay Area (Stanford, Calif.: Report of a Survey Made by The Institute for Communication Research, Stanford University, July, 1957).

meant that the educational television viewer was more likely to read books, hear news, enjoy classical music, read editorials, watch Omnibus, and attend the symphony than was the regular viewer.

During the 1960's, significant strides were made in audience attitude studies. The following studies cited are major steps forward in sophisticated attitudinal research. In one of the most extensive of these, Nathaniel Eek sought to "devise a testing instrument which utilized the most discriminating statements in such a manner as to differentiate between attenders and non-attenders."²³ First, 227 attending and non-attending student and non-student males and females were tested. The results were utilized in constructing a forced-choice test which Eek called the Theatre Attendance Check List. This test was given to 145 subjects similar to the pre-test group. Concluding that his test could indeed discriminate between groups of student attenders and non-attenders, he ran the following tests in analyzing his data:

...A test for homogeneity of variance was run; the F ratio was found insignificant...A t-test for unequal n 's was next performed. The obtained value was 2.403. This was significant at the .05 per cent level of confidence. This suggests that the difference in scores between the attenders and the non-attenders is more likely because of their predisposition toward theatre attendance rather than chance factors...Individual test items were analyzed to determine which ones tended to discriminate most between attenders and non-attenders.²⁴

Other studies refined methods from the social sciences of analyzing theatre audience data. Smith²⁵ developed a semantic differential for theatre concepts. He used factor analysis to analyze the data he collected.

²³Eek, op. cit., 111.

²⁴Ibid., 116.

²⁵Raymond G. Smith, "A Semantic Differential for Theatre Concepts," Speech Monographs, XXVIII (March, 1961), 1-8.

Kepke²⁶ used Q-sort methodology in analyzing data collected in a study of communication between actors, directors and the audience.

In 1964, Leinaweaver and Reynolds²⁷ conducted a study of attenders and non-attenders of productions offered in two dormitory complexes at Michigan State University. The sample studied included 106 males and 94 females, and the results were reported in three categories; multiple attenders, single attenders, and non-attenders.

Great strides were also made in descriptive research during this period. One of the best of the few studies in this field was planned and executed by Baldwin "to provide and compare basic descriptive information about student attenders and non-attenders at the Michigan State University Theatre productions."²⁸ The study was designed to test the hypothesis that:

Student attenders and non-attenders of theatrical productions of the University Theatre differed in their attendance at other major University sponsored activities and in certain other descriptive characteristics such as sex,²⁹ age, marital status, family background, and educational status.

Information for this study was collected by questionnaire, The Co-curricular Attendance Inventory, and from an examination of student records of both student attenders and non-attenders. Statistical tests for differences in proportion at the .01 level of significance were used, and the results were reported in the following categories: Sociological Classification; Family Backgrounds; Student Educational Status; Residence

²⁶Alan Kepke, "A Study of Communication of Perception of Character Among Actors, Director and Audience Using Q Methodology" (Unpublished Ph.D. dissertation, Michigan State University, 1963).

²⁷Richard E. Leinaweaver and Sandra Reynolds, "A Survey Concerning the Dormitory Program of the University Theatre," (Paper offered as part of the requirements of Speech 990, Michigan State University, March, 1964).

²⁸Baldwin, op. cit., 1.

²⁹Ibid.

While Enrolled; High School Activities and Honors; and Co-curricular Activity Attendance. The list below summarizes briefly the results of Baldwin's study.

1. More female students attend the University Theatre than do male students.
2. Married students do not fall into either the attender or non-attender groups. They are representatives of the occasional attender.
3. Little significant difference was found in the ages of attenders and non-attenders.
4. Significantly more outstate students from the New York theatrical area are among the attender group than are among the non-attender group.
5. The parents of attenders are more likely to have attended college than the parents of non-attenders.
6. More of the fathers of attenders are engaged in professional occupations than are fathers of non-attenders.
7. Significantly more attenders qualify for the University Dean's List than do non-attenders.
8. More attenders have had courses in theatre at Michigan State University than have non-attenders.
9. There was no significant difference in class level and major between the two groups of students.
10. The attenders tend to live in dormitories, whereas non-attenders tend to live off campus. Included in the off campus group are those out of the Lansing/East Lansing area.
11. In regards to high school activities, attenders participated to a greater extent and received more honors than did the non-attenders.
12. Attenders attend more activities more frequently than do either the non-attenders, or for that matter, the student population at large.

13. Non-attenders attend less activities less frequently than either the student population or the attenders.³⁰

In 1966, a study sponsored by the Twentieth Century Fund was released.³¹ The study concerned itself with various economic problems common to theatre, opera, music and dance, and sought specifically to "explain the financial problems of live professional performing arts, and to explore the implications of these problems for the future of the performing arts in the United States."³² While the bulk of this study does not deal directly with information pertinent to this dissertation, Chapter IV, "The Audience," does bear a direct relationship to this project. In fact, much was learned from this chapter which aided the author in presenting the data found in Chapter IV of this study. Where applicable, direct comparisons between the professional performing arts audience and the legitimate educational theatre audience are made.

Baumol and Bowen surveyed 153 professional performing arts performances by questionnaire in order to determine an analysis of audience characteristics. Their report is "primarily descriptive; it is essentially a report on who attends performances today..."³³ Between September, 1963 and March, 1965, they collected 29,413 usable questionnaires, comparing basic socio-economic data from these questionnaires with similar data from the 1960 United States urban population. Results are reported

³⁰Ibid., list taken from information in the abstract.

³¹William J. Baumol, and William G. Bowen, Performing Arts: The Economic Dilemma (New York: Twentieth Century Fund, Inc., 1966).

³²Ibid., from the jacket cover.

³³Ibid., p. 72.

in the general categories of sex, age, occupation, education, income, and frequency of attendance. Since, as noted earlier, much of this data will be compared directly with data collected for this dissertation, further comment on this study will be suspended until that time.

The preceding discussion has reviewed historically only that literature which had a bearing on the subject of this project, however remote. Such a discussion is necessarily limited and not inclusive. Nonetheless, the following can be concluded:

1. Much of the early work done in the area of audience analysis has been highly subjective.
2. With statistical procedure commonly applied to the social sciences, and the development of survey methods sophisticated enough to get relatively unbiased data, theatre researchers moved into the area of descriptive audience analysis. Particularly notable are two such studies; in educational theatre, Baldwin's study of student attenders and non-attenders, and in professional theatre, Baumol and Bowen's study of the professional performing arts audience.
3. In the field of educational theatre, no study has attempted to describe non-student attenders and non-attenders. This study of the non-student attender is directed toward fulfillment of this void.

CHAPTER III

THE PROCEDURE

The Sources

At its inception, this study was to canvass the subscribers of three Big Ten Universities. But because of the lack of in-depth probing by the type of questionnaire which was used, it was decided that more than the original three schools selected for this study should be involved. Six schools seemed an optimum number because it gave a chance to select schools from small, medium, and large categories. Two small colleges of enrollment under 5,000 were selected, as well as two large colleges (or small universities) of enrollments from 5,000 to 20,000, and two large universities of enrollments in excess of 20,000. Whenever possible, these schools were selected from cities of varying size to insure a fairly complete cross-section of the general population. For example, the two small colleges selected, Otterbein College and Purdue University-Fort Wayne Campus, are located in small and large cities, Westerville, Ohio, and Fort Wayne, Indiana, respectively. Only in the case of large universities was it impossible to select cities of vastly different populations. Table I compares population data of the schools and their locations. The reader has undoubtedly noticed that all of the schools selected were located in the Heartland area of the midwest. It was decided to make this study an examination of the midwest Heartland schools since their proximity to the source point (Michigan State University)

Table I - Sources

	Approximate Enrollment ¹	Location	Approximate Population ²
Michigan State University	31,268	East Lansing, Michigan	30,198
University of Michigan	29,103	Ann Arbor, Michigan	67,340
Otterbein College	1,595	Westerville, Ohio	7,011
Purdue University Fort Wayne Campus	2,500 ³	Fort Wayne, Indiana	161,776
Bradley University	5,869	Peoria, Illinois	103,162
Bowling Green State University	9,372	Bowling Green, Ohio	13,198

¹Based on figures in A Comparative Guide to American Colleges (New York, Harper & Row, Publishers, 1965), *passim*.

²Based on figures in Encyclopedia Britannica World Atlas (Chicago, Wm. Benton, Publisher, 1964), Index, p. 295-416.

³Figure given by D. Richard Smith, Dean and Director, Purdue University-Fort Wayne Campus, in personal conversation, July, 1967.

was most favorable. Greater control of the project could be exerted over groups close enough to allow inexpensive and relatively easy travel to them if the need arose. But convenience was not the only consideration. As the following quotation indicates, the Heartland is not only characteristic of the nation at large, but in many ways is a small nation in itself.

The Heartlands, that sprawling region of the United States comprising Illinois, Indiana, Michigan, Ohio and Wisconsin, is a land of space and speed, progress and plenty. Above all, it is a land of paradox. The rich farmlands stretching from horizon to horizon grow grain enough to meet half the nation's needs, yet the Heartland is one of the most urban regions of the United States. The Midwestern cities are landlocked in the center of the continent, yet the Great Lakes and the great rivers give easy access to the Gulf of Mexico and the Atlantic Ocean.

A geographical region as large in size as France, the Heartland has more industrial muscle than that country and the United Kingdom put together. Along the Great Lakes, from Superior to Cleveland, stretches a thousand-mile belt of factories, mills, refineries, blast furnaces and machine-tool plants...All told, the region produces more than three quarters of the nation's construction machinery and iron and steel forgings, more than half of its radio and TV sets, refrigerators and power-transmission equipment, half of its steel ingots and farm machinery, and a third of its soap and detergents, sporting goods, house trailers, paints, soybeans, corn, coke and tires.

As the transportation hub of the country, the Heartland launches string after endless string of freight cars to every point of the compass. A single one of these trains can carry enough wheat to feed Algeria for two days, enough autos to form a five-mile motorcade, enough coal to fuel the⁴ generating plants of a sizable city for a sizable period of time.

Statistically, the Heartland is also representative of the nation. It leads the other regions in population (38,231,000 of 193,795,000), personal income (123.1 billion of 575.9 billion), total assets (78,418 million of 445,920 million), and number of businesses (2,048,000 of 10,062,000).⁵

⁴Robert McLaughlin, ed., "The Heartland," Time-Life Library of America (New York, Time Inc., 1967), 9-10.

⁵Edwin D. Goldfield, dir., Statistical Abstract of the United States (Washington, D.C., U.S. Government Printing Office, 1967), 12, 327, 454, 485.

In many ways, then, a study of the Heartland is a study of the most characteristic section of the nation. While attempting to isolate a description of the Heartland educational theatre attender only, the study may well have described the typical attender across the country.

Methods

The general procedure involved the use of questionnaires which were sent to a predetermined sample of the non-student attenders to be studied. Usually this involved mailing 100 questionnaires to attenders at each school. Recipients were requested to complete the form and return it in the stamped, addressed envelope which was enclosed.

The decision to use questionnaires was made for economic as well as for geographic reasons. Simply stated, the distances involved and the amount of resources available did not allow another technique, such as the interview, to be practical. But the questionnaire is a valid survey technique, and the preceding statement is not meant to excuse it. In using the questionnaire, one must be aware of two limiting factors; bias, and non-response. Bias is present to some degree in the most carefully constructed questionnaires. While no questions to check bias as such were included in the questionnaire used in this study, several questions did act as a check on others. For example, the question asking for ages of children checked the accuracy of the question seeking number of children, and vice versa, while the question on preference of live theatrical performance sponsorship was a check on the accuracy of response to the question on preference among other sponsorships. Responses to these questions had to compliment each other for total validity.

The question of non-response to the questionnaire is an ever present problem. Non-response is not a random process, consequently, one is

never sure that those who do not respond are in fact those most characteristic of the population. To this problem, Oppenheim suggests the following:

To study response bias, we must make sure that we know the return date of every questionnaire, for it has been found that respondents who send in their questionnaire very late are roughly similar to nonrespondents.⁶

Such was observed in this study, and it was most comforting to note the great consistency of the results. In fact, the late respondents were as a whole more typical of the established patterns than were the early respondents. This fact, plus the degree of reliability which existed from profile to profile regardless of type or geographic location, indicates that bias and non-response were not significant factors, and were at least consistent within the study.

The question of response rate naturally follows the above discussion. The reader will note in Table II that the general response rate for the study was 48.3%. While the initial layman's reaction to a figure less than one-half is one of mild shock, actually the figure is surprisingly good. Baumol and Bowen report the following:

On the average, our response rate--the proportion of persons who returned the questionnaires they had been given--was almost exactly 50 per cent. This rate is high for a survey requesting information about income and other personal matters. Broadway and opera audiences produced the lowest rate of response--about 25 per cent in each case.⁷

The questionnaire used in this study not only asked questions about income, but had many open-ended questions--those requiring word or sentence

⁶ A. N. Oppenheim, Questionnaire Design and Attitude Measurement (New York, Basic Books, Inc., 1966), 34.

⁷ Baumol and Bowen, op. cit., 73-74.

Table II - Summary of Survey Procedure

	Total # of non-student subscribers or attenders	# of question- naires sent	% of pop- ulation polled	# of valid returns	# of invalid returns	Total of returns	% of return	% of sample studied	% of pop- ulation studied
Michigan State University	700	100	14	49	1	50	50	49	7.0
University of Michigan	550	100	18	52	1	53	53	52	9.5
Otterbein College	240	100	43	61	2	63	63	61	25.4
Purdue University Fort Wayne Campus	70	70	100	28	8	36	50	40	40.0
Bradley University	620	100	16	46	2	48	48	46	7.4
Bowling Green State University	1100	100	9	21	6	27	27	21	1.9
Totals or Averages	3280	570	AVG. 33	257	20	277	AVG. 48.3	AVG. 44.5	AVG. 15.2

responses rather than a forced answer choice--which are harder to answer, and thus drive the response rate down. In spite of this, the response rate for this study was almost 50 per cent.

Other studies are in general agreement that a response rate over 40 per cent is good. Hancock, in a study of methods of surveying⁸, employed three mail survey techniques and one personal interview method.

The proportion of returns were as follows:

- Method I - Mail letter with appended explanation of purpose and instructions for filling in questionnaires. Total returns--9.56%; store owner returns--12.5%.
- Method II - Mail questionnaire accompanied by 25¢ to be kept for the trouble of filling out the form. Total returns--47.2%; store owner returns--12.0%.
- Method III - Mail questionnaire with promise of payment of 25¢ upon receipt of filled-in return. Total returns--17.6; store owner returns--10.5%.
- Method IV - Personal interview method. Total returns--85.5%; store owner returns--6.8%.⁹

Parten, commenting on this study, states:

It is interesting to note that the subject matter of the survey--attitude toward retail chain stores--resulted in a greater proportion of returns from store owners by the mail methods than by the personal interview method, thus confirming the findings of other research studies that intense feeling and familiarity with the subject brings disproportionately greater mail returns from the interested groups.¹⁰

This fact was significant in the selection of the mailed questionnaire for use in this study.

The full range of response for mail questionnaire studies appears to be from 10 to 80 per cent. Parten is most conservative:

⁸ John Hancock, "An experimental study of four methods of measuring unit costs of obtaining attitudes toward retail stores," Journal of Applied Psychology (1940), 213-230.

⁹ Ibid., 223.

¹⁰ Mildred Parten, Surveys, Polls, and Samples (New York, Harper and Bros., 1950), 394.

The returns from mailed questionnaires sent to the general public are usually very low, often ranging from about 10 to 20 per cent. The percentage of returns varies greatly, however, with different schedules and informants. One survey of M.D.'s in New York State received about 50 per cent returns without follow-ups.¹¹

whereas Oppenheim is most liberal:

For respondents who have no special interest in the subject matter of the questionnaire, figures of 40 per cent to 60 per cent are typical; even in studies of interested groups, 80 per cent is seldom exceeded.¹²

It is evident that, given the difficulty in responding to the type of questionnaire used in this study, its method of distribution, and the use of only one follow-up, the response rate is significantly good and in line with similar studies.

The Pilot Run

The pilot questionnaire was developed to seek a description of the general behavior pattern, or profile for the non-student attender of college and university theatre. The questions covered such areas as basic demographic information (age, sex, family, occupation, marital status, income, and education); an account of leisure time activity in the fields of books, magazines, music, television, and movies; and legitimate theatre attendance habits, likes and dislikes, such as type of drama preferred, type of drama sponsorship preferred, distance traveled to the theatre, season subscription buying habits, and reasons for purchasing season tickets. It was felt that these were essential questions in determining the profile. Other studies had used similar areas of questioning in describing other audiences, and the questionnaire used in

¹¹Ibid., 95.

¹²Oppenheim, op. cit., 34.

this study followed in part the approach of these endeavors. A copy of the pilot questionnaire may be found in Appendix B.

The questionnaire was administered to 30 randomly selected non-student attenders of Michigan State University's University Theatre. Because the pilot group was asked to comment on the questionnaire as well as answer it, those chosen were contacted by telephone prior to mailing to secure their cooperation. By approaching the group in this manner, 100 per cent of the questionnaires were returned. Because the pilot questionnaire was almost totally open-ended, the respondents were expected to answer the questions with a variety of answers; indeed, any given question could have had several answers. Generally, these answers were noted and entered on the test questionnaire so that the test run respondents could choose only from those answers given, thus creating essentially a forced-choice questionnaire. For example, the open-ended questions on the pilot questionnaire concerning frequency of attendance were answered in a variety of ways by the pilot respondents. These answers were used as forced choices to similar questions on the test questionnaire. While it was the original intention of the author to close all questions, respondents' answers to some of them, such as the final question which deals with the general value attached to attending a theatrical event, indicated that the greater freedom of the open response to structure individual answers was not only desirable but more accurate. In order to insure greatest freedom of response to the pilot group, a category marked "Other; please specify" was used on all forced-choice questions.

The pilot respondents were asked to comment on the questionnaire, stating the amount of time they took to complete it, any problems they may have had in understanding and answering questions, etc. A form was

included with the questionnaire for this purpose. A copy of it may be found in Appendix B. After the questionnaires and comment forms had been received, the pilot group was again contacted by telephone and asked to comment further on those elements which were to them unfavorable aspects of the questionnaire. This was particularly valuable in restructuring the questionnaire, for it not only eliminated whatever ambiguity the questionnaire had, but several positive suggestions, such as the addition of newspapers under the category of leisure time activity, were made.

The results of the pilot were of little significance in that the major aim of the pilot run was to test the questionnaire. In general, however, they paralleled the test run for the Michigan State University sample.

The Test Run

The method used to select the schools for the test run has already been discussed. After choosing to participate, each school was given the option of selecting their own sample from their own records, or making their records available to the author for sample selection. If the school wished to select the sample themselves, instruction from the author on correct procedure was offered. Either a random or a systematic system was acceptable, depending on the general system under which the records were kept. Bradley University and Otterbein College elected to select their own sample; the other four schools made their records available for use. Random samples were drawn from Purdue University-Fort Wayne Campus, and Michigan State University. Systematic samples were drawn from the records of the others. In each case except Purdue University-Fort Wayne, samples of 100 persons were drawn because they

represent an optimum size for workability and statistical significance. Since Purdue University-Fort Wayne had only 70 non-student season subscribers, all were used.

The questionnaires were distributed during the summer months of 1967, the samples having been drawn from the regular season lists for the school year, 1966-67. A similar option was made available to the schools; they could either send the questionnaires out themselves or give the author that authority. The two schools who elected to draw the samples themselves were the only ones who needed to exercise this option; only Bradley University did, as Otterbein College mailed the author the names and addresses of its sample. In Bradley's case, the sealed, stamped envelopes were mailed to the school, and Dr. John Clifford supervised their distribution.

The test questionnaire was developed ecclectically from the new information gathered by the pilot comment forms and phone interviews plus that which appeared valid from the pilot questionnaire. The comment form revealed that the median time for completion of the questionnaire was 30 minutes. Only three members of the pilot group felt the questionnaire was too long, and only two of these felt that the time they devoted to the questionnaire was excessive, the third blamed herself for being too slow. From this report, it was decided that the questionnaire, in basic form and length, would stand as constructed. A full 50 per cent of the pilot group felt that some of the questions were not clear, but usually this amounted to one or two different questions per respondent. In general, they objected to the open-endedness of the questions, and were relieved to discover during the interview that this was to be corrected as a matter of course. Universally they objected to the question regarding movie attendance, feeling that there should be a distinction

between movies on television and movies at a theatre. This correction was made. Only three members felt that any of the answers to questions were not clear, and again this was primarily a problem with the type of open response which was generally demanded.

Under the section for general comments, and from the interviews, the following was noted. There was much confusion (since the envelopes were addressed generally to "Mr. and Mrs.") as to which member of the household should fill out the questionnaire since it was designed for one respondent. Accordingly, only the name of the actual subscriber or attender was used on the test run envelopes. The entry of newspapers as a category of leisure time activity has already been noted, and it proved to be a sound suggestion. Many felt that all preference answers should have been rank ordered, but this was not possible for a number of reasons. At least half of the respondents did not fully understand rank ordering and did it incorrectly, and the type of data needed from some of the preference questions did not lend itself to a rank ordered response.

In constructing the test questionnaire, then, the following changes were made from the pilot study. To Section I: Personal Data, was added a question on the ages of children as a check on the question seeking number of children. The question on the pilot questionnaire concerning population of home town and present residence was deleted because the respondents either did not know the information, or were misinformed and could not answer correctly. The author determined this information from responses to the question asking location of home town and present residence. Section II: Educational Data, received no major changes. Mainly it was a matter of closing the previously open questions with the respondent's answers. This was done to the questions on highest degree held, kinds of theatre art courses taken in school, and highest level of

children's schooling. In the latter case, it was necessary to ask if the children had been through school, since, as part of a single question in the pilot, this point was not clear. Section III: Economic Data, appeared valid with the inclusion of a husband and wife clause since total income was sought. Under Section IV: Leisure Time Activity, the following changes were made. The question on magazine subscriptions was altered to state "read regularly" since it became clear that one does not necessarily subscribe to his preferred magazines. The topic "folk music" was added to type of music because 10 per cent of the pilot respondents had requested it. The question on sources of music closed with the request to select only one answer. Examples of kinds of television specials were requested as a check on accuracy of identification of kind. The movie question was subdivided into two categories: on television and at a regular movie theatre, since many pilot respondents felt that that clarification should be made. Finally, the section on newspapers read was added at their request. Section V: Attendance, received few changes. To the question calling for preference of sponsorship was added instruction to check one kind only, since selection of more than one had been common in the pilot, and by so doing the respondents were confused by the remainder of the questionnaire. Similarly, the instructions to the question on reasons for attendance were clarified. The questions on frequency of attendance were closed with respect to the pilot answers. It was felt that the open-ended questions in the remainder of the questionnaire should be left in that form since the greatest flexibility in answering was desirable. A guide to answering the final question was given from the pilot answers, but it also was left open. It was necessary to add the category "self" to the questions on decision to attend a theatrical event and purchase of the tickets because members of the pilot group who were

single had no place to respond. Finally, a question regarding the obligation of the specific educational theatre to which they subscribed was added to give the respondents a chance to react to their theatre. In a real sense, this was a "reward" question for their time and effort in filling out the questionnaire.

Approximately 30 days after the test questionnaire had been sent, the follow-up letter (in this case, a post card) was mailed to all members of the samples. Again, the entire block was sent to Bradley University, and they were individually distributed from there. Only one school received two follow-ups. It was felt that since Bowling Green had no season subscription, and the sample had been drawn from "regular attenders," an early follow-up to instruct the sample about the many questions geared to season subscriptions was in order. This was done approximately seven days after the questionnaires were sent. Both the Bowling Green special card and the standard follow-up card may be found in Appendix E.

As the questionnaires from each of the schools were received, the data was recorded on master sheets from which the profiles for each school were established. Each profile was considered as representative of the profile for each segment of the test population studied. When all the results were received, the individual profiles were completed, and the composite profile of the total test population was made. The results or profiles are examined in Chapter IV.

CHAPTER IV

THE RESULTS AND CONCLUSIONS

This chapter will present the profile (a description of the average attenders) for each of the schools studied, as well as the composite profile for all of the schools. Where applicable and beneficial, certain basic demographic information will be compared to similar information from the Baumol and Bowen study and from the United States Census. Tables of the most pertinent data are to be found in Appendix A, and where necessary these are refined to report on male and female attenders within each school. Generally this is done to data where median scores were noted to increase the accuracy of that data. The astute reader will notice quickly that not all the scores reported in the profiles necessarily agree with the total number of respondents for each profile. Where this occurs, it is a matter of a respondent having left that section blank, not to an error in counting. While almost every category was left blank by one respondent or another, the total number of blank spaces was minimal. The reader will also note throughout this chapter a number in parentheses used for each piece of data reported. This number is the raw score figure indicating the number of respondents for that category, and does not indicate median or mode unless otherwise noted. The indice of central tendency most commonly used in this chapter is the median since it is most accurate for reporting data of this type. Occasionally the mode is used and its use will be indicated; the mean is of little value here, and is not employed in this discussion.

The Michigan State University Profile

The Michigan State University non-student respondents are predominantly male (36 to 13). The median age for the group is 44 years. Whereas most of the respondents were born in the Heartland (26), eighteen (18) were born in other regions of the country, and a few (4) were of foreign birth. Most of the men are teachers (19); the women hold professional positions (4) or are housewives (4). A full 50 per cent of the group are employed by Michigan State University. By a large majority, they are married (41). The median number of children is 2 and their median age is 17 years. Most of the respondents live in either East Lansing (19), Lansing (11), or Okemos (6). And most of them list a large city--population over 50,000--as their home town.

The majority of the group (34) have some graduate work behind them. Of those responding to the question concerning the highest degree held, the modal category is the Doctor's degree (20). Most (39) did not take any courses in theatre art while in school. Those who did were involved mainly in acting courses (5) or courses in dramatic theory and criticism (5). By a slim majority (25 to 23) most of the group did not participate in any aspect of play production while in school. Those who did were involved, for the most part, in high school productions (19). Thirty-one (31) reported that their children are not through school, and this is in agreement with median figures on ages of children. If the children were finished with their formal education, most had attained the Bachelor's degree (5). In regard to economic data, most respondents (16) reported \$15,001 to \$20,000, but the median category for the group was the \$10,001 to \$15,000 bracket.

Leisure time activity proved to be the most interesting section of

the questionnaire. From school to school, and within each school, the results were surprisingly homogeneous. The median number of books read yearly by Michigan State University respondents is 27, and the most popular single book is The Source (5). The low figure for this book indicates that the book reading habits of the group are extremely catholic. In response to books preferred, over 150 were mentioned. Hawaii and In Cold Blood were other favorites (2 each). It is interesting to note that during the weeks the questionnaire was out, two of these books were on the best seller list. The median number of magazines read monthly is 6, the preferred list being Saturday Review (15), Time (14), Harpers (9), and Life (8). The types of music preferred are classical (33) and semi-classical (32), and preferred sources for this music are for the most part live (24), and records (16). Median hours spent listening to music is 9 per week. Regularly scheduled television programs which the group prefers are the news (22), Mission Impossible (4), and The Smothers Brothers Comedy Hour (4). News programs are by far the most popular, and of these C.B.S. News was watched most frequently. Kinds of television "specials" were amazingly consistent from each school. For the Michigan State University group, documentaries (16) lead, with current events (5) and drama specials (2) following. The median number of movies seen each month are 1 (in a theatre) and 2 (on television). Favorite movies at a theatre included Doctor Zhivago (10), A Man for All Seasons (9), The Sound of Music and Georgy Girl (each 6). The preferred newspaper for the respondents is the Lansing State Journal (19), followed by the New York Times (17), and the Detroit Free Press (16).

The first question asked under attendance was type of drama preferred. Comedy (30) is the favorite of the respondents, closely followed by serious drama and musical comedy (both 27). Educational theatre (27) is

the type of sponsorship preferred, and the reasons listed are first, quality of general presentation, second, quality of play selected, and third, type of play selected. Frequency of attendance at theatrical events under their preferred type of sponsorship is usually 1 to 5 times per year (21), although 6 to 10 times per year (19) followed closely. Most patrons' home (23) are 1 to 5 miles from the theatre. The majority of respondents (42) attend productions under other sponsorships, usually 1 to 5 times per year (30). From these secondary sponsorships, their homes are over 10 miles (23). Most (28) have a preference among these other sponsorships, and of these fourteen (14) prefer professional theatre. The reason for this preference is overwhelmingly quality (18). Thirty-five (35) were not first year subscribers to the University Theatre, and the median for consecutive years of subscription was 4. Generally, the respondents do not subscribe to other seasons (36), and they do not because they don't have enough time (16) or because there is no interest (6) in doing so. Those who do subscribe (13), subscribe most commonly to the Lansing Civic Players (3), and the University sponsored Lecture Concert Series (3). They subscribe because of the quality (3) of these groups. The median number of years that the group has been theatrical season subscribers to any type of theatre is 9. In deciding to attend a theatrical event, most respondents (33) reported that the decision was made jointly. The member of the family most likely to actually buy the tickets is the husband (21). A great majority (41) of the group felt that the University Theatre was fulfilling its obligation to them. Those dissenting (7), suggested better ticket distribution, better selection of plays, and better physical facilities as ways the theatre could improve. Finally, the respondents indicated that they attend a theatrical event for entertainment (32), intellectual stimulation (21) and relaxation (17).

The University of Michigan Profile

The median age for respondents is 46 years. By a slim majority (27 to 25), there are more males in the group than females. Most of those in the group were born in the Heartland (24), although those born in other regions of the United States (20) were well represented. More of the men (12) hold professional occupations than any other type, and most of the women (13) are housewives. Only twenty (20) of the respondents work for the University of Michigan. Married respondents are numerous (41); they have (along with the five widows and four divorced respondents) a median number of 2 children and their median age is 14. Most of the group (42) live in Ann Arbor, and the home town of most of them (27) is a city of greater than 50,000 population.

Thirty-seven (37) have done graduate work, and most of these hold a Master's degree (17) which is also the median for the group. Most (36) did not take courses in theatre art while in school, and those who did (16) primarily took dramatic literature (7) and theatre survey courses (6). A sizable majority (32) participated in aspects of play production while in school, and most did this while in high school (29). One respondent indicated that his participation included touring Gilbert and Sullivan professionally. The children of thirty-one (31) respondents are not through school; for those families whose children are through school (11), the median level attained is the Master's degree. The income level most commonly reported is \$10,001 to \$15,000 (14), and that is also the median category.

Books read yearly attained a median of 24, and The Source (6), The Secret of Santa Vittoria (2), and In Cold Blood (2) were the favorites. Again, the books read were varied and numerous; over 200 were mentioned.

Magazines read monthly averaged 6, and these, in order of preference, are Time (22), Saturday Review (12), New Yorker (12), and Harpers (10). Types of music preferred are classical (36), semi-classical (20), and folk (16). Live sources (29) are preferred, and a median of 8 hours per week is spent listening to music. The news (15) leads all regularly scheduled television programs, followed by The Smothers Brothers Comedy Hour (4), and Get Smart (3). It is interesting to note that six (6) respondents reported owning no television receivers. Kinds of specials preferred are documentaries (17), dramatic specials (16), and music specials (13). The median number of movies seen at a theatre per month is 1 and 2 are seen on television each month. Favorite movies at a theatre this past year were Doctor Zhivago (12), A Man for All Seasons (12), and The Sound of Music (10). The local newspaper, the Ann Arbor News, is the preferred paper (36), followed by the New York Times (22), and the Detroit Free Press (11).

The type of drama preferred is serious drama (32), followed closely by comedy (31), and musical comedy (25). The type of sponsorship preferred is professional (28), with educational (22) second. This fact might be due to the presence of the A.P.A.'s home in Ann Arbor. The reason for preferring that type of sponsorship is first, quality of general presentation, second, quality of the play selected, and third, type of play selected. Attendance of theatrical events under the selected sponsorship has a median and mode of 6 to 10 times per year (19). By a large majority (34) the respondents' homes are 1 to 5 miles from these events. Almost all respondents (47) attend productions under sponsorships other than their first choice, and they attend them 1 to 5 times per year (29). From these events, their homes are 1 to 5 miles (29).

Generally, the group has a preference among these secondary sponsorships (39), and that is most often the theatre at the University (21). It is preferred because of its quality (20). Forty-two (42) of the respondents are not first year subscribers, and the median for their continuous support is 8 years. This is the highest figure for this category of all the schools studied, and probably reflects the fact that the University of Michigan theatre has had a season subscription sale longer than any of the schools studied. Most (33) subscribe to other seasons, notably the A.P.A. (22) and the Ann Arbor Civic Theatre (12). Reasons given for this support are quality (13) and availability (2). Those who do not subscribe (19), give as reasons cost (8) and lack of time (6). The median number of years that the group has been a subscriber to any theatrical season is 11. In deciding to attend a theatrical event, twenty-three (23) report that it is a joint decision. The purchaser of the tickets is usually the wife (23). Fifty-one (51) of fifty-two (52) respondents stated that the university theatre was fulfilling its obligation to them, but nonetheless several commented on improvements. A greater use of graduate students in the more mature roles was suggested, and the one dissenting vote resented the faculty for getting "all the good seats." Most of the group felt that intellectual stimulation (33) was the major value gleaned from attending a theatrical event, followed by entertainment (25) and relaxation (20).

The Otterbein College Profile

Otterbein College had more respondents than any other school studied, and consequently the profile of its non-student attenders is probably the most accurate. Yet it is interesting to note that, excepting some of the obvious changes in pattern than the small college, its atmosphere, and

town would cause, it is amazingly similar to the other schools studied. The median age for the Otterbein group is 49, with more males (38) than females (23) belonging to the group. Many (40) were born in the Heartland, and only two (2) were of foreign birth. The predominant occupation of the males is teaching (13), and this occupation ranks second with the female respondents (8); ten (10) indicated the category "housewife" as the major occupation. Only twelve (12) are employed by the College. This is not surprising for two reasons. The size of the College would not allow great numbers in its employ, and the faculty are offered complimentary season subscriptions as a matter of course. Most of the group is married (49); the median number of children is 3, and their median age is 17 years. Most live in Westerville (33) or Columbus (4), and report home town sizes of small--under 5,000--(24) and large--over 50,000--(21).

A slim majority gave the median formal education completed to 4 years of college (26), although many (25) had done some graduate work. The median highest degree held was the Bachelor's degree (34). Most (53) of the respondents took no courses in theatre art while in school, but those who did (8) took mostly acting courses (4). The majority of the group (40) participated in play production and once again this was done primarily at the high school level (33). Thirty-eight (38) of the respondents reported that their children are not through school, whereas those who reported affirmatively (19) indicated that most of these children had completed the Bachelor's degree (13). The modal income category was \$5,000 to \$10,000 (19), but the median income grouping was \$10,001 to \$15,000 (14).

Median books read yearly was twenty (20), and favorites among these were The Source (6), The Captain (5), and Hawaii (4). Reading interests here again are diversified; over 120 books were mentioned. Median

magazines read monthly is 7, and those read regularly are Time (25), Readers Digest (21), Life (20), and Saturday Review (10). Types of music preferred are semi-classical (53) and classical (34). The respondents prefer these types over live (36) sources, and listen to music a median of 8 hours per week. News is preferred (17) among regularly scheduled television programs, followed by Family Affair (8) and various movies (6). Documentaries (20) again lead the kinds of television "specials" preferred, with dramas (18) and current events (12) following. The median number of movies seen on television is 3 per month, and the median number seen at a theatre is 1 per month. Favorite movies at a theatre this past year were Doctor Zhivago (29), The Sound of Music (23), Hawaii and A Man for All Seasons (11 each). Most respondents prefer a local newspaper, the Columbus Dispatch (45), followed by the Columbus Citizen-Journal (24) and the Westerville Public Opinion (13).

The favorite type of drama is musical comedy (41) followed closely by comedy (40) and then serious drama (32). The respondents overwhelmingly preferred educational theatre (42), and the reasons most commonly given are first, quality of the general presentation, second, quality of the play selected, and third, the type of sponsorship. The respondents attend theatrical events under their preferred sponsorship 6 to 10 times per year (38), and they travel less than 1 mile (34) from their homes to attend these events. A great majority of the group (49) attends productions under other sponsorships, attending these 1 to 5 times per year (34), and traveling 6 to 10 miles (16) or over 10 miles (20) from their homes to these events. A majority (35) have a preference among these secondary sponsorships, which is usually professional theatre (19). Reasons for this support is quality (13), and variety (3). Thirty-nine (39) respondents are not first year season subscribers to the college theatre, and

they have a median consecutive number of years as a subscriber of 6. Most (49) do not subscribe to other sponsorships, but those who do (11) support The Ohio State University Theatre and the Kenley Players. Those attenders subscribe to support the sponsorship and because they enjoy live theatre; those who do not, offer no time (13), no money (5), distance (5) and a preference for selecting individual events (5) as reasons. The median number of years that the group has been a subscriber to any theatrical season is 7. When the respondents decide to attend the theatre, it is usually a joint decision (38). Generally, the husband (24) buys the tickets. Only one (1) dissenting vote was cast against an overwhelming majority of affirmative responses (58) to the question asking whether or not the college theatre was fulfilling its obligation to its subscribers. The dissenting vote cited use of profanity as the reason for his dissent. Most of the group (51) noted entertainment as the major value they attached to attendance at a theatrical event, followed by relaxation (35) and intellectual stimulation (25).

The Purdue University-Fort Wayne Campus Profile

The Purdue University Regional Campus at Fort Wayne had the fewest season subscribers (70) of any school studied. Last year was, however, the second year that season subscriptions were offered, and the house at the campus is relatively small, accommodating about 160 seats. Despite this, the Purdue group fits well into the pattern of the non-student educational theatre attender.

Purdue has the lowest median age of any of the schools studied, 36 years. This stems partly from the fact that the school is very young; 1963-64 was its first year of operation. Not only is it relatively new, but in general its staff is young. This aura of youth has penetrated its

theatre, not only in staff but in play selection, and a generally younger clientele has been attracted to the program. Most of the respondents are males (21), with seven (7) females reporting. The Heartland leads as the main place of birth (17), and most respondents report a home town of large size (19). The major occupation for the males is teaching (11), and for the females it is also teaching (4). Yet fewer than 50 per cent (13) teach in the area's four colleges. Most of the group are married (21), having a median number of 2 children with a median age of 9. A majority of the respondents (22) live in Fort Wayne--a large city.

Most of the group (18) have taken graduate work, and the median highest degree held is the Master's degree (9). Many did not take any courses in theatre while in school (16), and those who did (12) took primarily dramatic literature (10), dramatic theory and criticism (8), and theatre survey courses (8). Most of the group did participate in some aspect of play production while in school (17), and like the other schools, most of this was at the high school level (16). Only one respondent reported his children through school, and that child attained a Bachelor's degree. The median income category (also the modal category) is \$10,001 to \$15,000 (12).

Turning to leisure time activity, median books read yearly is 35. The favorites are Hawaii (3), The Source (2), and Up the Down Staircase (2). Median magazines read monthly is 8, the favorites among these are Time (8), Saturday Review (8), Life (6), followed by Playboy and National Geographic (5 each). The types of music preferred are classical (17), semi-classical (16), and jazz (13). Live (11) and recorded (11) sources of music were preferred equally, and these were listened to a median of 10 hours per week. Once again, the news (10) leads the preferred regularly scheduled television programs, followed by I Spy (5) and Tonight (4). The kinds of

television specials preferred are first, drama (11), second, documentaries (8), third, current events (8), and fourth, music (8). Median number of movies seen each month are as follows: on television, 4, and in a theatre, 2. Doctor Zhivago once again heads the list of favorite movies (10), followed by The Sound of Music (8), and Blow-Up (7). Newspapers preferred are two Fort Wayne papers, the Journal-Gazette (13) and the News-Sentinel (11), followed closely by the New York Times (10).

The types of drama preferred are comedy (21), followed by serious drama and musical comedy (19 each). Educational theatre is the preferred type of sponsorship by a large margin (15), and the reasons for this preference are first, quality of play selected, second, quality of general presentation, and third, type of play selected. Attendance at theatrical events under preferred sponsorships is usually 6 to 10 times per year (16), and a distance of 1 to 5 miles from home to the theatre is usually traveled (15). Most (20) of the group attend productions of other sponsorships 1 to 5 times per year (11), and they travel a median distance of from 1 to 5 miles (9) to do so. Many (15) have a preference among these other sponsorships, and it is professional theatre (6) by a slim one vote margin. The major reason for this preference is quality (9). Most of the group (18) are first year subscribers, but that can be expected in a program only two years old. Consecutive subscriptions could only be for two years. However, some of the respondents stated that they had subscribed to the program for 4 years, but these people probably confused simple attendance with subscription. The theatrical seasons of other sponsorships are subscribed to by a majority of the group (17). Of these, most (14) subscribe to the Fort Wayne Civic Theatre; a few (2) subscribe to the Festival Music Theatre. Quality (2) is offered as one reason for subscription, followed by a desire to support the community theatre.

Those (9) who do not subscribe offer no time (4) and lack of money (3) as major reasons. The median number of years that the group has been a subscriber to one theatrical season or another is 9. The joint decision is the most popular (14) form of decision for attending a theatrical event, and the husband (16) is usually the agent for purchase of the tickets. Twenty-four (24) of twenty-six respondents felt that the university theatre was fulfilling its obligation to them; those dissenting named a poorly organized reservation system, poor facilities, and a desire to see performers from the community in the older roles as their reasons. The general value in attending a theatrical event is first, entertainment, (17), second, intellectual stimulation (16), and third, relaxation (11). Two respondents indicated habit was their main reason for their attendance.

The Bradley University Profile

The season subscription is relatively new to Bradley University; this is the fourth year of its operation. Nonetheless, their program is well established (see Table II) and their respondents contributed significantly to the common profile. The median age of the Bradley attenders is 41 years. By a slim majority (25 to 21) most of the respondents are male. Like the other schools, most were born in the Heartland (27), and only two (2) were foreign born. The occupation of most of the males is teaching (9) and for most of the females it is either teaching or being a housewife (both 7). Only nine (9) of the respondents are employed by Bradley University. Most of the sample (38) are married. The median number of children for the group is 2; the median age of these children is 13 years. Most of the group live in Peoria (32), and indicate that their home town is large (26), with some (14) reporting a medium home town size--between 5,000 and 50,000.

By a large majority (22), the respondents have had some graduate work, although the median highest degree attained is the Bachelor's degree (17). Most (30) did not take courses in theatre while in school, and those who did (16) report taking dramatic literature (10) and technical theatre courses (6). Many of the respondents participated in play production while in school, and for the most part, this was done on the high school level (25). Most of the respondents (25) report that their children are not through school; those (11) who report that their children are finished with formal schooling also report a median attained level for the children of the Master's degree (3). The median and modal income category is \$10,001 to \$15,000 (17).

The respondents reporting leisure time activity read a median of 31 books yearly. Favorites among these are The Source (6), In Cold Blood (4), Up the Down Staircase, and Hawaii (3 each). The median number of magazines read monthly is 8; those preferred are Time (18), various professional journals (13), Life (9), followed by Newsweek and Saturday Review (each with 8). Types of music preferred are classical and semi-classical (both 26). Live sources (19) of this music are most preferred, followed closely by records (17), and the median hours spent listening to music is 11 per week. Of the regularly scheduled television programs, the news (12) is once again preferred, followed by Tonight (7) and I Spy (4). Kinds of television specials preferred are documentaries (16), current events (12) and drama (11). The respondents see a median number of 3 movies each month on television, and attend a median number of 1 movie per month at a regular movie theatre. Like most of the other schools, the favorite movies are Doctor Zhivago (15), A Man for All Seasons (12) and The Sound of Music (11). The preferred newspaper is the Peoria Journal Star (34),

followed by the Wall Street Journal (9), and the Chicago Tribune (7).

Comedy (35) is the preferred type of drama among respondents, with serious drama and musical comedy (each 28) second. The type of sponsorship preferred is professional theatre (21), followed closely by educational theatre (16). Reasons for these preferences are first, quality of general presentation, second, quality of play selected, and third, type of play selected. Attendance at theatrical events under the preferred sponsorship usually occurs 1 to 5 times per year (28), and those attending travel 1 to 5 miles (27) from their homes. Most of the group (39) attend productions under other sponsorships, usually 1 to 5 times per year (30) and travel a distance of 1 to 5 miles (21) to attend. Among these other sponsorships, most of the respondents have a preference (24), and that preference usually is University sponsored plays. Quality (11) is again the major reason offered for this preference. Thirty-six (36) of the respondents are not first year subscribers, and the median number of years for their continuous support is 3. This figure is in line with the number of years Bradley has had a season subscription. The highest number offered for consecutive years as a subscriber was 7, but again the respondent probably confused attending with subscribing. By a slim majority (21 to 19), most of the respondents subscribe to theatrical seasons other than that of the University. Those most subscribed to are the Cornstalk Theatre (13), Peoria Players (10), the Broadway League (10), and the American Theatre League (3). The reason given most often is a desire to see live theatre (3); quality was mentioned only once. Those who do not subscribe cite lack of time (5), little money (1), and a desire to select individual plays (1) rather than commit themselves to entire seasons as reasons. The median number of years the respondents have been subscribers

to any theatrical season is 9. In choosing to attend a theatrical event, most respondents make a joint (husband and wife) decision (25). The purchasing agent of the tickets is usually the husband (18), although many wives (14) find themselves fulfilling that task also. A great majority of the respondents (39) feel that the university theatre is fulfilling its obligation to them; those (6) dissenting feel that poor selection of plays, poor physical facilities, and poor quality (1 each) are reasons for their dissent. In general, the value the group attaches to attendance of a theatrical event is first, entertainment (25), second, intellectual stimulation (20), and third, relaxation (14).

The Bowling Green State University Profile

Bowling Green State University was the only school studied which had no season subscription, and because of problems stemming from this fact, their profile is the least characteristic of the composite. Nonetheless, the author believes that the profile is reliable, and was needed to help assert the validity of the composite profile. The problems involved were as follows: First, the list from which the 100 attenders were drawn numbered 1100 names. Even if the response had been good, the per cent of the population studied would have been small. Second, the response rate from the Bowling Green sample was the lowest of all the schools studied (see Table II). This was probably caused by some confusion brought on by the questionnaire, as it was intended primarily for season subscribers. In spite of the explanatory card sent to the Bowling Green patrons, the author believes that significant confusion remained. Third, coupled with the confusion about the questionnaire which aided non-response, the commitment to a season subscription is not the same as that of asking to be placed on a mailing list. Non-response was aided by this lack of real

concern for the program. Fourth, non-response was aided by the great geographical area over which the Bowling Green patrons were located. For example, many patrons were listed with Columbus, Ohio addresses. It is interesting to note that not one of the Columbus questionnaires was returned. In spite of all this, the Bowling Green sample provided a valuable service to this study. Its profile is quite similar in basic demographic information (such as income and education) to like information in the United States Census. It would appear that those who commit themselves to a season subscription to educational theatre are indeed unique since no other school studied approaches these figures for those categories. Nonetheless, except for these basic demographic differences, the Bowling Green patrons make up a profile which is similar to the composite profile. This is certainly true in leisure time activity and attendance habits, where they approach the composite profile closely.

The median age of the Bowling Green group is 49 years. Most of the respondents were female (12), and this parallels national statistics more closely than any of the schools. Nine (9) males were in the Bowling Green group. Most of the respondents were born in the Heartland (17); no foreign births were reported. The females are mainly employed as teachers (4), or as housewives and clerical people (3 each). The males are employed generally in managerial positions (3). Bowling Green State University employs only one of the respondents. Most respondents are married (17); no divorced persons reported. The median number of children for the group is 2, and their median age is 17 years. Only five (5) respondents live in Bowling Green; the others were from different cities and towns through the northwestern section of Ohio. No two respondents reported the same town, however. Most of the attenders (8) reported a median home town of medium size, i.e., from 5,000 to 50,000.

Answers to formal education completed showed some respondents have done graduate work (6) and some (6) have completed college. Almost as many (5) have been enrolled in college, but still have some of their programs to complete. The highest degree held by most was a high school diploma (8), but the median achieved degree was the Bachelor's degree (7). Most of the respondents did not take any courses in theatre art while in school (14), but those who did (7) reported taking dramatic literature (5) and dramatic theory and criticism (5). A great majority of the group reported participating in play production in school (15), and this was primarily on the high school level (16). Most of the respondents' children are not through school (12); those reporting affirmatively (5) state that the children have completed the Bachelor's degree (5). The median and modal income category is \$5,000 to \$10,000 (12).

Median books read yearly is 24 for the Bowling Green group, and favorites among these are My Shadow Ran Fast (2) and A Gift of Prophecy (2). No other school's respondents mentioned these books. Median magazines read monthly is 6; favorites among these are Time (9), various professional journals (8), Readers Digest (8), and Life (7). Types of music preferred are semi-classical (16), and classical (10), and the respondents prefer to hear these types of music from live sources (10) primarily. They spend a median time of 10 hours per week listening to music. Of the regularly scheduled television programs, once again the news is favored (7), followed by Lawrence Welk (4) and Tonight (3). The kinds of television specials preferred are current events (8), documentaries (7), and music specials (3). Median movies seen per month on television are 2, and none are seen in a movie theatre. The mean for this category is about two movies seen in a theatre per year. The movies which were enjoyed particularly

this past year (1967) were The Sound of Music (10), Doctor Zhivago (6), Hawaii, and Who's Afraid of Virginia Woolf? (2 each). The newspapers preferred are the Toledo Blade (7), the Cleveland Plain Dealer (4), and the New York Times (4).

Under the section on attendance habits, the preferred type of drama was comedy (14), followed by musical comedy (13), musical drama (10), and serious drama (9). The type of sponsor preferred is jointly shared by educational theatre (9) and professional theatre (9). Reasons for these preferences are first, quality of play selected, second, type of play presented, and third, quality of the general presentation. Attendance at theatrical events under these sponsorships occur usually 1 to 5 times per year (15), and the respondents travel over 10 miles (12) from their homes to the theatre. Most of them attend productions under sponsorships other than their first preference, and this attendance is usually 1 to 5 times per year (13), the respondents again traveling over 10 miles (11) from their homes. By a slim majority, (10 to 9), most of the group have a preference among these other sponsorships. Usually, it is community theatre (2) or professional theatre (2). Quality (6) is most often given as the reason for such preference. Eleven (11) of the respondents are not first year attenders, and they have been continuous supporters of the theatre for a median 6 years. Most of the group (12) do not subscribe to other theatrical seasons because of the distance involved and the poor quality of these seasons; those who do (4), subscribe to a variety of programs, i.e., the Fremont Community Theatre, the Fostoria Footlighters, the Williams County Playhouse, and the Heidelberg College Players (1 each). They subscribe because they like to support these groups and they like the experience of live theatre (1 each). The median number of years as a

subscriber to any season whatsoever is 11. The decision to attend theatrical events is usually a joint one (11) for the Bowling Green group, and the ticket buying duties are equally shared by husband and wife (7 each). Most of the group (17) are satisfied that the university theatre is fulfilling its obligation to them; the two (2) dissenters cite the need for better facilities and a dislike of the choice of plays as reasons for their dissent. Most of the respondents attend theatrical events for entertainment (15), followed by relaxation (10), and intellectual stimulation (8).

The Composite Profile

The composite profile was made up from the individual profiles of each of the schools studied. Because of the similarity of the individual profiles, it is the belief of the author that together they present an accurate picture of the non-student educational theatre attender.

The median age of the non-student attender or subscriber to educational theatre programs in the Heartland is 45 years. By a ratio of 1.5:1, males are more prevalent among respondents than females (156 to 101). Most of the respondents were born in the Heartland (151), and only seventeen (17) are of foreign birth. The major occupation of the males is teaching (65), and for the females it is being housewives (39). The various colleges and universities studied employ seventy-nine (79) of the respondents with the remainder, and majority (168) seeking a livelihood elsewhere. Most respondents are married (127), have a median number of 2 children, and the median age of these children is 15 years. The present residence of the respondents is usually the town or city in which the school is located (153), and for the most part, the home town of the respondents is usually large (121 reporting). This fact tends to support

the theory that a large city environment, with its cultural activities, creates more attenders because it exposes them to the habit of attending in their youth.

By a large majority, formal education completed is graduate school (142), although the median highest degree held is the Bachelor's degree (89). Most of the respondents did not take courses in theatre art while in school (188), but those who did (68) took mainly courses in dramatic literature (37), dramatic theory and criticism (30), and theatre survey courses (30). Most participated in play production while in school (158), and this was mainly on the high school level (138). A majority of respondents reported that their children are not through school (151), but most of those children who are finished with their formal education, have attained the Bachelor's degree (31). The median and the modal income categories are the same, \$10,001 to \$15,000 (76).

In regard to leisure time activity the following is noted. Median books read yearly is 26, and the favorites among these are The Source (25), Hawaii (12), and In Cold Blood (8). All except Hawaii were on the best seller list at the time the survey was made. Michener is a popular author among respondents. Magazines read monthly are 6; favorites are Time (96), Saturday Review (53), Life (50), and Readers Digest (29). The preferred types of music are overwhelmingly semi-classical (163) and classical (156). Live sources (129) are preferred, and the median number of hours spent each week listening to music is 9. Of the regularly scheduled television programs, the news is by far the most preferred (83). And the news time most watched is the evening news, with C.B.S. holding a slight edge in popularity over N.B.C. The Tonight Show (14) is second among regular programs, and I Spy and the various movies are third (9

each). The kinds of television specials preferred are documentaries (84), drama (68), current events (55), and music (24). The median number of movies seen each month on television is 3 and the respondents see 1 movie per month at a theatre. Doctor Zhivago (82), a winner of many academy awards last year, leads the movie popularity list, followed by The Sound of Music (68), and A Man for All Seasons (44). In every case, local newspapers were preferred over national ones, and logically so. But the New York Times (53) was highly rated among many of the groups.

Attendance habits reflect a pattern also. Types of drama preferred were comedy (171), followed by musical comedy (153) and serious drama (147). The type of sponsorship preferred was educational theatre (131), with professional theatre second, and community theatre third. Reasons for these choices are first, quality of general presentation, second, quality of play presented, and third, type of play selected. Most respondents attend theatrical events under these sponsorships 6 to 10 times (107), although many (99) attend 1 to 5 times. Their homes are 1 to 5 miles (115) from these events. The vast majority attend productions under other sponsorships (213) 1 to 5 times per year (147), and their homes are a median distance of 6 to 10 miles from these productions. Most, however, reported being either 1 to 5 miles (80) or over 10 miles (79) away. The majority of the respondents have a preference among these other sponsorships (151), and usually that preference is professional theatre (59) or university theatre (56). The reason for this preference is quality (77), followed by variety (6), familiarity with the people in either the theatre sponsorship or the production (4), and a desire to support the specific type of theatre and its sponsor (3). Most of the respondents (172) are not first year season book holders, and the median number of years that they have continually supported their preferred type of theatre is 5.

Most do not subscribe to other theatrical seasons under other sponsorships (143), and their reasons include lack of time (44), lack of money (22), a desire to select individual plays rather than buy an entire season (11), and distance (6). Those who do subscribe (97), subscribe to a variety of local theatres, and do so because of quality (19), a desire to see as much live theatre as possible (8), and a desire to support the particular sponsor involved (5). The median number of years that the respondents have been subscribers to any type of theatrical season is 9. The decision to attend a theatrical event is usually a joint one (144), and the actual purchaser of the tickets is usually the husband (100). The vast majority of respondents feel that their college or university theatre is fulfilling its obligation to them (230). Those (19) dissenting offer a variety of local matters as reasons (see the individual profiles), but two common reasons emerge. These are poor facilities (4), and poor play selection (4). In general, the value attached to attending a theatrical event is seen by most respondents as entertainment (165), intellectual stimulation (123), and relaxation (107).

The Composite Profile, The Professional Performing Arts Audience, and The United States Census - Some Data Compared

There is a common meeting ground of some of the data obtained in this study with some of the data from the Baumol and Bowen study and some from the United States Census. Basically, this is grouped demographic data. For the purposes of this comparison, the data from this study has been grouped and figured in per cent form to match similar data from the other sources. The comparison is offered to indicate just how select the arts population is, and especially that of the educational theatre non-student population. Census figures are from the United States Census of

Population, 1960: Detailed Characteristics, U.S. Summary, Tables 158, 173, 185, 194, 203, and 224. These are national statistics; some experimentation with the individual statistics for the cities in which the schools were located indicated that this refinement would have made little difference. The figures for the professional performing arts audience are from the Baumol and Bowen study, Chapter IV, Summary Table IV-1.

The first statistic of interest is the per cent of males which make up the various groups. Compared with the urban population in 1960, the arts population, and particularly the non-student college and university theatre attender, is significantly higher for this category. The following list gives the reader a succinct idea of the difference.

TABLE III: PER CENT MALES IN AUDIENCE

United States Urban Population	- 48.4
Professional Arts Audience	- 52.8
Composite Profile	- 60.7
Michigan State Profile	- 73.5
University of Michigan Profile	- 51.9
Otterbein College Profile	- 62.3
Purdue-Fort Wayne Profile	- 75.0
Bradley University Profile	- 42.9
Bowling Green Profile	- 42.9

While these figures are impressively high, they cannot be taken in complete seriousness. There is no way of telling how much of the percentage is male prerogative. The questionnaires were sent to males in all cases where "Mr. and Mrs." appeared on the mailing lists. Yet it is known that the person in a pair who responds to such solicitation as a questionnaire is usually the motivating force in any decision of joint action such as attendance.

In regard to age, the educational theatre non-student attender audience is considerably older than the U.S. population in general and the professional performing arts audience in particular. The median age

for the U.S. is officially 30.3 years. For the professional performing arts audience it is 38 years, and for the educational theatre attender audience it is 45 years. Those under 24 years of age comprise 43.6 per cent of the U.S. population, and only 2.3 per cent of the educational theatre attender population. This must be taken conservatively also. This study did not sample students--the lowest age reported was 22 years--and it is a fact that 37.1 per cent of the U.S. population is under 20 years of age. But, by the same token, the educational theatre attender audience is far from ancient. The per cent of people over 60 in this country is 13.1. In the professional performing arts audience that percentage is 9.0, and in the educational theatre attender audience it is 14.4. The median age group for both the professional arts group and the educational theatre group is 35-44 years. One can conclude that while the educational theatre attender audience is considerably older than the national average, it has only 1.3 per cent more people over 60 than the population in general.

As one might expect, the male occupational category of the educational theatre audience is significantly higher than U.S. Census data on the scale of socially acceptable positions. A full 57.5 per cent of the workers in the United States are engaged in so-called "blue-collar" jobs. But only 2.6 per cent of the professional performing arts audience and 3.2 per cent of the educational theatre attender audience are in this group. Conversely, only 1.1 per cent of the nation's employed are teachers, compared with 41.6 per cent teachers in the educational theatre attender audience. Again, this must be tempered by a variety of factors. In many schools, prices are reduced and excellent seats are reserved for the faculty, fostering their attendance. Faculty tend to be tied to the university, attending primarily that which it sponsors, either through choice or

availability. Yet this is offset by the fact that only about one third of the respondents of both sexes are employed by their respective universities. In spite of these factors, the occupational level of the educational theatre male attenders is significantly above the national average.

The women in the educational theatre attender audience are in a similar position. Although the largest single category in both the performing professional arts audience and the educational theatre attender audience is the housewife, one cannot compare it to national statistics. The U.S. government does not consider that field of endeavor as an area of employment. Lacking that comparison, it is most interesting to note that 5.6 per cent of the nation's employed women are teachers, but that in both sets of arts audiences the percentages are much higher--25.4 per cent in the professional performing arts audience, and 28.7 per cent in the educational theatre attender audience hold teaching positions.

It is within the area of education that one notes the biggest difference between the arts audiences and the urban population. The national average is inversely proportional to the arts audiences. For example, 56.6 per cent of urban males complete less than four years of high school. Only 2.2 per cent of the professional performing arts audience, and none of the educational theatre attender audience are in this category. At the other end of the scale, 5.3 per cent of the male urban population has done graduate work, whereas 55.4 per cent of the professional performing arts audience and 64.8 per cent of the educational theatre attender audience are in this group. The median category for the male urban population is 2 years high school; for the arts audiences it is graduate work.

Female statistics are somewhat closer together, but not significantly. A full 55.1 per cent of the female urban population has had less than

four years of high school, compared with 2.8 per cent of the professional performing arts audience, and 1.0 per cent of the educational theatre attender audience for that group. Only 2.0 per cent of the female urban population has done graduate work, compared with 31.6 per cent in the professional arts audience, and 40.5 per cent in the educational theatre attender audience. The median category for urban females is 3 years of high school; for the female arts audiences it is a full 4 years of college. There are obvious factors which influence these figures, such as the fact that most of the respondents were teachers, and that university sponsored cultural events tend to attract a university oriented clientele. But it remains that the arts audiences, and particularly the educational theatre attender audience, are extremely well educated.

Income level is significantly higher among arts audiences than among those of the urban population at large. In 1960, the median income was \$6,166; in 1967 it was just under \$7,000. Baumol and Bowen found that the median income for the professional performing arts audience was \$12,804. The data for this category in this study were collected in grouped form to avoid bias and significant non-response. The median category for the educational theatre attender audience is \$10,000-\$15,000, and it is statistically correct to assume the median at somewhere around \$13,000. This should surprise no one; the educational and occupational data pointed directly to this conclusion. But one is left with the undeniable fact that the educational theatre attender is unique indeed.

The Tables Explained

A series of summary tables are in Appendix A. Tables V through X summarize the data in the preceding section of this chapter. The other tables present data from the individual profiles so that the reader might

easily compare them. Generally, the sequence of tables follows the order of questions in the questionnaire. Unless otherwise noted, numbers given in the tables represent number of attenders responding to that specific answer category.

CHAPTER V

SUMMARY AND IMPLICATIONS

Essentially, the work of this study is finished. The profiles of the non-student attender for each of the participating schools have been described, and they were similar enough to establish a composite profile for the population of educational theatre non-student attenders. But the profiles are meaningless if they have no practical application; fortunately, they do.

Meaning of the Profiles - Two Questions Answered

In the introduction to this study, two questions were asked which the author hoped could be answered when the study was completed. They were: (1) What are the socio-economic categories, leisure time activity, and attendance habits of the population of non-student attenders of educational theatre?; and (2) Given samples from six sub-sets of this population, i.e., six college and university theatres, will the responses by the members of these samples to questions seeking answers to item one above be similar enough to establish a general description or profile for the population? In answer to the first question, these have been identified and exist in profile form in the preceding chapter. It is the second question which attracts the most interest, and it is within this realm that the greatest potential use of this study lies.

The answer to the second question must be resoundingly affirmative. The individual profiles were so similar to one another that the construction

of the composite profile was greatly facilitated. Only the most skeptical would affirm that the profiles are not valid and reliable. Known tests for unreliability, such as the late response test cited in Chapter III, were passed with no complications. A further check on the data was a comparison of the information collected in the pilot study with that of the Michigan State University composite profile. Here again there was no appreciable difference, indicating a high degree of reliability. Finally, the Bowling Green State University data, which were close in some demographic categories to national averages, were more similar to the composite profile in regard to the data as a whole. If nothing else, it would tend to correct any bias in the other data collected. Yet the profile remained significantly different from a national profile reporting similar data. Truly, a population of non-student attenders, apart from the general public, exists. There is left only one problem area to be examined before a case for the potential attender can be built. Stated as a question, it is this: How representative of the entire non-student audience are the season ticket holders? This study neither attempted to determine what per cent of the entire non-student audience was made up of subscribers, nor did it by the same token, identify what per cent of any given house is individual rather than season ticket holders. Nonetheless, the reliability of the profile is further verified when one observes that the data from this study and the Baumol and Bowen study, collected basically from subscription and individual ticket holders respectively, were essentially the same.

The Potential Attender

It is statistically sound to generalize on the strength of the data collected in this study. If the established attender can be so clearly

defined, what of the potential attender? Can one assume that a person generally fitting the profile who is not a subscriber would be more prone to subscribe through well placed promotion and advertising designed to appeal to his type as outlined in the profile? It seems logical to assume that this is highly possible.

The Profiles and Theatre Advertising

Ideally, all a theatre manager should have to do is find people who fit the profile, and as potential attenders, sell them tickets. It is, of course, not that simple. Potential attenders are not that easy to locate. But much of what was learned in this study can be of use to the theatre manager.

Local newspapers have always been a standard source for promotion and advertising. And it is true that in all the profiles, local papers were preferred over nationally known sources such as the New York Times. Yet many respondents indicated that this was a necessary choice rather than individual desire. In fact, many stated flatly that their local paper was below minimum expectations. Perhaps the newspaper concept needs to be re-examined. It appears valid as a reminder for established attenders on theatre ticket policy, etc., but possibly should not be counted on heavily in attracting the potential attender.

Looking at the leisure time activity of the composite profile (each individual theatre business manager may follow a similar process with his attender's profile), one notes that certain best selling books were frequently mentioned. Would not a poster or other promotional device be more effective if placed where a person purchasing these books would come into contact with it, than indiscriminantly placed throughout stores hoping to catch the attention of the general public? The composite profile tends

to indicate that such attempts to acquaint the general public with the program is folly indeed, since it is clear that the population sought bears little resemblance to the general public. For example, Time, Saturday Review, and Life were the favored magazines. Of course, no educational theatre could afford advertisement in these magazines, but perhaps the lists of subscribers to these magazines in a particular area (such as Lansing-East Lansing) could be purchased from the publishers. One might find a higher return from mail advertising directed to this list than from a random mailing. Similarly, television public service advertising might be sought just prior to the evening news, since this was a favorite time and type of program for attenders. Such advertising on local spots during the Tonight Show might be beneficial also. Local spots might be secured during documentaries, current events specials, and drama or music specials. If the profile is correct, more potential attenders would be reached during these times. Arrangements might be made with local movie houses for lobby displays, although these would need to be carefully selected for exposure at substantial yet popular fair. The low rate of movie attendance by attenders would not warrant mass use of this technique. The distance traveled indicates that promotion and advertising should probably be concentrated within a ten mile radius. These are some of the ways in which the profile may guide the theatre manager to new and creative advertising. It is hoped that by limiting the coverage (and hence, the expense) to more specific yet more fruitful areas of exposure, that advertising will become more effective.

Suggestions for Further Study

This study is, frankly, only a beginning. The preceding discussion indicates the areas for marketing exploration and research. First, the

basic questionnaire is not offered as the final and best form for this type of research. It should be refined further and tested in other schools and locations, particularly outside the Heartland. Second, the various advertising techniques mentioned above need to be tried and their success or failure noted. One might poll first year attenders and ascertain by which advertising method they were attracted. This would give the theatre management an idea of the success of its various campaigns. Third, some work needs to be done to integrate the student attender into the profile. This is needed not only because any educational theatre has a responsibility to its students, but from a statistical point of view, people under age 25 today represent over 50 per cent of the population. Fourth, the non-student non-attender needs to be studied. It is necessary to know whom the educational theatre does not reach, and indeed, if there is a set population who will never respond to the program. It would be helpful to develop a profile on the non-student non-attender, and compare it to the attender profile. They should be quite different. Fifth, a study should be made of occasional attenders to determine if they are in fact a separate population or an extension of the established profile. Finally, the extent of the population of potential attenders needs to be explored. It would be useful to know its size in order to begin to grasp a concept of that audience which the educational theatre hopes (and needs) to attract.

These suggestions by no means exhaust the possibilities available in the search to gain knowledge of the people whom the educational theatre seeks to serve. But they will move the theatre closer to that state suggested by Downer, whereby the theatre can "reassert its old usefulness as a cultural entity in a society that has increasingly less to do."¹

¹Downer, op. cit., 248.

APPENDIX A

The Tables

Table IV - Age (Years)

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	60	27	42	75	30	49	75	27	44
University of Michigan	72	28	46	74	27	46	74	27	46
Otterbein College	78	22	49	70	22	49	78	22	49
Purdue University Fort Wayne Campus	58	27	35	53	26	39	58	26	36
Bradley University	70	24	44	55	24	38	70	24	41
Bowling Green State University	71	27	47	65	39	50	71	27	49

Table V - Age Groups (Per Cent)

Age Groups	Urban Pop- ulation (1960)	Profession- al Perform- ing Arts Audience	Educa- tional Theatre Audience	Michigan St. Univ.	Univ. of Michigan	Otterbein College	Purdue- Ft. Wayne	Bradley Univ.	Bowling Green State Univ.
Age 24 and under	43.6	19.1	2.3	0	0	3.3	0	8.7	0
25 - 34	13.4	23.1	21.8	22.4	19.2	8.2	60.7	23.9	9.5
35 - 44	3.7	23.1	30.4	24.5	32.8	34.4	21.4	34.8	28.6
45 - 59	16.2	25.7	31.1	46.9	23.8	29.5	17.9	23.9	38.1
60 and over	13.1	9.0	14.4	6.2	19.2	24.6	0	8.7	23.8
Total	100.0	.00.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table VI - Occupation - Males (Per Cent)

[illegible]

Table VII - Occupation - Females (Per Cent)

Occupations	Urban Pop- ulation (1960)	Profession- al Perform- ing Arts Audience	Educa- tional Theatre Audience	Michigan St. Univ.	Univ. of Michigan	Otterbein College	Purdue- Pt. Wayne	Bradley Univ.	Bowling Green State Univ.
Teachers	5.6	25.4	28.7	15.4	16.0	34.8	57.1	33.3	33.3
Professional	8.4	2.6	17.8	30.8	20.0	13.0	14.3	14.3	16.7
Managerial	3.9	7.2	1.0	0	0	4.3	0	0	0
Clerical	34.3	24.9	12.9	15.4	12.0	4.3	0	19.1	25.0
Sales	8.5	2.8	1.0	7.7	0	0	0	0	0
Blue Collar	39.3	1.9	0	0	0	0	0	0	0
Housewife	NA	35.2	38.6	30.7	52.0	43.6	28.6	33.3	25.0
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table VIII - Education - Males (Per Cent)

Educational Level	Urban Population (1960)	Professional Performing Arts Audience	Educational Theatre Audience	Michigan St. Univ.	Univ. of Michigan	Otterbein College	Purdue-Pt. Wayne Univ.	Bradley Univ.	Bowling Green State Univ.
Grade school and under 4 yrs. high school	56.6	2.2	0	0	0	0	0	0	0
4 yrs. high school	22.1	6.5	3.8	2.8	0	5.3	4.8	8.0	0
Under 4 yrs. college	9.8	12.8	8.3	5.6	3.7	5.3	14.3	8.0	33.3
4 yrs. college	6.2	23.1	21.2	11.1	18.5	36.8	9.5	16.0	44.5
Graduate school	5.3	55.4	64.8	77.7	77.8	50.0	66.6	68.0	22.2
Other (Trade school etc.)	NA	NA	1.9	2.8	0	2.6	4.8	0	0
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table IX - Education - Females (Per Cent)

Educational Level	Urban Population (1960)	Professional Performing Arts Audience	Educational Theatre Audience	Michigan St. Univ.	Univ. of Michigan	Otterbein College	Purdue-Pt. Wayne Univ.	Bradley Univ.	Bowling Green State Univ.
Grade school and under 4 yrs. high school	55.1	2.8	1.0	0	0	0	0	4.8	0
4 yrs. high school	28.9	15.3	11.9	15.4	4.0	8.7	0	19.0	25.0
Under 4 yrs. college	9.5	23.6	14.9	23.1	12.0	8.7	14.3	19.0	16.7
4 yrs. college	4.5	26.7	30.7	23.1	20.0	56.6	28.6	23.9	25.0
Graduate school	2.0	31.6	40.5	38.4	64.0	21.7	57.1	33.3	33.3
Other (Trade school, etc.)	NA	NA	1.0	0	0	4.3	0	0	0
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table X - Income Level (Per Cent)

[illegible]

Table XI - Place of Birth

	Male Heart- land	Male Other U.S.A. ^a	Male Foreign	Female Heart- land	Female Other U.S.A.	Female Foreign	Total Heart- land	Total Other U.S.A.	Total Foreign
Michigan State University	15	16	4	11	2	0	26	18	4
University of Michigan	14	8	5	10	12	3	24	20	8
Otterbein College	25	11	2	15	8	0	40	19	2
Purdue University Port Wayne Campus	14	6	1	3	4	0	17	10	1
Bradley University	15	9	1	12	9	1	27	18	2
Bowling Green State University	7	2	0	10	2	0	17	4	0

^aThis indicates that the place of birth is located in a region within the United States other than the Heartland area.

Table XII - Marital Status

Marital Status	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Married	41	41	49	21	38	17	127
Single	5	2	2	6	4	2	21
Widow(er)	2	5	7	0	2	2	18
Divorced	1	4	1	1	1	0	8
							77

Table XIII - Number of Children

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	4	0	2	6	0	3	6	0	2
University of Michigan	6	0	2	6	0	2	6	0	2
Otterbein College	7	0	2	5	2	3	7	0	3
Purdue University Fort Wayne Campus	6	0	2	5	0	3	6	0	2
Bradley University	6	0	2	6	0	2	6	0	2
Bowling Green State University	5	0	3	6	0	2	6	0	2

Table XIV - Ages of Children (Years)

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	28	2	15	47	2	20	47	2	17
University of Michigan	40	1 mo.	14	46	7 mos.	15	46	1 mo.	14
Otterbein College	50	1	16	41	2	19	50	1	17
Purdue University Fort Wayne Campus	22	3 mos.	8	18	3	10	22	3 mos.	9
Bradley University	46	1.5	13	28	1 mo.	12	46	1 mo.	13
Bowling Green State University	43	2.5	17	30	3	18	43	2.5	17

Table XV - Home Town

	Male ^a Small City	Male ^b Medium City	Male ^c Large City	Female Small City	Female Medium City	Female Large City	Total Small City	Total Medium City	Total Large City
Michigan State University	10	4	10	3	3	4	13	7	23
University of Michigan	4	5	17	4	7	10	8	12	27
Otterbein College	15	6	12	9	2	9	24	8	21
Purdue University Fort Wayne Campus	2	7	12	0	0	7	2	7	19
Bradley University	2	11	11	3	3	15	5	14	26
Bowling Green State University	3	5	1	4	3	4	7	8	5

^aSmall - under 5000 population
^bMedium - 5000 - 50,000 population
^cLarge - over 50,000 population

Table XVI - Highest Degree Held

Degree	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
High School Diploma	7	5	6	4	10	8	40
Bachelor's Degree	10	15	34	6	17	7	89
Master's Degree	12	17	12	9	7	5	62
Doctor's Degree	20	14	7	7	9	1	58
Registered Nurse	2	0	0	1	1	0	4
Other	0	1	1	2	1	0	5

Table XVII - Courses Taken in Theatre Art

Courses	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Acting	5	5	4	6	4	4	28
Directing	3	3	1	5	3	4	19
Dramatic Literature	3	7	2	10	5	10	37
Children's Theatre	1	2	1	1	3	2	10
Dramatic Theory & Criticism	5	4	3	8	5	5	30
Technical	3	4	3	6	6	4	26
Theatre Survey	3	6	3	8	7	3	30

Table XVIII - Level of Participation in Theatre

Level of Participation	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Grade School	6	6	15	9	17	7	60
High School	19	29	33	16	25	16	138
College	5	16	17	12	14	4	68
Graduate School	3	2	1	4	2	1	13

Table XIX - Books Read Yearly

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	100	0	22	150	3	42	150	0	27
University of Michigan	60	0	18	200	0	30	200	0	24
Otterbein College	40	0	13	125	1	31	125	0	20
Purdue University Port Wayne Campus	200	5	35	50	27	37	200	5	35
Bradley University	300	2	45	50	0	17	300	0	31
Bowling Green State University	20	0	8	100	0	24	100	0	24

Table XX - Favorite Books (Number Responding)

<u>Titles</u>	<u>Michigan State Univ.</u>	<u>Univ. of Michigan</u>	<u>Otterbein College</u>	<u>Purdue Univ. Pt. Wayne</u>	<u>Bradley Univ.</u>	<u>Bowling Green State Univ.</u>	<u>Total</u>
<u>The Source</u>	5	6	6	2	6	0	25
<u>In Cold Blood</u>	2	2	0	0	4	0	8
<u>Hawaii</u>	2	0	4	3	3	0	12
<u>Up the Down Staircase</u>	0	0	0	2	3	0	5
<u>Secret of Santa Vittoria</u>	0	2	0	0	0	0	2
<u>The Captain</u>	0	0	5	0	0	0	5
<u>A Gift of Prophecy</u>	0	0	0	0	0	2	2

Table XXI - Magazines Read Monthly

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	14	1	6	18	2	7	18	1	6
University of Michigan	15	0	6	16	1	6	16	0	6
Otterbein College	20	0	7	10	3	7	20	0	7
Purdue University Fort Wayne Campus	15	2	6	35	2	11	35	2	8
Bradley University	30	0	11	20	0	6	30	0	8
Bowling Green State University	8	3	6	14	2	7	14	2	6

Table XIII - Preferred Magazines

Magazines	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
<u>Time</u>	14	22	25	8	18	9	96
<u>Saturday Review</u>	15	12	10	8	8	0	53
<u>Life</u>	8	0	20	6	9	7	50
<u>Readers Digest</u>	0	0	21	0	0	8	29
<u>Professional Journals</u>	0	0	0	0	13	8	21
<u>Harper's</u>	9	10	0	0	0	0	19
<u>New Yorker</u>	0	12	0	0	0	0	12

Table XXIII - Types of Music Preferred

Type	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Pt. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Country & Western	3	1	2	4	2	4	16
Folk	12	16	17	6	19	4	74
Jazz	15	14	15	13	15	7	79
Popular	5	11	19	9	18	5	88
Semi-Classical	32	20	53	16	26	16	163
Classical	33	36	34	17	26	10	156
Other	4	2	2	0	0	4	10

Table XXIV - Sources of Music Preferred

Source	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Live	24	29	36	11	19	10	129
Radio	7	5	5	2	10	6	35
Records	16	16	19	11	17	7	86
Tape	2	3	1	4	2	2	14

Table XXV - Hours Per Week Spent Listening to Music

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	40	1	9	24	1	8	40	1	9
University of Michigan	20	.5	7	28	2	9	28	.5	8
Otterbein College	48	.5	7	35	.4	10	48	.4	8
Purdue University Fort Wayne Campus	35	0	9	21	2	12	35	0	10
Bradley University	20	2	8	50	1	14	50	1	11
Bowling Green State University	12	.5	7	30	3	12	30	.5	10

Table XXVI - Regular Television Programs Preferred

Program	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Pt. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
News	22	15	17	10	12	7	83
<u>Tonight</u>	0	0	0	4	7	3	14
<u>I Spy</u>	0	0	0	5	4	0	9
Movies	0	3	6	0	0	0	9
<u>Smothers Brothers</u>	4	4	0	0	0	0	8
<u>Mission Impossible</u>	4	0	0	0	0	0	4
<u>Family Affair</u>	0	0	8	0	0	0	8

Table XXVII - Kinds of Television "Specials" Preferred

Kind of Special	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Documentary	16	17	20	8	16	7	84
Current Events	15	0	12	8	12	8	55
Drama	12	16	18	11	11	0	68
Music	0	13	0	8	0	3	24

Table XIVIII - Movies Seen on T.V. Per Month

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	10	0	2	10	0	2	10	0	2
University of Michigan	6	0	2	8	0	2	8	0	2
Otterbein College	10	0	2	11	0	4	11	0	3
Purdue University Fort Wayne Campus	20	0	4	10	1	4	20	0	4
Bradley University	8	0	3	20	0	3	20	0	3
Bowling Green State University	4	0	1	6	0	3	6	0	2

Table XXIX - Movies Seen in a Theatre Per Month

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	4	0	1	3	0	1	4	0	1
University of Michigan	8	0	1	4	0	1	8	0	1
Otterbein College	3	0	1	4	0	1	4	0	1
Purdue University Fort Wayne Campus	5	0	2	7	0	1	7	0	2
Bradley University	4	0	1	2	0	1	4	0	1
Bowling Green State University	2	0	0	1	0	0	2	0	0

Table XXX - Movies Preferred

Movies	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
<u>Doctor Zhivago</u>	10	12	29	10	15	6	82
<u>A Man for All Seasons</u>	9	12	11	0	12	0	44
<u>The Sound of Music</u>	6	10	23	8	11	10	68
<u>Georgy Girl</u>	6	0	0	0	0	0	6
<u>Hawaii</u>	0	0	11	0	0	2	13
<u>Blow Up</u>	0	0	0	7	0	0	7
<u>Who's Afraid of Virginia Woolf?</u>	0	0	0	0	0	2	2

Table XXXI - Types of Drama Preferred

Type of Drama	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Comedy	30	31	40	21	35	14	171
Tragedy	17	21	11	16	18	7	90
Farce	10	7	8	8	7	2	42
Melodrama	2	4	3	5	4	2	20
Serious Drama	27	32	32	19	28	9	147
Musical Drama	20	13	28	12	17	10	100
Musical Comedy	27	25	41	19	28	13	153
Opera	15	19	16	14	14	7	85

Table XXXII - Type of Sponsorship Preferred

Type of Sponsorship	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Pt. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Educational	27	22	42	15	16	9	131
Community	2	2	2	5	8	2	22
Professional	18	26	17	4	21	9	97

Table XXXIII
Reasons for Preference of Various Types of Legitimate Theatre
(Number indicates rank)

Reasons for Preference	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Type of Sponsorship	4	4	3	4	4	4	4
Type of Play	3	3	4	3	3	2	3
Quality of Play	2	2	2	1	2	1	2
Quality of Production	1	1	1	2	1	3	1
Lack of Other Type of Theatre	6	6	6	6	6	6	6
Price	5	5	5	5	5	5	5

Table XXXIV - Frequency of Attendance at Preferred Sponsorship

Times Per Year	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
1 to 5	21	17	14	4	28	15	99
6 to 10	19	19	38	16	14	1	107
11 to 15	5	11	6	4	2	3	31
16 to 20	0	2	1	1	1	0	5
Above 20	2	3	0	1	0	0	6
Less than 1	0	0	0	0	0	1	1

Table XXV - Distance From Home to Preferred Theatre

Miles	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. P't. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Less than 1	5	9	34	2	3	5	58
1 to 5	23	34	11	15	27	5	115
6 to 10	9	5	10	7	10	1	42
Over 10	11	5	7	2	5	12	42

Table XXXVI - Frequency of Attendance at Secondary Sponsorship

Times Per Year	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
1 to 5	30	29	34	11	30	13	147
6 to 10	10	15	12	8	5	1	51
11 to 15	2	3	4	0	2	1	12
16 to 20	1	1	0	0	3	0	5
Above 20	0	0	2	2	0	0	4
Less than 1	0	0	0	0	0	1	1

Table XXXVII - Distance From Home to Secondary Theatre

Miles	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Pt. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Less than 1	2	6	8	2	4	0	22
1 to 5	9	29	11	9	21	1	80
6 to 10	9	3	16	5	6	2	41
Over 10	23	10	20	5	10	11	79

Table XXVIII - Preferred Secondary Sponsorship

Preferred Secondary Sponsor	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
High School	0	0	0	0	2	0	2
College	0	0	11	0	1	0	12
University	11	21	4	4	15	1	56
Community	3	5	3	5	8	2	26
Professional	14	13	19	6	5	2	59

Table XXXIX - Reasons for Attendance of Secondary Sponsorship

Reason	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Quality	18	20	13	9	11	6	77
Variety	2	0	3	0	1	0	6
Know People Involved	0	1	0	1	2	1	5
Desire to Support Sponsor	0	1	1	0	1	0	3
Likes Type of Program	2	0	0	1	0	0	3

Table XL
Number of Consecutive Years as a Subscriber to College or University Theatre

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	14	2	4	20	2	5	20	2	4
University of Michigan	40	2	8	20	2	7	40	2	8
Otterbein College	11	1	6	12	2	6	12	1	6
Purdue University Port Wayne Campus	2	2	2	4	2	3	4	2	2
Bradley University	7	2	3	4	2	2	7	2	3
Bowling Green State University	10	2	5	15	2	7	15	2	6

Table XII - Reasons for Subscription to Secondary Sponsorship

Reason	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Pt. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Quality	3	13	0	2	1	0	19
Support Sponsor	0	1	1	1	1	1	5
Likes Live Theatre	1	1	1	1	3	1	8
Likes Plays Selected	1	0	0	0	0	0	1
Knows People Involved	0	1	0	0	0	0	1
Availability	0	2	0	0	0	0	2
Entertainment	0	0	0	0	1	0	1

Table XLII - Reasons for No Subscription to Secondary Sponsorship

Reason	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Lack of Time	16	6	13	4	5	0	44
Lack of Money	5	8	5	3	1	0	22
Distance	0	1	5	0	0	1	7
Desire to Select Individual Plays	5	0	5	0	1	0	11
No Desire to Subscribe	6	0	0	0	0	0	6
Poor Quality	0	0	0	1	0	1	2
Poor Selection of Plays	0	0	0	1	0	0	1

Table XLIII
Number of Years as a Subscriber to Any Theatrical Season

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Michigan State University	30	1	8	25	1	10	30	1	9
University of Michigan	40	1	10	37	2	12	40	1	11
Otterbein College	15	1	7	25	1	9	25	1	7
Purdue University Fort Wayne Campus	25	1	7	40	2	15	40	1	9
Bradley University	25	0	7	35	1	10	35	1	9
Bowling Green State University	30	10	18	30	0	8	30	0	11

Table XLIV - Decision to Attend a Theatrical Event

Decision Made By	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Husband	4	5	3	4	4	0	20
Wife	4	13	12	0	10	4	43
Joint	33	23	38	14	25	11	144
Self	8	11	11	8	7	4	49

Table XLV - Purchaser of the Tickets for a Theatrical Event

Purchaser	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Husband	21	14	24	16	18	7	100
Wife	12	23	16	2	14	7	74
Self	8	11	9	8	7	3	46
Other (Purchasing agent, relative, whichever is closer, etc.)	5	3	9	3	3	1	24

Table XLVI - Value Attached to Attending a Theatrical Event

Value	Michigan State Univ.	Univ. of Michigan	Otterbein College	Purdue Univ. Ft. Wayne	Bradley Univ.	Bowling Green State Univ.	Total
Entertainment	32	25	51	17	25	15	165
Intellectual Stimulation	21	33	25	16	20	8	123
Relaxation	17	20	35	11	14	10	107
Escape	1	0	0	0	1	0	2
Social Event	0	1	1	1	1	1	5
Identify with Play and Characters	1	1	0	0	0	0	2
Habit	0	0	0	2	0	0	2
Support Sponsor	0	0	1	0	1	0	2

Table XLVII - Median Totals

	Male High Score	Male Low Score	Male Median Score	Female High Score	Female Low Score	Female Median Score	Total High Score	Total Low Score	Total Median Score
Magazines Read Monthly	30	0	7	35	0	6	35	0	6
Books Read Yearly	300	0	24	200	0	30	300	0	26
Hours Per Week Spent Listening to Music	48	0	8	50	0	11	50	0	9
Movies Seen at a Theatre Per Month	8	0	1	4	0	1	8	0	1
Movies Seen on T.V. Per Month	20	0	2	20	0	3	20	0	3
Number of Years a Subscriber to Any Theatre	40	0	8	40	0	11	40	0	9
Number of Consecutive Years a Subscriber to Educational Theatre	40	1	5	20	2	5	40	1	5
Age	78	22	38	75	22	55	78	22	45
Number of Children	7	0	2	6	0	2	7	0	2
Ages of Children	50	1 mo.	14	47	1 mo.	16	50	1 mo.	15

APPENDIX B

**The Pilot Cover Letter
The Pilot Questionnaire
and
The Respondent Comment Form**

June, 1967

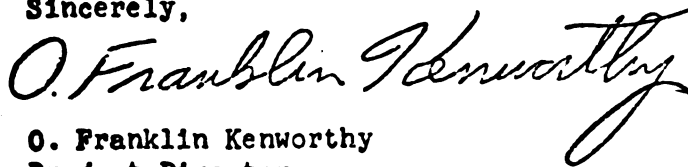
Dear

I enjoyed talking with you yesterday about the project I am undertaking. Please accept my thanks for agreeing to be part of the pilot study group.

As we discussed, your part in this project is to fill out the questionnaire and then evaluate it on the enclosed form. Both your answers to and comments on the questionnaire are of great importance to this project since they will form the basis for constructing the test questionnaire. When you have completed both the questionnaire and the evaluation form, return them to me in the enclosed envelope.

Again, thank you for participating. If you have any questions, please feel free to call me.

Sincerely,



O. Franklin Kenworthy
Project Director

Phone: Home 355-0961
Office 355-6690

PILOT QUESTIONNAIRE

I. Personal Data

Age _____ Sex _____ Place of Birth _____

Occupation _____

Employer _____

Marital Status _____ (Married, single, widow(er), divorced)

Number of children in immediate family _____

Present residence (city only) _____

Location of home town if other than present residence _____

Approximate population of above cities: Home town _____

Present Residence _____

II. Educational Data

Formal education completed (check highest level)

Grade school (through 8th grade or less) _____

Under 4 years high school _____

4 years high school _____

Under 4 years college _____

4 years college _____

Graduate school _____

Highest degree held _____

Did you take any courses in theatre art while in school? Yes ___ No ___

If yes, what kinds were they (i.e., acting, stagecraft, dramatic literature, etc.)? _____

Did you participate in any aspect of play production while in school?

Yes ___ No ___

If yes, at what levels? (Check more than one if applicable)

Grade school _____

High school _____

College _____

Graduate school _____

If your children are through school, what was their highest level of schooling? _____

III. Economic Data

Approximate total income level: Below \$5,000 _____
 \$5,000 - \$10,000 _____
 \$10,001 - \$15,000 _____
 \$15,001 - \$20,000 _____
 Above \$20,000 _____

IV. Leisure Time Activity

How many books do you read yearly? _____

What books have you read this past year?

1. _____
2. _____
3. _____

How many magazines do you read each month? _____

To what magazines do you subscribe?

1. _____
2. _____
3. _____

What type of music do you prefer?

Country & Western _____

Jazz _____

Popular _____

Semi-Classical _____

Classical _____

Other: Please specify _____

Do you prefer music from live sources or from radio, records, or tape? _____

How many hours each week do you listen to either live or recorded music? _____

Which television programs do you watch regularly?

1. _____
2. _____
3. _____

What kinds of television "specials" do you prefer?

1. _____
2. _____
3. _____

How many movies do you see each month? _____

What movies did you particularly enjoy this past year?

1. _____
2. _____
3. _____

V. Attendance

What type of drama do you prefer? (Please give a representative title for your favorite type.)

	TITLE
<u>Comedy</u>	_____
<u>Tragedy</u>	_____
<u>Farce</u>	_____
<u>Melodrama</u>	_____
<u>Serious drama</u>	_____
<u>Musical drama</u>	_____
<u>Musical comedy</u>	_____
<u>Other: Please specify</u>	_____

In most communities, "live" theatrical performances are made available by either education, community, or professional groups. Which do you prefer?

Educational
 Community
 Professional

Some reasons for attending your preferred type of legitimate theatre are:
 (Rank order as many as you wish.)

<u>Rank</u>	<u>Reason</u>
<u> </u>	Price
<u> </u>	Type of sponsorship (educational, community, professional)
<u> </u>	Type of play presented (tragedy, comedy, serious, etc.)
<u> </u>	Quality of play selected (specific play or author)
<u> </u>	Quality of general presentation (staging, acting, etc.)
<u> </u>	There is no other type of legitimate theatre in the area
<u> </u>	Other: Please specify _____

How often do you attend theatrical events under the sponsorship you selected above? _____

How far is your home from those theatrical events?

Less than 1 mile
 1 - 5 miles
 5 - 10 miles
 Over 10 miles

Do you attend productions under sponsorships other than the one checked above?

Yes No

How often? _____

How far is your home from these productions?

Less than 1 mile
 1 - 5 miles
 5 - 10 miles
 Over 10 miles

Do you have a preference among these other sponsorships? Yes No

If yes, which do you prefer:

High school ____
College ____
University ____
Community ____
Professional ____

Why? _____

Currently, you hold a season subscription to a college or university theatre.
Is this your first year as a season subscriber to that sponsorship? Yes ____ No ____

If not, for how many consecutive years have you been a subscriber? _____

Do you subscribe to other theatrical seasons under other sponsorships? Yes ____
No ____

If yes, which one(s) and why? _____

If no, why not? _____

What is the total number of years you have been a subscriber to one type of
theatrical season or another? _____

When you decide to attend a theatrical event, who in your family is most
influential in deciding where you will go?

Husband ____
Wife ____
Joint Decision ____

Who in your family actually buys the tickets for a theatrical event?

Husband ____
Wife ____
Other: Please specify _____

In general, what value do you attach to attending a theatrical event?

Pilot Questionnaire Evaluation

We would appreciate your filling out this evaluation form when you have completed the questionnaire.

How much time did you spend filling out the questionnaire?

- ☐ 15 min or less
☐ 30 min
☐ 45 min
☐ 1 hour
☐ more than 1 hour

Do you feel this was too much time to devote to the questionnaire? Yes ___ No ___

Do you feel, therefore, that the questionnaire is too long? Yes ___ No ___

Please comment _____

Were any of the questions asked not clear? Yes ___ No ___

If yes, which ones and why? _____

Were any of the answers we supplied to questions not clear? Yes ___ No ___

If yes, which ones and why? _____

General comments _____

APPENDIX C

The Test Cover Letters*

*A special form of the letter was used for Michigan State University Theatre subscribers.

COLLEGE OF COMMUNICATION ARTS • DEPARTMENT OF SPEECH • 149 AUDITORIUM

July, 1967

Dear Patron:

Over the past few years, the Department of Speech at Michigan State University has conducted research in the area of theatre audience analysis. Recently, we completed a study which gave us a profile of our non-student university theatre season ticket subscribers. In order to give the study greater validity, we have asked various colleges and universities throughout the midwest to allow their season ticket holders to be polled by a questionnaire similar to the one we used here.

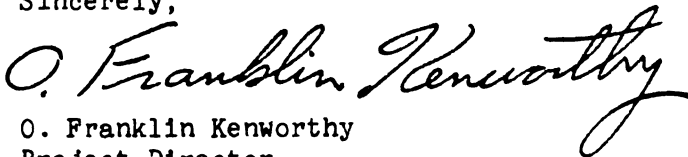
The college or university theatre to which you subscribe has agreed to participate. We hope to isolate similarities and differences among the various groups as well as within each group which will be beneficial to your theatre in meeting and serving your needs.

Your name was drawn from all the season subscribers to your college or university theatre as part of a random sample of that group. Would you help us complete this project by taking approximately one-half hour of your time this month to complete the questionnaire and return it in the enclosed envelope by August 1.

The questionnaire need not be answered at one sitting. Please be careful not to put your name or other identifying marks on either the questionnaire or the return envelope. You may notice, however, a felt pen mark on the return envelope. This identifies only the school theatre to which you subscribe, and in no way identifies you as an individual respondent.

Thank you for your cooperation. If you have any questions, please feel free to write to me.

Sincerely,



O. Franklin Kenworthy
Project Director

OPK/gw

APPENDIX D

The Test Questionnaire

AUDIENCE SURVEY QUESTIONNAIRE

I. Personal Data

Age ____ Sex - M ____ F ____ Place of Birth (City and State) _____

Occupation _____ Employer _____

Marital Status: Married ____ Single ____ Widow(er) ____ Divorced ____ Number of Children ____

Ages of Children _____ Present Residence (City only) _____

Home town if other than present residence and/or place of birth _____

II. Educational Data

Formal education completed
(Check highest level)

Grade school (through grade 8) ____

Under 4 years high school ____

4 years high school ____

Under 4 years college ____

4 years college ____

Graduate school ____

Other ____ Specify _____

Highest degree held

High School diploma ____

Bachelor's degree ____

Master's degree ____

Doctor's degree ____

Other ____ Specify _____

Did you take any courses in theatre art while in school? Yes ____ No ____

If yes, what kinds were they?

Acting courses ____ Dramatic theory and criticism (incl. play analysis) ____

Directing courses ____ Technical courses (stagecraft, lighting, etc.) ____

Dramatic literature ____ Theatre survey courses (intro., appreciation) ____

Children's theatre ____ Other ____ Specify _____

Did you participate in any aspect of play production while in school? Yes ____ No ____

If yes, at what levels? (Check more than one if applicable.)

Grade school ____ College ____

High school ____ Graduate school ____

Are your children through school? If yes, what was their highest level of school?

Yes ____ No ____

High school diploma ____

Bachelor's degree ____

Master's degree ____

Doctor's degree ____

Other ____ Specify _____

III. Economic Data

Approximate yearly total income level (husband and wife, if applicable):

Below \$5000 ____

\$5000 to \$10,000 ____

\$10,001 to \$15,000 ____

\$15,001 to \$20,000 ____

Above \$20,000 ____

IV. Leisure Time Activity

How many books do you read yearly? _____

What three books that you read this past year were your favorites?

1. _____
2. _____
3. _____

How many magazines do you read each month? _____

Of the magazines that you read regularly, which do you prefer?

1. _____
2. _____
3. _____
4. _____

What types of music do you prefer?

Country and Western	_____	Semi-Classical	_____
Folk	_____	Classical	_____
Jazz	_____	Other	_____ Specify _____
Popular	_____		

Which of the following sources of music do you prefer? (Check one only.)

Live	_____	Records	_____
Radio	_____	Tape	_____

How many hours each week do you listen to either live or recorded music? _____

Which regularly scheduled television programs do you prefer to watch?

1. _____
2. _____
3. _____

What kinds of television "specials" do you prefer? (Please give an example.)

- | | |
|----------|----------------|
| 1. _____ | Example: _____ |
| 2. _____ | Example: _____ |
| 3. _____ | Example: _____ |

How many movies do you see each month?

On television _____
At a regular movie theatre _____

What movies (at a theatre) did you particularly enjoy this past year?

1. _____
2. _____
3. _____

Which newspapers do you prefer to read regularly?

1. _____
2. _____
3. _____

V. Attendance

What type of drama do you prefer? (Please give a representative title for each of your favorite types.)

Comedy	Title: _____
Tragedy	Title: _____
Farce	Title: _____
Melodrama	Title: _____
Serious drama	Title: _____
Musical drama	Title: _____
Musical comedy	Title: _____
Opera	Title: _____
Other: Please specify	Title: _____

In most communities, "live" theatrical performances are made available by either educational, community, or professional groups. Generally, which one type do you prefer?

Educational _____ Community _____ Professional _____

Some reasons for attending your preferred type of legitimate theatre are: (Please rank order as many as you wish, using 1 (most favorable) through 7 (least favorable).)

Rank	Reason
_____	Type of sponsorship (educational, community, professional)
_____	Type of play presented (tragedy, comedy, serious drama, etc.)
_____	Quality of play selected (specific play or author)
_____	Quality of general presentation (staging, acting, etc.)
_____	There is no other type of legitimate theatre in the area
_____	Price
_____	Other: Please specify _____

How often do you attend theatrical events under the sponsorship you selected above?

1 to 5 times per year _____	16 to 20 times per year _____
6 to 10 times per year _____	Above 20 times per year _____
11 to 15 times per year _____	Other _____ Please specify _____

How far is your home from those theatrical events?

Less than 1 mile _____	6 to 10 miles _____
1 to 5 miles _____	Over 10 miles _____

Do you attend productions under sponsorships other than the one checked above?

Yes _____ No _____

How often do you attend the theatrical events of these other sponsorships?

1 to 5 times per year _____	16 to 20 times per year _____
6 to 10 times per year _____	Above 20 times per year _____
11 to 15 times per year _____	Other _____ Please specify _____

How far is your home from these productions?

Less than 1 mile _____	6 to 10 miles _____
1 to 5 miles _____	Over 10 miles _____

Do you have a preference among these other sponsorships? Yes _____ No _____

If yes, which do you prefer?

High school _____	Community _____
College _____	Professional _____
University _____	

Why is your preference such? _____

Currently, you hold a season subscription to a college or university theatre.
Is this your first year as a season subscriber to that sponsorship? Yes ___ No ___

If not, for how many consecutive years have you been a subscriber? _____

Do you subscribe to other theatrical seasons under other sponsorships? Yes ___ No ___

If yes, under whose sponsorship are they? (Name of organization) _____

If you do subscribe to these organizations, why? _____

If you do not subscribe, why not? _____

What is the total number of years you have been a subscriber to one type of
theatrical season or another? _____

When you decide to attend a theatrical event, who in your family is most
influential in deciding where you will go?

Husband _____	Joint decision _____
Wife _____	Myself (If single) _____

Who in your family actually buys the tickets for a theatrical event?

Husband _____	Myself (If single) _____
Wife _____	Other ___ Please specify _____

In your opinion, is the college or university theatre to which you subscribe
fulfilling its obligation to you? Yes ___ No ___

If not, how can it improve? _____

In general, what value do you attach to attending a theatrical event? (Such as
entertainment, intellectual stimulation, relaxation, etc.)

APPENDIX E

The Test Follow-up Cards

To the Bowling Green Patrons:

There may be some confusion in regard to the questionnaire we sent you last week. Since Bowling Green has no season subscription, please assume that we mean "regular attender" where we use "season subscriber." We did not learn this fact in time to correct the questionnaires before they were mailed to you. We hope that you will find the questionnaire more meaningful now, and that you will help us by returning it by August 1.

Thank you for your cooperation.

Sincerely,

O. Franklin Kenworthy

August, 1967

Dear Patron:

Last month we sent you a theatre audience survey questionnaire. If you have completed and returned the questionnaire to us, please disregard this notice and accept our thanks. If for some reason you were not able to complete the form last month, we would appreciate your returning the completed questionnaire to us as soon as possible. The school to which you subscribe or attend is interested in the results of this project and we hope to supply this information by early fall. Please help us in attaining this goal.

Thank you.

Sincerely,

O. Franklin Kenworthy

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