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THE COLLEGE CULTURAL SERIES
AS A PUBLIC RELATIONS TOOL

by

Joseph Edward Yantis

AN ABSTRACT OF THESIS

Submitted to the College of Communication Arts
of Michigan State University in partial
fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Advertising

1966

Approved by


John E. Marston
Advisor and Thesis Director

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AS A PUBLIC RELATIONS TOOL

by Joseph Edward Yantis

Small college public relations is unique in that there is no product to promote and the hard-sell is frowned upon. Therefore, college officials must rely on interpreting the institution to engineer the desired image. A cultural series is but one technique available to a small college for interpreting the goals and objectives of the institution.

In this study the primary problem was to investigate the role of the professional cultural series in the total public relations program of selected midwest colleges -- Adrian College; Adrian, Michigan, and Otterbein College; Westerville, Ohio. The study was approached from three angles including the community, the student, and the administration.

A two-page questionnaire was mailed to an identical number of attenders and non-attenders in the two communities. A random sample of over 350 students was selected from each college and a two-page questionnaire was mailed to each subject in the sample. Tape-recorded interviews were conducted with college administrators including the President, the Development Officer, the Public Relations or Information Director, the Director of Admissions, and the Director of the Cultural Series. A schedule was used to direct the flow of questions.

Major findings of the research include:

1. Freshmen and sophomores are more active attenders of the college cultural series program than junior and seniors.
2. Female students are by far more active attenders of the college cultural series than male students.
3. Students who are admitted without charge to the cultural series as part of their student fees are unknowledgeable of what portion of their fees are allocated for the series. More importantly, student attenders felt they received their money's worth regardless of what they perceived they paid, whereas the non-attenders did not feel they received their money's worth.
4. Students who hold season tickets attended a mean number of 2.94 programs out of a possible five, with juniors and seniors attending more than freshmen and sophomores.
5. The majority of the students and community viewed the cultural series primarily as entertaining and secondarily as educational.
6. Community attenders held a more positive attitude toward both the college and the cultural series than did the non-attenders.
7. Education and income of community residents are positively related to attendance at cultural programs.
8. All college administrators saw the series as performing a dual function: public relations and education.

**THE COLLEGE CULTURAL SERIES
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A THESIS

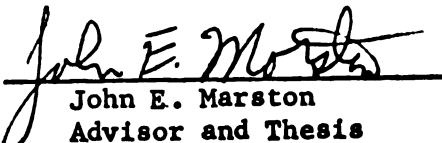
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ACKNOWLEDGEMENTS

I regret that space does not permit me to thank every individual who has helped make this project possible. Many college friends and acquaintances have worked with me in preparing the questionnaires and conducting the studies. To all respondents returning completed questionnaires and to the administrative personnel granting personal interviews, I extend my gratitude. Without their cooperation this study would have been impossible. A special note of thanks goes to Dr. Robert W. Brown of Adrian College and Dr. Charles Dodrill of Otterbein College for their outstanding cooperation and assistance in arranging the numerous details of this project.

Words alone cannot express my gratitude to my wife Sharon, whose moral support and encouragement were the motivating forces that helped me through a trying year. Her secretarial ability was an asset in the preparation of this thesis and numerous other graduate papers. She has lived this study with me and if I could dedicate this volume to someone, it would be to her.

To Mr. John Marston, employer, advisor and thesis director, I record a very special thanks. His unceasing encouragement, wise counsel and advice, plus his constructive criticism helped me to complete this thesis, and appreciate more fully the role of public relations in today's world.

TABLE OF CONTENTS

LIST OF TABLES AND FIGURES	Page iv
LIST OF APPENDICES.	vi
 CHAPTER	
I. INTRODUCTION AND BACKGROUND	1
The Problem	1
Why Look at the Cultural Series	2
Definition of Terms	12
Review of the Related Material	16
Background and Cultural Climate of Sample Schools	23
Thesis Goals and Objectives	27
A Preview of What is to Come	27
II. RESEARCH METHOD AND PROCEDURE.	29
Customer's Viewpoint	30
Administrations' Viewpoint	36
Analysis of the Material	37
III. FINDINGS FROM THE CUSTOMERS.	39
Findings from the Communities	41
Findings from the Students	54
IV. FINDINGS FROM THE ADMINISTRATION	69
V. SUMMARY AND SUGGESTIONS	83
Summary	83
Hypotheses Tested	87
Suggestions for Future Research	88
Concluding Remarks	89
BIBLIOGRAPHY	91
APPENDIX.	94

LIST OF TABLES AND FIGURES

FIGURE		PAGE
1	Attitudinal Relationships Between College and Cultural Series for Attenders and Non-Attenders. .	52

TABLE		PAGE
1	Number and Percent of High School Graduates Entering College	9
2	Growth of College Enrollment in U.S. and Selected States	9
3	Comparative Facts of Sample Schools.	24
4	Number and Percent of Returned, Usable Questionnaires	40
5	Distribution of Returned Student Questionnaires by Rank, Sex, and Sample.	42
6	Income of Attenders and Non-Attenders by College .	44
7	Amount of Education (Highest Rank) for Attenders and Non-Attenders Per School	45
8	Where Community People Receive Information about the Colleges	47
9	Connotative Meaning Elicited When the Name of the College is Mentioned. Reported in Percentage of Attenders and Non-Attenders	48
10	How is the Series Viewed by Community Attenders and Non-Attenders	50
11	Relationship between Percent of Total Enrollment and Percent of Total Returns by Rank and School.	55
12	Student Attenders and Non-Attenders by Rank and Sex.	56
13	The Function of the Cultural Series by Rank and School	58

TABLE		PAGE
14	Reasons Given by College Students for not Attending Cultural Programs or Purchasing Season Tickets (Non-Attendees)	60
15	Number of Programs Attended by Student Season Ticket Holders at Adrian College	62
16	Programs Liked Most and Liked Least by Student Attendees for Adrian and Otterbein	63
17	Relationship between What Students Think They Pay for Cultural Series and Whether They Feel They Receive Their Money's Worth, by Attendees and Non-Attendees.	65
18	Suggestions offered for Improving the Cultural Series in Percentages by Schools	67

LIST OF APPENDICES

APPENDIX	PAGE
A Appeal for Information on Thesis Subject	94
B Sample Letter Requesting Information from Talent Agencies	95
C Student Questionnaire.	97
D Community Questionnaire.	100
E Second Otterbein Questionnaire	102
F Letter Accompanying Second Otterbein Student Questionnaire	104
G Schedules for Administrative Interviews.	105

CHAPTER I

INTRODUCTION AND BACKGROUND

There exists in today's society what is commonly called a "cultural explosion" and American colleges and universities are taking a leading role in the full development of this explosion. College concert managers are accepting the challenge to extend cultural opportunities to both students of their colleges and to residents of their community. Some managers view their responsibility only as "co-curricular" but the author of this thesis views the cultural programs on today's college campuses as a dynamic public relations tool.

I. The Problem

The purpose of this study is to investigate the role of the professional cultural series (lecture-concert) in the total public relations program of two selected midwest colleges. On the surface, the cultural programs sponsored by these colleges may appear to be primarily educational in nature. However, this thesis will attempt to show that in addition to their educational value the programs have a definite public relations value for small private colleges.

To study this problem it will be necessary to review the public relations programs, including their structure and function, in the selected colleges. It will also be necessary to study the cultural climate of each college and its community to ascertain the need of college involvement. This report will also try to demonstrate that cultural programs help colleges to fulfill their goals and objectives.

II. Why Look at the Cultural Series

"There are more than 2,000 institutions in the United States that call themselves colleges or universities. Some of them rank among the greatest centers of higher learning in the world; others do not bear comparison with good high schools....Some are church-affiliated, some are secular. Some offer only the liberal arts; others are essentially trade schools."¹ With the vast number of colleges, it is becoming increasingly important for each to clearly specify through interpretation what it stands for in the field of higher education.

College public relations men and women have been assigned the responsibility of interpreting the philosophies of their institutions and of higher education in general to the various publics. This paramount undertaking cannot be done solely through written communications. Instead, interpreting the philosophy of the college must be approached from every conceivable angle. This, of course, includes all special events such as a cultural series.

Charles A. Schoenfeld says that college "public relations is the sum total of all the impressions made by an institution itself and the various persons connected with it. Public relations, therefore, is a way of life for the entire university - not just the job of a single individual."²

¹Carnegie Corporation of New York Quarterly, "The Invisible Thread: A University's Reputation," Vol. XIV, No. 1 (January, 1966), p. 1

²Melvin G. Scarlett, "Who is Responsible for College Public Relations," College Public Relations Quarterly (April, 1956), p. 31, citing Charles A. Schoenfeld, The University and Its Publics (New York: Harper and Brothers, 1957).

Therefore, the image of an institution is built by every act and action of the college and the people associated with it over a long period of time.

In today's age of mass education, interpretation is more important than ever before. In an article titled "Student Selection by Image," John T. Bernard reports: "The impression that a college projects of itself to the public is often strong enough to determine the type of student which shall enroll at that particular institution."³ Applying this same philosophy to other aspects of higher education we could predict that a clear image could facilitate the recruitment of faculty, securing financial support and enlisting alumni support.

Bernard also said that "it is admittedly easier for a private institution to develop a sharp and prominent image than for a public institution to do so. Generally speaking, a public college must appeal to a wide variety of interests in the community."⁴ Through proper selection of talent for the small college cultural program a sharper image should evolve.

"Education in America is the public's business and each college must adjust itself to its environment if it is to survive,"⁵ according to Clarence A. Schoenfeld. Private colleges today rely on the public's support for their endowment and other forms of financial assistance.

³John T. Bernard, "Student Selection by Image," Pride (March, 1961), p. 16.

⁴Ibid., p. 17.

⁵Clarence A. Schoenfeld, The University and Its Publics (New York: Harper and Brothers, 1957), p. 235.

Business and industry are also vital elements in the financial support of higher education and therefore deserve complete interpretation of how their money is being spent.

Francis Pray says, "There exists a high degree of suspicion between business and industry on the one hand and higher education on the other."⁶ "The present gulf between business and education is wide and deep," reports Abel Hansen. "Only through intelligent public relations on both sides of the chasm can a sturdy bridge of understanding be built to carry the requisite two-way traffic of ideas and interests."⁷

Here again is ample reason for interpreting institutions of higher learning to the public through every available means. Between the years of 1955 and 1957 an increase of \$350,000,000 to a total of \$633,900,000 was contributed by non-governmental sources to a total of 481 private colleges.⁸ In 1959 an estimated \$935.2 million was contributed in the form of private gifts and grants to higher education exclusive of junior colleges.⁹ Without this support some colleges would have been forced to charge higher tuitions and price themselves out of the market.

At the present time, the national average of contributions to all charitable organizations including education by business is 1.1 percent,

⁶Francis C. Pray, "The Need to Interpret Our Freedoms," College Public Relations Quarterly (April, 1955), p. 5.

⁷Scott M. Cutlip, "The Two-Horned Dilemma of the College," Public Relations Journal (September, 1950), p. 11, citing a well-documented article by Abel Hanson in the January 1950 issue of the same publication.

⁸Council for Financial Aid to Education, Inc., Voluntary Support of American Colleges and Universities 1956-1957, Chart 1, p. 5.

⁹Council for Financial Aid to Education, Inc., Voluntary Support of American Colleges and Universities 1959-1960, Chart 1, p. 6.

whereas the federal government permits deductions of up to five percent of net corporate income for contributions to charitable and educational organizations.¹⁰ If colleges and universities could "cash-in" on some of this reservoir of financial support, higher education could make notable strides forward.

In a speech before the Association of College and University Concert Managers' (ACUCM) annual meeting on December 16, 1960, Edward L. Bernays, a public relations consultant and member of the board of directors of Carnegie Hall, said "The potent forces in our country are four-fold, political, economic, cultural and educational."¹¹ He also stated that through cultural exchange on an international basis we have been able to build better relations and understanding as well as stimulate foreign trade.¹² It therefore holds that if nations can be drawn closer together through cultural exchange, educational institutions can help bridge the gap between business and industry on the local level through cultural programs.

The Community's Craving

Charles R. Estill reports that "Regardless of the size of a college or university, it is important that there be harmonious relations with the local community. In the case of the small or medium sized college

¹⁰George Alan Smith, "Who Gives a Dollar for Art?" Public Relations Journal (March, 1966), p. 14.

¹¹Association of College and University Concert Managers Bulletin, Vol. 4, No. 1, (January 18, 1961), p. 15.

¹²Ibid.

located in a rural community, it is vital that such relations be good."¹³ He continues by saying "As is often the case, people in town seldom know very much about the college in their midst."¹⁴

Since it is essential for the college to establish a healthy relationship with the community which it serves, college public relations practitioners must interpret the institution to the local populace. By encouraging the residents of the community to take advantage of the offerings of the college a rapport can be developed. It is important that college public relations be attuned to the wants and needs of the community. In other words, public relations involves listening as well as talking.

The college must, at times, go out of the way to give the community what it wants in return for its support. This might be in the form of adult education, granting the use of facilities or offering an outstanding cultural program. In a study of community power in Bloomington, Indiana, the home of Indiana University, it was found that the community leaders said "...we of the town look to the university to provide culture... and entertainment."¹⁵

Small liberal arts colleges in a rather isolated community have a greater obligation to provide a cultural outlet than a college in a larger metropolitan center. In the small-town college situation the

¹³Charles R. Estill, "Organizing a Support Group," Pride (February, 1959), p. 15.

¹⁴Ibid.

¹⁵Delbert C. Miller, "Town and Gown: The Power Structure of a University Town," College and University Journal (Summer, 1963), p. 28.

people are often many miles from the nearest cultural center such as Detroit, Cleveland or Columbus. On the other hand, institutions of higher learning located in big metropolitan cultural centers have a lesser obligation because of the ready availability and wide variety of cultural opportunities already present.

This by no means implies that colleges in the larger cities do not sponsor cultural programs. The contrary is true. They sponsor programs to supplement the existing market, and to enhance their academic reputation in the community. As mentioned earlier, cultural programs are a means by which institutions can interpret their educational philosophy to the community.

Thomas P. Nickell, Jr., in an article entitled "Interpreting the Institution to the Public" said:

I look upon the means by which public relations programs are carried out as falling into four general categories. First of these is personal contact. The second general category is publications and documents.... A third general category of means by which public relations programs are carried out is by special services and events. Normally, these include cultural programs, institutes and forums for the general public and for special groups or professions. The mass media constitute the fourth means of communication available to the college or university.¹⁶

A college cultural series can help fulfill the requirements set forth by Nickell in two ways. In the first place the community people attending the programs are exposed to the college on a personal basis. In the second place community understanding can be gained through the special events such as the cultural events.

¹⁶Thomas P. Nickell, Jr., "Interpreting the Institution to the Public," College and University Journal, Vol. II, No. 2 (Spring, 1963), p. 45.

College Selection

With the ever increasing number of high school graduates continuing their education in colleges and universities (see Tables 1-2) it becomes important to know the selection patterns of these students. Actually the selection process is a two-way street. A good student is often accepted at several different colleges at one time and it becomes his responsibility to select the one college best suited to his interests, personality and scholastic background. The student must consider a number of factors: geographic location, cost, prestige of the institution, course offerings and co-curricular activities such as cultural opportunities.

Selection also takes place in the college admissions office. Admission officers would like to attract all A students but this is not always feasible or desirable. Though the final selection must rest with the student, the admissions officer will try to "sell" his institution to the student in every possible way. Offering scholarships, citing the size and student-faculty ratio, and outlining the co-curricular activities such as the cultural opportunities, are but a few obvious avenues open to admission counselors for "selling" the institution to prospective students.

The image created by the college can have a positive effect on the type of students attracted to the institution. The Carnegie Corporation Quarterly reports that "Like prophecies, college images can be self-fulfilling. They have powerful reach and pulling power, drawing some kinds of students and repelling others."¹⁷ Through a well developed

¹⁷Carnegie Corporation of New York, loc. cit.

TABLE 1
NUMBER AND PERCENT OF HIGH SCHOOL
GRADUATES ENTERING COLLEGE*

Year	Actual Number of High School Graduates who are College Entrants	Percent of Total High School Graduates
1939	381,000	31
1950	517,000	43
1955	657,000	48
1960	930,000	50
1962	1,038,000	54

* Source: Earl J. McGrath, Universal Higher Education (New York: McGraw-Hill Book Company, 1966), Table 1, p. 142.

TABLE 2
GROWTH OF COLLEGE ENROLLMENT IN U.S. AND SELECTED STATES*

	Number enrolled Fall 1963	Percent Increase over Fall 1962
United States		
All Students	4,765,867	7.7
First time entrants	1,460,417	1.5
Michigan		
All Students	208,210	6.9
First time entrants	41,112	4.1
Ohio		
All Students	220,280	6.1
First time entrants	51,435	3.7

* Source: Office of Education, Department of Health, Education and Welfare, Digest of Educational Statistics 1964, p. 73.

cultural series, and every other activity, the college can, over a period of time, develop the image it desires.

Alfred T. Hill reports that "the small college of the future must have an image and a voice of its own. It must stand clearly for certain areas of education that are its unique province, where it can do better than the Land Grant colleges, or the Junior Colleges or the 'Mother University.'"¹⁸ Here, as in preceding instances, the public relations role of interpretation becomes of prime importance.

Publicity

From a publicity viewpoint the small college is at a disadvantage. Unlike the larger state institutions little publicity emanates from the small college public relations office which is of critical importance. "A large school naturally attracts notables who are news. It is the place of the public relations director of small colleges, however, not only to write publicity but often to create it."¹⁹

Sponsoring a cultural series is but one way to create news for the small college. It is a good way since it creates news deserving coverage. In the first place a cultural series brings to the campus persons and attractions of national repute. These visits by "celebrities" are probably the only exposure some of the local people will have to such

¹⁸ Alfred T. Hill, "The Future of the Small College and the Small College of the Future," College and University Journal, Vol. 2, No. 1 (Winter, 1963), p. 35.

¹⁹ John J. Conron, "Small College Public Relations," Pride (June, 1957), p. 17.

famous people. Therefore, the local radio station and newspaper will try to carry information about the artists. The cultural program may attract several hundred local people to the auditorium for the concert or lecture and thereby provide justification for the local media to carry publicity about the event.

Publicity on artists, lecturers, or attractions is not only local. The mass media from "out-state" will also carry information if the attractions are widely known or of international reputation.

Section Summary

In the preceding section it has been established that a college cultural series can be a vital part of a small college public relations program. We have seen that through the college cultural programs the public relations director is able to interpret some of the philosophies of his institution. It was also established that the community looks to the college for cultural opportunity and that the community is an important public. College selection by high school seniors is a complex process and the co-curricular activities of a college is one facet taken into account in the selection process. The publicity value of a college cultural program is far reaching and can help create a healthy local relationship between education and business and industry. Cultural activities, then, can be the start of a bridge of understanding between the college and its various publics.

One concluding point should be made at this time to further establish the need for such a study as presented in this thesis. Bernard Berelson reported that better educated groups pay attention to serious communication

far more than the less educated. College graduates form about 8.5 percent of all American adults yet they utilize 25 percent of the distributed culture.²⁰ When one appreciates that colleges today are building tomorrow's leaders, the subject of college cultural programs begins to take on a new aura of importance.

III. Definition of Terms

In any communication process words and/or symbols are selected to convey meaning primarily to the communicator. But, as David K. Berlo says: "Meanings are in people. They are the internal responses that people make to stimuli, and internal stimulation that these responses elicit."²¹ We can only communicate by using words that elicit the desired meaning in the minds of the receiver. In this section the author will try to establish a mutual understanding for several terms unique to this report.

Liberal Arts College

There are perhaps as many different definitions of the term "liberal arts" as there are person defining it. To many it means a "broad, general education," but to the United States Office of Education the term is defined as an "Institution in which the principal emphasis is placed on

²⁰ Bernard Berelson, "In the Presence of Culture," Public Opinion Quarterly, Vol. XXVIII, No. 1 (Spring, 1964), p. 9.

²¹ David K. Berlo, The Process of Communication (New York: Holt, Rinehart and Winston, Inc., 1960), p. 184.

a program of general undergraduate education."²² These definitions tell very little about liberal arts because they use ambiguous words.

Perhaps the best definition for liberal education is offered by Hoyt Hudson of Stanford, California, who says: "I begin my definition by recalling the root word, liber, from which the term liberal is derived. The Latin word liber meant a free man. A liberal education is a freeing education; it frees a young person from something and for something. It frees him, or should free him, from ignorance, intolerance, and superstition, from narrowness and parochialism. It frees him for citizenship in the realm of the intellect."²³ For use in this report this latter definition is more appropriate.

Professional Cultural Series

An integral part of a liberal education is the exposure to and the appreciation of the fine arts such as dance, drama, vocal and instrumental music. To help fulfill this objective, colleges and universities make contracts for the appearance of individuals or groups proficient in specific areas of the fine arts. These groups or individuals are paid substantial fees ranging from under two-hundred dollars to over five thousand dollars for a one-night stand. The colleges pay these fees for the artist to come to the campus to demonstrate or perform their talent.

²²American Council on Education, Higher Education in the United States (Washington, D.C., 1965), p. 28.

²³Hubert C. Heffner, "Theatre and Drama in Liberal Education," Educational Theatre Journal (March, 1964), p. 18.

The word series implies that there is more than one such program during a given period of time, usually one academic year (September through May).

Professional means that the artist makes his living through performance of his talent. Some examples of professional talent may help clarify the term: the Cleveland Orchestra, Goldovsky Grand Opera, Jose Iturbi (pianist), Virgil Fox (organist), the National Ballet of Canada, Mara Costa (soprano), and the Juilliard String Quartet. There are literally hundreds or thousands of such professional groups and individuals who perform before audiences for pay.

In sum, a professional cultural series consists of a number of talented performers in the fine arts who are paid to demonstrate their ability before an audience. A series must include several such individuals or organizations performing on separate occasions for the education, enjoyment, and enlightenment of the audience.

Attendees

In this study the attendees are those people who actually attend the professional cultural series. There are two classes of attendees cited in this study.

Community Attendees. Community attendees are those individuals, other than students of the specific colleges being studied, who indicated an interest in cultural events by purchasing season tickets for the series. It is assumed that if a person actually uses his own money to purchase a season ticket he will make every effort to attend the programs.

For this study the attenders were all drawn from a list of season ticket holders for the 1965-1966 cultural series.

Student Attenders. Student attenders for this study will be defined in two ways because of the different policies of the schools studied. Four hundred season tickets are reserved for Adrian College students to purchase at a reduced rate of five dollars on a "first-come-first-serve" basis. To accommodate those students who wished to attend programs but were unable to do so because of the ticket limitation, the college established a ticket exchange system. This system worked as follows: student season ticket holders who were unable to attend any given program could remit their ticket for that specific program and it would be resold for one dollar (representing the exact amount the season ticket holder paid for the ticket) to a student who did not hold a season ticket. The money was then remitted to the season ticket holder. Student attenders at Adrian therefore, include all season ticket holders and any students who were not season ticket holders but did manage to attend at least three different programs.

At Otterbein College a portion of the student's fees was allocated to the cultural series and all full-time students were admitted without extra charge by presenting their student identification. Therefore, students at Otterbein must be classed as attenders on a different basis. For the purpose of this study, students who indicated that they had attended at least three programs or who had attended two and planned to attend the last program of the season were considered attenders. There were a total of five programs on the Artist Series at Otterbein

and therefore by attending three the student would have been present at over fifty percent of the events.

Non-attenders

Again, we have two different groups of non-attenders cited in this study.

Community Non-attenders. A more detailed explanation of how the community non-attenders were selected will be presented in the chapter on "Method and Procedure." For our present discussion the community non-attenders included all non-season ticket holders.

Student Non-attenders. In this study the student non-attenders include all the Adrian students who did not purchase a season ticket and attended less than three out of the five performances. The Otterbein student non-attenders include all students responding who attended less than three out of the five programs on the Artist Series.

IV. Review of the Related Material

Following a thorough and intensive investigation of possible sources in the Michigan State University Library, this author is convinced that he is ploughing virgin soil. No material on the professional cultural series could be found that directly related to the subject in any of the following sources: theatre journals, public relations journals, educational journals or the New York Times. This reporter does not imply that no material has been written on the subject, but rather that no useful material could be located.

In addition to library investigation this reporter also conducted some external research. An appeal for information was mailed to Mr. John W. Leslie, Executive Vice President of the American College Public Relations Association (ACPRA). He was unable to suggest any possible source of information.

Throughout the course of this study a constant exchange of letters continued between the author and representatives of the Association of College and University Concert Managers (ACUCM). All correspondence regarding possible sources of related information was to no avail. In January (1966) the author requested and received space in the ACUCM Bulletin for the purpose of reaching over three hundred college concert managers with an appeal for help.²⁴ Not a single response was received. In addition to this appeal, personal letters, and conversation with college concert managers produced no results.

Letters were mailed to four New York booking agents²⁵ requesting information on available published material and other specific information.²⁶ Replies were received from three of the agencies but none could direct the author to published material. However, other pertinent information was offered.

Following are excerpts from the two letters that answered the specific

²⁴A copy of the news release, as printed in the ACUCM Bulletin may be found as Appendix A.

²⁵The four include Colbert Artists Management, Columbia Artists Management, Ken Allen Agency, and Herbert Barrett Management.

²⁶A copy of the letters may be found as Appendix B.

questions for information on cultural series in institutions of higher learning:

Anne Polzer reported that "There is a definite 'culture explosion' everywhere."²⁷ Leverett Wright, Vice President of Columbia Artists Management Inc. wrote the following:

There has definitely been an increase in the number of colleges using professional entertainment. Broadly, I would say that this is a result of the population explosion and the economic prosperity of the United States.

There has, of course, been a huge increase in sheer number of college students; the amount per student available for the import of professional entertainment to the campus need not have changed at all -- but the total figure has, of course, grown tremendously.

I also feel that the universities and colleges have expanded their functions within past years and think of themselves more than previously as cultural centers for the communities in which they are located; and as such they feel a responsibility to present cultural events not only for the students but for the larger environment.

The "larger environment" has also more of an appetite for this sort of entertainment, provoked as it has been by the increased availability of tapes, records and the like.

Finally, college campuses are more accessible to artists, due to modern rapid transportation, and in consideration of this fact and the general interest in and emphasis on all phases of education, more artists are willing -- even eager -- to make themselves available for college bookings.²⁸

Mr. Wright estimated that colleges and universities spend in the neighborhood of eight million dollars annually on talent. He also said

²⁷From a personal letter addressed to the author by Anne Polzer of Colbert Artists Management, dated July 12, 1966.

²⁸From a personal letter addressed to the author by Leverett Wright of Columbia Artists Management Inc., dated June 28, 1966.

that Columbia Artists Management, which is the largest booking agency in New York, derives about one-third of its gross income from booking talent with colleges. This amount is about three or four times that of ten years ago.

Both Mr. Wright and Mrs. Polzer report that there is a trend in the type of program desired by college audiences. "The most noticeable trend in type of program desired," said Mr. Wright, "is a preference for group attractions...over solo artists."²⁹ Colbert Artists Management also noted this same trend but add one other development, "This one having started maybe one or two years ago, is the growing interest in lieder."³⁰ Whereas only a short while ago, lieder recitals were considered hopelessly high-brow, audiences have come to see how rewarding such programs are and what strong appeal they actually have."³¹

Two Somewhat Related Studies

Ferris State College Study. A study conducted by Ferris State College (Michigan) of eleven state-supported institutions and sixteen private colleges yielded some interesting information on cultural program offerings of four-year colleges in the State of Michigan. Following is a brief summary of the study which was structured in terms of Ferris' needs.

²⁹Ibid.

³⁰Lieder is the plural for the German word lied, meaning music. Therefore, a lieder is a German lyric or song.

³¹From a personal letter to the author by Anne Polzer of Colbert Artists Management, dated July 12, 1966.

When asked, "Does your school sponsor some type of Lecture/Concert Series?", one state-supported institution reported they did not, five reported they have both lecture and concert series and four reported they offer separate concert series. The private schools responses to the same question indicated that four schools offer only a lecture series, five schools offer both a lecture and a concert series and three schools offer a separate concert series. Only one private school reported no program of this type is offered.³²

Six state supported and six private institutions report that their programs are free of admission charges to students. One state supported school and six private schools indicate that some charge is levied for the cultural programs. The remaining state and private colleges reported that some of the programs have no admission charge while other programs do.³³

The report also stated that dollar allocation ranged from \$0 to \$180,000 for the eleven state-supported institutions. In the private schools three out of the sixteen respondents allocated between \$10,000 and \$15,000 for the cultural series, and one between \$15,000 and \$20,000.³⁴

The question, "In general, do you think undergraduate students seek out the type of programs which are presented?", was answered in the affirmative by all of the state-supported schools but four who indicated their program was "only fairly well" sought out by students. To the same question, private schools were evenly divided between "fairly well sought" and "quite well" on their responses. The majority of all schools rejected the idea of "required attendance" as a means of improving the over-all program attendance.³⁵

"Eight state schools and eleven private schools have a committee serving as the responsible agency for the school's cultural program."³⁶ The report also stated that such committees are composed of both faculty

³²Ferris State College, "Analysis of the Responses to the General Education Assembly Committee Questionnaire," 1966 (a mimeographed report with limited circulation), p. 2.

³³Ibid., p. 3.

³⁴Ibid.

³⁵Ibid., p. 4.

³⁶Ibid.

and student members. "In only four state schools and six private schools are the committees responsible for organizing and promoting the programs."³⁷

MSU Student Attendance at Co-Curricular Activities. A recent study conducted by the Educational Development Program at Michigan State University has yielded some interesting finding on student attendance at co-curricular activities. Such activities are defined as those campus events designed to extend, reinforce or compliment academic experiences. Even though this study was conducted on a large state-supported campus some of the major findings may be applicable to small private colleges.

The report summarized that:

When properly developed, these co-curricular activities not only provide maximum training for the participants but also contribute to the general cultural environment of the educational institution. In order to develop a cultural climate, an institution must spend large sums of money as well as considerable organizational energies.³⁸

Over 25,000 MSU students were sent a co-curricular activities inventory list including 46 major events open to the public and attended by over one-thousand students. The students were asked to indicate the number of times they attended or planned to attend each event during the school year. Over 18,000 students (71%) returned the inventory. The students were asked to supply their student number on the return which

³⁷Ibid., p. 5.

³⁸Educational Development Program, Michigan State University, "Report No. 6, 5/2/66" relating to Project Report No. 501 "Student Attendance at Co-Curricular Activities," December, 1965. Cited from page 1 of summary report. (Mimeographed)

permitted the matching of the students' responses to their master record.³⁹

A summary of the researchers' findings are listed below.⁴⁰

1. There are four major kinds of co-curricular events; cultural, athletic, musical and social.
2. Freshmen and sophomores are high attenders at social events and graduate students are low attenders.
3. Freshmen are relatively low attenders at cultural events whereas the seniors account for a relatively high percentage of attenders.
4. Most of the attenders at athletic events are single men and over half of the attenders at social events are women.
5. Married students are low attenders at all major co-curricular events.
6. Attenders of cultural and musical events have a higher grade point average than the high attenders of athletic and social events.
7. Liberal arts students are likely to attend cultural and musical events and not attend athletic events.

Other Semi-related Material

George Allan Smith, executive administrator of the American National Theatre and Academy, presented a vivid picture of corporate giving to the arts in an article entitled "Who Gives a Dollar for Art?". The article which appeared in the March 1966 issue of the Public Relations Journal lists a number of different ways by which business and industry can support the arts. Colleges and universities could possibly encourage

³⁹For a complete report of this study please refer to Michigan State University Educational Development Program Project Report No. 501.

⁴⁰Ibid., pp. 3-4.

corporations to support cultural activities in the local community, through applying some of the recommendations listed in the article.

Although not directly related to this study, a number of articles have been written in public relations journals regarding the role of interpreting the educational philosophies of institutions. Indirectly, these articles all tend to emphasize the importance of using every available means to create the desired image in the minds of the various publics. Surely then, the cultural series must be classed among the available means.

V. Background and Cultural Climate of Sample Schools

At the outset of this study, it was concluded that only two schools would be used in the sample. Selecting the schools therefore became an important factor. It was previously agreed that one of the sample schools would be Adrian College.⁴¹

One point which the author wanted to cover in this study was whether the geographic location (proximity to a major cultural center) had any influence on the college cultural program as it relates to the students and community. After considering several liberal arts, church-related, private, coeducational institutions it was decided to select Otterbein College in Westerville, Ohio. A number of other comparative facts on the two schools are indicated in Table 3.

⁴¹The author worked for three years in the public relations department of Adrian College prior to commencing graduate work.

TABLE 3
COMPARATIVE FACTS OF SAMPLE SCHOOLS*

Name of College	Adrian College	Otterbein College
Located	Adrian, Michigan	Westerville, Ohio
Liberal Arts (coed)	Yes	Yes
Church Supporting	Methodist	Evangelical United Brethren
Size of Campus	103 acres	about 40 acres
Number of Buildings	35	about 35
Annual Budget (65-66)	\$2,400,000 (approx.)	\$2,157,910
Enrollment 1965-66		
Full-time students only	1,290	1,404**
	% of total	
Freshmen	544 42.17	456 32.47
Sophomores	345 26.75	358 25.49
Juniors	227 17.59	306 21.79
Seniors	174 13.48	284 20.22
	tot. 99.98	tot. 99.97
Total Enrollment		
1960-61	852	1,221
1955-56	375	787
Approximate attendance at events other than cultural series.		
Football games	2000 per game	3100 per game
Basketball games	800 per game	1800 per game
Film Series	500 per night	300 per night
Student Drama	350 per night	566 per night
Visiting lectures	250 per speaker	--- no answer given

* Source: This material was gleaned from various sources including a questionnaire supplied to the director of public relations, annual reports, college catalog, etc.

** Annual Report - Otterbein College, October 29, 1965, Table 2, p. 11B.

Adrian is somewhat isolated from the direct influence of a major cultural center. It is a small-industry, farming town of 22,000, located about 75 miles southwest of Detroit and about 35 miles northwest of Toledo, Ohio. Therefore, some driving distance is required for residents and students of Adrian to attend cultural programs outside the community.

Adrian College has undergone tremendous expansion within the past decade and with this expansion was able to expand its cultural opportunities. In addition to the professional cultural series the college has sponsored student drama and music productions and an adequate art department which has made available a number of art displays. The community has enjoyed a community concert series since the early 1950's. Siena Heights College, a Catholic girls school, is also located in Adrian and sponsors a number of cultural programs ranging from lectures to music and art exhibits.

There is a well-organized public relations department at Adrian College which employs three men: one for alumni relations and placement, one director of news and publications, and the director of special services, Dr. Robert W. Brown, who is responsible for special events including the Celebrity Series.

On the other hand Otterbein College is located about ten miles northeast of Columbus, Ohio in Westerville, a suburb with a population of 9,000. Many of the residents of Westerville work in Columbus and take advantage of the abundant cultural opportunities in the capital city. By using the freeway system in Columbus, residents of Westerville can commute to the center of Columbus within fifteen minutes.

Although Otterbein College is located near a rich cultural center, the college sponsors a number of cultural programs. In addition to the Artist Series the College sponsors a Festival of Arts series, a Lecture-Convocation series, the Otterbein College Theatre productions and a number of campus-centered music events and art exhibits. At one time, the community of Westerville sponsored a concert series. Later, the College joined in sponsoring this series but more recently the series has been virtually discontinued.

At Otterbein, there is no central public relations office. Instead, there is a College Information office which operates as a news bureau and publications office. There is also a director of alumni and church relations who reports to the Vice President in Charge of Development. The responsibility for the Artist Series is assigned to Dr. Charles Dodrill, Director of Theatre and Special Events.

Both colleges have made cultural contributions to their communities for many years but for the purpose of this thesis only the professional cultural series will be investigated. The series at Adrian is called the Celebrity Series and at Otterbein the Artist Series. Adrian began sponsoring the cultural series in 1963, whereas the series at Otterbein has been in existence for a considerably longer period of time. (Dr. Dodrill reported in a tape-recorded interview with the author that Otterbein College has had a cultural series of some sort since the early 1870's.)

VI. Thesis Goals and Objectives

We have established in the previous sections of this chapter that the function of college public relations is to aid in securing friends, freshmen and funds through clear interpretation and the creation of an image. A college cultural series can be a useful tool in the fulfillment of this function.

Therefore, in light of the relationships mentioned previously, the intention of this thesis is to determine, among other things, whether:

1. Juniors and seniors will be more active attenders of college cultural programs than freshmen and sophomores.
2. The majority of the students and community will view the cultural programs as entertaining as opposed to educational.
3. College administrators view the cultural series as primarily a public relations tool.
4. Attenders hold more positive attitudes toward the college and the cultural series than non-attenders.
5. Students admitted free to concerts are unaware of what portion of their fees is allocated for their admission to the cultural series.
6. Those students who think they pay more than they really do feel that they receive their money's worth more often than students who underestimate the amount allocated.
7. Education and income of the residents of the community will be positively related to attendance at the cultural series.

VII. A Preview of What is to Come

Chapter I has been devoted to laying the foundation on which to build the remainder of this thesis. This foundation has covered considerable territory and warrants an explanation of what is to follow.

Chapter II will be devoted to explaining the techniques used in this study. Findings from the customer's point of view will be outlined in Chapter III and Chapter IV will compare the comments of college administrators on the subject of public relations and the cultural series. The fifth and final chapter will be used to draw conclusions, test hypotheses, and offer suggestions for future studies in the field.

CHAPTER II

RESEARCH METHOD AND PROCEDURE

This study is primarily involved with the investigation of attitudes toward the small college cultural series as it relates to public relations. Due to the limitations of time and money, this study will be concerned only with the situation at two liberal arts colleges - Adrian College, Adrian, Michigan, and Otterbein College, Westerville, Ohio. It was felt that an intensive study could be undertaken by limiting the survey to only two schools. The first chapter outlined the criteria for selecting the colleges.

After selecting the two schools to be studied, personal contact was made with the director of the cultural series at each school to obtain his permission to use his institution in the study. He was fully briefed as to what the author planned to do and asked to clear the proposal with proper administrative officials. Both men assured the author in writing that their schools would extend their full cooperation in undertaking this study.

In a cultural series there are two interests. On the one hand, there is the customer's point of view including students and community. On the other hand, there is the administrative point of view including a number of persons directly associated with the cultural series and public relations in general. It was decided early in the plans for this study to investigate both aspects.

In this chapter the methods and procedures used to obtain and evaluate the data collected in both parts of the study will be discussed. The

first part of the discussion will focus on the customer's point of view and the second segment will deal with the administrative point of view.

I. Customer's Viewpoint

We are concerned with basically two different consuming publics - the student public, and the community public even though there are probably many more publics connected with presentation of a cultural series than the two listed.

The student customer includes all full-time students working toward a bachelor's degree in the institution. These criteria make no distinction between student attenders and non-attenders because theoretically all students are potential customers of the cultural series.

The community customer classification includes all persons, other than students, who have access to the cultural series. This classification includes: faculty, staff and administration of the college in addition to citizens of the community, high school students, students from other colleges, etc. No distinction is made at this point between attenders and non-attenders, because everyone (other than a student from the specific college) is in theory a potential community customer.

How were the samples drawn?

Student sample. From a table of random numbers a list of 400 numbers ranging from one to 1,500 was compiled. This would give more than one out of every four students (26.6%) an opportunity to participate in the study if there were an even 1,500 students in each school. Next a student

directory was obtained from each school and each name was assigned a number in chronological order based on the alphabetical order. The random numbers were then matched with the alphabetical list ordering to produce the sample.

As mentioned earlier if there were an even 1,500 students in each college the four-hundred numbers would produce a sample representing 26.6 percent of the total student body. However, the enrollment in each school was not identical and neither school had an exact number of 1,500 students. The full-time student enrollment at Adrian was 1,290 (based on the autumn term 1965 enrollment figures supplied by the registrar) and Otterbein's enrollment was 1,404.

The sample at Adrian included 356 students or 26.5 percent of the total enrollment. At Otterbein, 378 students were in the sample drawn and represented 26.9 percent of the total enrollment. As can be seen, the percentages are almost identical even though a different number was used as a base population.

Community sample. For a study of this nature it is important to secure a sample which would include a fair number of attenders who could speak intelligently on the subject. So rather than selecting a random sample of the community, the author felt justified in structuring the sample to include an exact number of attenders and non-atenders. It was decided to survey 20 percent of the attenders (or season ticket holders).

A list of the season ticket holders was obtained from each college and the names arranged in alphabetical order. Each name assigned was

given a number in chronological order. Twenty percent of the total universe yielded a sample size of 69 at Adrian and 21 at Otterbein. There were 346 names on the mailing at Adrian and 106 at Otterbein. It should be noted here that most of these ticket holders actually held two or more tickets.

An exact number of random numbers was selected ranging from one to the total number of season ticket holders. The numbers were matched with the alphabetical ordering thus yielding the sample of attenders.

A random sampling of the community would not produce a true picture of the attenders and non-attenders because people from outside the community were among the season ticket holders. Therefore, some method had to be devised to produce an accurate sample. One could have gone into an elaborate matching procedure which would have taken considerable time and money. Rather than this the author devised his own, presumably unique, matching procedure. Taking the city directory in Adrian and the telephone directory in Westerville, the author found a next door neighbor of the attenders sample who was not a season ticket holder. This person then became the non-attender, matched partner, of the attender.

If the attender lived in another city, his next door neighbor was included in the sample. If the attender lived in an apartment, another apartment dweller in the same building was selected for the sample. By using this method the attenders living in a "rich" or "poor" section of town were matched with someone living under the same conditions. A random check of the matched attenders and non-attenders indicated that basically each had approximately the same amount of education and income.

Each of the non-attenders were assigned the same number as their matched attenders with the letter "N" preceding the number. This facilitated record keeping and later tabulation of the questionnaires.

Method employed to study sample

To study the samples, the mailed questionnaire technique was employed. Two separate questionnaires were constructed - one for the students¹ and one for the community.² To facilitate later tabulation, four separate colors of paper were used, one for each sample: Adrian students - white; Adrian community - blue; Otterbein students - yellow; and Otterbein community - pink. Prior to mailing, each questionnaire was further coded with the random number assigned to the specific recipient. The numbers were later "checked-off" the master list as the questionnaires were returned and after sufficient time (about one month) a follow-up letter and second questionnaire were mailed to everyone who failed to return the original.

All questionnaires for the Adrian samples were mailed from Adrian, Michigan, on March 3, 1966, two weeks following the last program of the series. The community questionnaires were mailed through the U. S. Mail with a pre-addressed, stamped return envelope enclosed for returning the questionnaire. The questionnaires for Adrian College students were placed in their campus mailbox at no cost to the author. An enclosed envelope was used to have the questionnaire returned to the public

¹A copy of the student questionnaire will be found as Appendix C.

²A copy of the community questionnaire will be found as Appendix D.

relations office on the Adrian campus. The returns were later mailed to the author.

Basically, the same procedure mentioned above was used for the Otterbein samples, with the following exceptions: a stamped, return envelope was enclosed with each student questionnaire so they could be mailed immediately to the author. A story was placed in the Otterbein College newspaper and the Westerville Public Opinion explaining the project prior to distribution of the questionnaires. The questionnaires were issued about one month before the last program on the Otterbein series. The mailing date was March 25, 1966; the last program was April 23.

A Miscalculation

Communication between the author and college officials at Otterbein led to a miscalculation in the construction of the student questionnaire. It was assumed that the students at Otterbein College were required to purchase season tickets as were the students at Adrian College. Based on this assumption, the student questionnaires for both schools were identically duplicated with the exception of stock color.

The addressed envelopes were stuffed with the questionnaires and return envelopes and delivered, in person, to the campus. Arrangements were made to circulate the questionnaires following the publication of the college newspaper carrying background information on the study.

After arrangements had been made to distribute the questionnaires, it was learned that Otterbein students were admitted free of charge to the Artist Series. A small percentage of the student's fee (\$5.00 per

year) is used to subsidize the series. Although much of the material on the original questionnaire was applicable to Otterbein, seven questions were ambiguous and irrelevant. After consulting with the Director of the Cultural Series, it was concluded that the original questionnaires would be withheld from circulation and a new questionnaire would be duplicated.

The Director of the Cultural Series agreed to contact the mail room to make arrangements to hold the questionnaires and the author was to prepare a new form. The author agreed to hire a student to open all envelopes, remove the original questionnaire and insert the new form which was mailed in bulk to the campus. Somewhere along the line, communication broke down and the original questionnaires were placed in circulation, before the second form arrived at Otterbein.

Since the second questionnaire³ would yield more useful information, it was decided to select a new sample of students. Dr. Dodrill took the original list from the student directory and selected the next person in line and mailed them a copy of the second questionnaire. It was still random but was not the original sample so problems developed regarding how to handle this second sample. Dr. Dodrill attached a letter⁴ to the second questionnaire explaining the purpose of the study and giving instructions as to where to return the form.

³A copy of the second Otterbein student questionnaire will be found in Appendix E.

⁴A copy of Dr. Dodrill's letter which was attached to the second student questionnaire may be found as Appendix F.

Because of this miscalculation, no follow-up attempt was made on either the first or second Otterbein sample. However, adequate returns were received from both samples: 46.51 percent of the original and 30.42 percent of the second sample were returned. Therefore, for statistical reasons and the importance of using the primary sample, the original questionnaire will be used for major comparisons in this study. However, certain aspects of the second sample will be utilized in this study as a check on the original sample. The second sample will also be used to test at least two hypotheses -- students admitted free to concerts are unaware of what portion of their fee is allocated for their admission, and second, "Do they think they received their money's worth?".

II. Administrations' Viewpoint

As mentioned at the beginning of this chapter, the thesis investigation actually consists of two parts. The method of studying the customer's viewpoint was discussed in the previous section. On the other side of the coin we have the administrative viewpoint. In this section of Chapter II we will review the procedures used to study the second important aspect of college cultural series as a public relations tool.

We are primarily interested in studying the comments of those administrators who are directly associated with the public relations program and the cultural series. These people include: the President, the Director of Financial Development, the Director of Admissions, the

Director of Public Relations or Information and the Director of the Cultural Series.

To be assured that the same questions were asked of each college's administrators, a structured schedule was prepared for each of the positions.⁵ The questions were designed to elicit college philosophy, views toward the cultural series, views toward public relations and opinions regarding the role of the cultural series as a public relations tool.

Appointments were made with administrators and tape-recorded interviews were held in their respective offices. All administrators went into great detail about the program at their schools. Although a schedule was used to direct the questioning, the probing technique was employed on specific points. The "in-depth" study produced more than sufficient information on which to compare the two colleges.

III. Analysis of the Material

July 1 was the last day to receive any student or community questionnaires. Although one or two questionnaires were received after that date they were not used in this study. A series of grids were constructed for use in tabulating the information collected on the questionnaires. It was decided to hand tabulate the material rather than to key punch and computer process the information.

⁵Copies of the schedules will be found as Appendix G.

The grids were designed to ferret out data to test the hypotheses. A total tabulation was not conducted on either the student or the community questionnaires. To obtain the needed information it was necessary to run several different cross tabulations which will be presented in the next chapter.

Because the tape-recorded interviews with the college administrators went into great depth on some questions, the total texts will not be presented in this thesis. Instead only relevant material is extracted. This information will deal almost exclusively with the public relations value of the cultural series.

Based on the information obtained, a comparison will be drawn in chapter five showing the comments of counterparts in each school. In other words the Presidents' comments of the two schools will be compared as well as the comments of other counter administrative personnel. To conclude chapter five, a summary of the findings will be shown regarding the held beliefs of the administrative people interviewed. It will show whether or not the college officials view the cultural series as a public relations tool.

CHAPTER III

FINDINGS FROM THE CUSTOMERS

To refocus our attention, it will be recalled that this study consists of two parts: the customer and the college administration. In this chapter the primary concern will be to report the findings from the customer's viewpoint. A two-page questionnaire was mailed to the various publics including Adrian College community attenders and non-attenders as well as a random sample of Adrian students and Otterbein College community attenders and non-attenders and a random sample of Otterbein students.

A second sample of students was selected at Otterbein because of a miscalculation. In this thesis we will work primarily with the first Otterbein student sample; however, at times reference will be made to the second sample. Therefore, unless otherwise specified, references to Otterbein College students will mean the findings which were drawn from the first sample's questionnaires.

A total of 914 questionnaires was mailed to the various samples. Table four shows that of this number 138 were equally divided between Adrian community attenders and non-attenders, 356 were to students at Adrian, 42 were equally divided between Otterbein community attenders and non-attenders, and 378 questionnaires were to full-time Otterbein students.

Usable returns numbered 557 or 60.9 percent, which is considered to be an outstanding return for a study of this nature. Dr. James Hundley

TABLE 4

NUMBER AND PERCENT OF RETURNED, USABLE QUESTIONNAIRES

Sample	Number mailed	Returns from attenders	Returns from non-attenders	Total	Percent returned
<u>Adrian</u> Community Attenders	69	58	--	58	84.1%
Non-Attenders	69	--	34	34	49.3%
Students	356	85	173	258	72.5%
<u>Otterbein</u> Community Attenders	21	18	--	18	85.7%
Non-Attenders	21	--	10	10	47.6%
* Students (First sample)	378	86	93	179	47.4%
SUB TOTAL	914	247	310	557	60.9%
Otterbein Students* (Second sample)	378	74	42	116	30.7%
GRAND TOTAL	1292	321	352	673	52.1%

* NOTE: No follow-up was conducted on either of the two Otterbein student samples.

of the Michigan State University Department of Sociology who assisted with some of the early planning of this study said that for a study of this kind one could not expect more than about a 35.0 percent return.

As would be expected the two groups of community attenders outnumbered the non-attenders. Over 80 percent of the attenders responded whereas under 50 percent of the non-attenders returned questionnaires.

Table five shows the distribution of returns from students in the three categories (including the second Otterbein sample) based on rank and sex. Of the 553 total usable questionnaires returned, 229 were from women and 254 were from men. However, removing the second sample from Otterbein it is found that 230 women returned questionnaires whereas 207 men did the same. The largest class of returns (196) came from freshmen, as would be expected, since freshmen constitute the largest class enrollment in both schools. Freshmen represent 42.2 percent of the total enrollment at Adrian and 32.5 percent at Otterbein.

In every class at Adrian, the male students outnumbered the women in the number of questionnaires returned. With the exception of the seniors at Otterbein, just the reverse occurred. Total returns at Adrian numbered 258 and 179 at Otterbein.

I. Findings from the Communities

Findings from the two communities sampled will be grouped in this section for clarity and ease in comparing the schools. The findings from the student customer will be reported following this section. In this present segment we will investigate the difference

TABLE 5

DISTRIBUTION OF RETURNED STUDENT QUESTIONNAIRES
BY RANK, SEX, AND SAMPLE

Rank	Sex	Adrian	Otterbein (1st sam.)	Sub Total	Otterbein (2nd sam.)	Total
Fr.	M.	50	20	70	13	83
	F.	45	45	90	23	113
	Total	95	65	160	36	196
Soph.	M.	27	12	39	13	52
	F.	26	31	57	19	76
	Total	53	43	96	32	128
Jr.	M.	31	15	46	10	56
	F.	24	16	40	15	55
	Total	55	31	86	25	111
Sr.	M.	31	21	52	11	63
	F.	24	19	43	12	55
	Total	55	40	95	23	118
TOTAL	M.	139	68	207	47	254
	F.	119	111	230	69	299
GRAND TOTAL		258	179	437	116	553

between community attenders and non-attenders based on several criteria.

Income of attenders and non-attenders

Community respondents were asked to indicate their annual income by checking one of five income classifications ranging from under \$5,000 to over \$15,000. Table six shows that the income class most often checked by all respondents was the \$7,500 to \$10,000 group. Of the attenders at Adrian who answered the question, 70.6 percent had an annual income of over \$7,500, whereas 55.8 percent of the non-attenders had an income in the same range. About the same percent of attenders and non-attenders at Otterbein had an annual income of over \$7,500. The figures are 55.6 percent and 60 percent respectively for attenders and non-attenders. This might suggest that the higher income group at Otterbein travel to Columbus for the fulfillment of their cultural needs.

Since there is a larger number in the Adrian sample, it is easier to see the direct relationship between income and attendance at a cultural series. The only exception to this is that 17.6 percent of the non-attenders at Adrian were in the "over \$15,000" range. This might suggest that higher-income people are more cosmopolitan and seek cultural outlets in cities like Detroit, Toledo, or Ann Arbor. There is some written evidence on returned survey forms to support this view.

Education of attenders and non-attenders

Table seven clearly shows that there is a high relationship between education and attendance at cultural series programs. At Adrian, an

TABLE 6

INCOME OF ATTENDERS AND NON-ATTENDERS BY COLLEGE

	Under \$5,000	\$5,000 \$7,500	\$7,500 \$10,000	\$10,000 \$15,000	Over \$15,000	Total
ADRIAN COLLEGE Attenders	18.9%	6.9%	32.7%	20.7%	17.2	56 N = 58
Non-Attenders	20.6	23.5	29.4	8.8	17.6	34 N = 34
OTTERBEIN COLLEGE Attenders	33.3	11.1	16.7	27.8	11.1	18 N = 18
Non-Attenders	20.0	20.0	40.0	10.0	10.0	10 N = 10
TOTAL	22.0%	13.6%	30.5%	17.8%	16.1%	118 N = 120

TABLE 7

AMOUNT OF EDUCATION (HIGHEST RANK) FOR
ATTENDERS AND NON-ATTENDERS PER SCHOOL

	less than H.S. Grad	H.S. Grad.	Some College but not Grad.	College Graduate			Total
				B.A.	B.S.	M.S. Ph.D.*	
ADRIAN							
Attenders	8.6%	20.7	20.7	17.2	10.4	17.2	N = 58
Non-Attenders	20.6	29.4	23.5	8.8	8.8	8.8	N = 34
OTTERBEIN							
Attenders	---	5.6	11.1	27.8	11.1	27.8	N = 18
Non-Attenders	---	40.0	30.0	30.0	---	---	N = 10
TOTAL	10.0%	22.5%	20.8%	17.5	9.2	15.0	N = 120

* NOTE: The college graduate category of Ph.D. also includes professionals such as DVM., MD., etc.

even 50 percent of the attenders hold at least one college degree. This figure is even higher (83.3 percent) for the Otterbein attenders. Fifty percent of the non-attenders at Adrian were either high school graduates or never completed high school. At Otterbein, this same category includes 40 percent of the non-attenders.

From table seven it can be seen that over 70 percent of the Adrian attenders had at least some college work but not necessarily a degree. The Otterbein figure increases to 94.4 percent when those who had some college work were taken into account.

Sources of college information

From a public relations point of view it is important to know where community people receive information about the college in their area. In response to the question, "Where do you receive the most information about (Adrian) (Otterbein) College?" the following findings can be drawn.

The primary source of information for Adrian attenders is personal contact, 34.7 percent; followed closely by newspapers, 33.3 percent; and then in third position college publications, 26.7 percent.

For Otterbein attenders, the primary sources of information are personal contact, 41.7 percent and college publications, 37.5 percent. The weekly newspaper in Westerville, Ohio, The Public Opinion, was the third source of information at Otterbein.

Newspapers in Adrian were the prime source of information for 63.4 percent of the non-attenders. This was followed by personal contact with someone from the college representing 19.5 percent of the non-

attenders. Personal contact was by far the most important source of information for the Otterbein non-attenders with 66.6 percent of the responses in this category. Table eight shows the percentage of attenders and non-attenders indicating primary sources of information. It is interesting to note from the table that radio was the least-mentioned source of information for both attenders and non-attenders in both samples.

TABLE 8

WHERE COMMUNITY PEOPLE RECEIVE INFORMATION
ABOUT THE COLLEGES

Source	ADRIAN		OTTERBEIN	
	Att.	Non-Att.	Att.	Non-Att.
Newspapers	33.3%	63.4%	12.4%	16.7%
Radio	5.3	7.3	4.2	--
College Publications	26.7	9.8	37.5	16.7
Personal Contact	34.7	19.5	41.7	66.6
No Answer Given	--	--	4.2	--
Total Percent	100.0	100.0	100.0	100.0
Total Responses	75	41	24	12
N=	58	34	18	10

What people think of first

Table nine indicates the responses of attenders and non-attenders to the question "What is the first thing you think of when someone mentions (Adrian) (Otterbein) College?"

TABLE 9

CONNOTATIVE MEANING ELICITED WHEN THE NAME OF THE COLLEGE IS MENTIONED. REPORTED IN PERCENTAGE OF ATTENDERS AND NON-ATTENDERS

The first thought	ADRIAN		OTTERBEIN	
	Att.	Non-Att.	Att.*	Non-Att.
Athletics	6.7	10.6	--	8.3
Building Program	43.8	40.4	8.0	--
Cultural Program	20.2	12.8	20.0	8.3
Education	24.7	27.6	52.0	66.7
No Answer or Other comments	4.5	8.5	20.0	16.7
Total percent	99.9	99.9	100.0	100.0
Total responses	89	47	25	12
N=	58	34	18	10

* NOTE: Seven of the Otterbein attenders are employed by Otterbein College.

At Adrian, both attenders and non-attenders reported that the building program is the first thing they thought of. This undoubtedly was due to the fact that in the last twelve years at least one, and sometimes as many as five, buildings have been under construction at the same time. Since 1957, 28 new buildings have been constructed on the campus and several have been razed.

Education is the first thing thought of by 24.7 percent of the attenders and 27.6 percent of the non-attenders at Adrian. At Otterbein, education is the first thing thought of by 52.0 percent of the attenders and 66.7 percent of the non-attenders. The cultural program at Adrian ranks third with 20.2 percent of the attenders and 12.8 percent of the non-attenders reporting. At Otterbein, the cultural series is rated second with 20 percent of the attenders' responses being in this category. Athletics play a minor role in eliciting major opinions of the college. As the table indicates, it is the least recalled of any area listed.

The function of the series

The college cultural series is primarily viewed as entertaining by all groups except the Otterbein non-attenders who view the series as largely educational. Sixty-five percent of the Adrian attenders and 59 percent of the Otterbein attenders view the series as primarily entertaining. In table ten it can be noted that the primary function of the series is considered to be educational by nearly 25 percent of all respondents.

It is suggested by this time that the true response would be that the series is primarily viewed as entertaining, but that those responding

TABLE 10

HOW IS THE SERIES VIEWED BY COMMUNITY ATTENDERS
AND NON-ATTENDERS?

Viewed as	ADRIAN		OTTERBEIN		TOTAL Att. & Non-Att.
	Att.	Non-Att.	Att.	Non-Att.	
Educational	27.3%	7.9%	36.4%	36.4%	24.1%
Entertaining	65.2	28.9	59.1	9.1	49.6
Social	--	5.3	--	--	1.4
Other	3.0	2.6	4.5	--	2.9
No Answer	4.5	55.3	--	54.5	21.9
Total Responses	66	38	22	11	137
N =	58	34	18	10	120

to the educational appeal may be trying to justify their attendance. On the other hand 36.4 percent non-attenders at Otterbein view the series as educational and evidently would rather be entertained so do not attend.

Over half of the non-attenders in both samples did not answer the question regarding the function of the series. Many of these respondents admitted that they did not attend and felt unqualified to pass judgment on something with which they were unfamiliar.

Attitude toward the series and the college

In viewing the college cultural series as a public relations tool it becomes important to know the attitudes of attenders and non-attenders

on two subjects: the college and the cultural series. Two "open-ended" questions were asked in an attempt to elicit attitudes toward the college and the cultural series. Answers to these attitude questions were coded as either positive, negative, or neutral. Because the number in each category was small, it was decided to combine the two schools by attenders and non-attenders. It was also decided to further combine the numbers so the responses were classed as either positive or non-positive. This was done to add stability to the figures.

Figure 1 shows the relationship between attitudes toward the college and attitudes toward the cultural series by attenders and non-attenders.

Typical comments on which coding of positive and non-positive attitudes were measured include:

Positive, cultural series. "I think the series gives the people of Adrian a great opportunity for entertainment close to home."

"I think it is excellent for the size of college."

Non-positive, cultural series. "I feel it is a shame that the college caters more to the towns people than to the students. Only a few tickets are made available to students and then only in the poor locations. The college seems to be more concerned with the cultural development of the community than its own students."

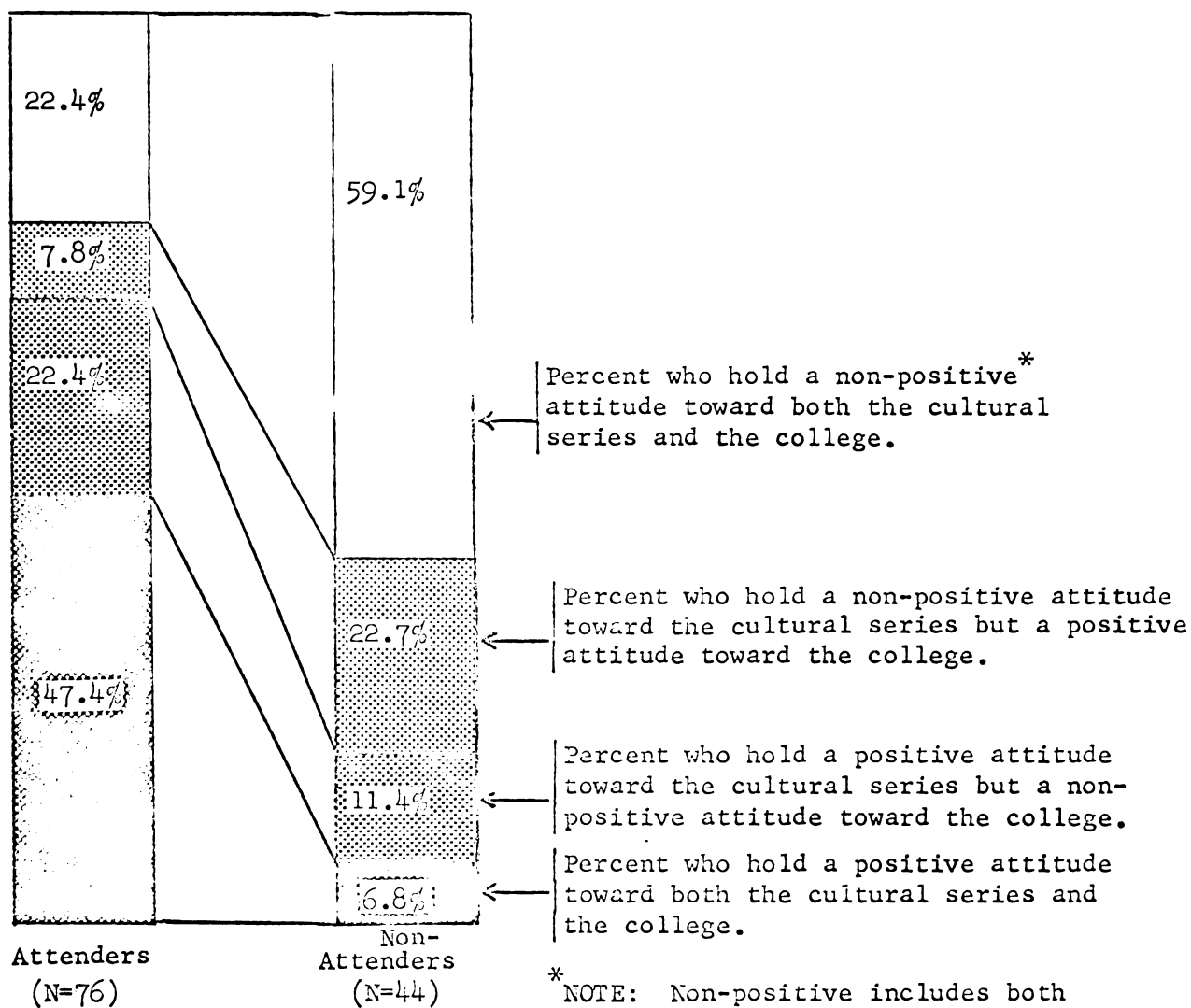
Positive, college. "We in the Adrian community are thankful we have a college in Adrian and are also proud of it."

"A college I would recommend."

"It is a clean, well kept and seems to be a solid college which turns out many scholars."

FIGURE 1

ATTITUDINAL RELATIONSHIPS BETWEEN COLLEGE AND
CULTURAL SERIES FOR ATTENDERS AND NON-ATTENDERS



Non-positive, college. "Too expensive for the mediocre curriculum offered."

"Should strive to improve scholastic standards."

"They are growing too fast for administrative problems, but given a little more time things will straighten out."

Findings regarding attitudinal relationships are found in Figure 1. From the figure it can be seen that 47.4 percent of the attenders held a positive attitude toward both the college and the cultural series. It can also be seen that 22.4 percent of the attenders hold a non-positive attitude toward both the cultural series and the college.

Striking differences are noted in the figure for non-attenders. Only 6.8 percent of this group hold a positive attitude toward the college and the cultural series. A direct negative trend can be noted in the non-attenders which indicates that 59.1 percent hold a non-positive attitude toward both the college and the cultural series.

Of the 61 respondents (including both attenders and non-attenders) indicating a favorable attitude toward the cultural series, 39 respondents or 63.9 percent also hold a positive attitude toward the college. Of the 59 people who hold a negative attitude toward the cultural series, 43 respondents or 72.9 percent also hold a non-positive attitude toward the college.

From this finding we can conclude that there is a relationship between attendance at cultural series and favorable attitudes toward the college. We know that there is a statistically significant difference between attenders and non-attenders regarding attitudes toward the

institution; however, additional research needs to be conducted before valid conclusions relating to cause or effect can be drawn.

II. Findings from the Students

This section of chapter three will relate to the findings from student respondents. Unless otherwise indicated the findings will be based on the total sample at Adrian and the first sample only at Otterbein. Table 11 indicates the percent of total enrollment by rank compared with the percent of total returns for each college. In the table we can see that freshmen in both schools account for the greatest percent of total enrollment. As one would expect in a random sample study, the freshmen also carried the greatest percent of returns. In both schools the seniors returning questionnaires accounted for a larger percent of the returns than their class represents in percentage of total enrollment.

Who are the attenders?

Based on the findings reported in table 12, we can say that female students far out-number male students as attenders of college cultural series. At Adrian, 61.2 percent of the attenders were females and at Otterbein 74.4 percent of the attenders were females and only 25.6 percent were males.

Freshmen men and women are the largest class of attenders in both institutions. At Adrian, freshmen account for 50.6 percent of the attenders. Of this number 31.8 percent were freshmen women. The

TABLE 11

RELATIONSHIP BETWEEN PERCENT
OF TOTAL ENROLLMENT AND PERCENT OF TOTAL
RETURNS BY RANK AND SCHOOL

Percent of total enrollment		Percent of total returns
ADRIAN		
42.17	Freshmen	36.82
26.74	Sophomores	20.54
17.59	Juniors	21.31
13.48	Seniors	21.31
OTTERBEIN		
32.47	Freshmen	36.30
25.49	Sophomores	24.02
21.79	Juniors	17.31
20.22	Seniors	22.34

TABLE 12

STUDENT ATTENDERS AND NON-ATTENDERS BY RANK AND SEX

		ADRIAN		OTTERBEIN		Total Number
		Att.	Non-Att.	Att.	Non-Att.	
Freshmen	M.	18.8%	19.6%	6.9%	15.0%	70
	F.	31.8	10.4	29.2	21.5	90
Sophomores	M.	7.0	12.1	4.6	8.6	39
	F.	16.5	6.9	19.8	15.0	57
Juniors	M.	9.4	13.3	3.5	12.9	46
	F.	5.9	10.9	11.6	6.6	40
Seniors	M.	3.5	16.2	10.5	12.9	52
	F.	7.1	10.4	13.9	7.5	43
Total Number	M.	33	106	22	46	207
	F.	52	67	64	47	230
Total N =		85	173	86	93	437
Percent of Number	M.	38.8	61.3	25.6	49.5	47.4
	F.	61.2	38.7	74.4	50.5	52.6
Percent of total for college		32.9	67.1	48.0	52.0	

same condition holds true at Otterbein where 36.1 percent of the attenders were freshmen including 29.2 percent women.

Part of the high percentage of freshmen attenders at Adrian can be attributed to the efforts of the public relations department. During the summer prior to the opening of school, a series of letters is mailed to incoming students by the public relations department. Among the letters is one urging parents to buy a season ticket to the series for their son or daughter entering college.

In every class at Otterbein, women out-number the men as attenders of the cultural series. With the exception of the junior class at Adrian the same condition exists.

At Adrian 32.9 percent of the respondents are attenders. This percentage is almost equal to the percent of the total student enrollment who are able to attend due to the limitations of the ticket supply. As reported earlier, only 400 tickets are made available to students. With 1,290 students enrolled at Adrian only 31.0 percent of the students can buy tickets.

At Otterbein, where students are admitted to cultural series by showing their activity card, the proportion of attenders and non-attenders is about half and half. Forty-eight percent of the respondents were ranked as attenders and 52 percent were classed as non-attenders.

Function of series as viewed by students

All students were asked what they thought was the primary function of the series. Table 13 reports the students' responses to the question. In the table we note that the primary function of the series, as seen

TABLE 13

THE FUNCTION OF THE CULTURAL SERIES BY RANK AND SCHOOL

School & Rank	Educational	Entertaining	Social	Other	No Answer	Total
ADRIAN COLLEGE	Fr.	27.6%	55.3%	4.9%	6.5%	5.7% 94
	Soph.	15.9	56.5	13.0	8.7	5.8 69
	Jr.	33.3	52.4	8.3	4.8	1.2 84
	Sr.	34.6	52.6	7.7	2.5	2.5 78
	Sub Total	28.2	54.2	7.9	5.6	4.0 354
OTTERBEIN COLLEGE	Fr.	37.2%	42.6%	11.7%	2.1%	6.4% 94
	Soph.	35.8	46.5	11.8	5.9	-- 67
	Jr.	32.6	55.8	9.3	--	2.3 43
	Sr.	48.3	37.9	5.2	6.9	1.7 58
	Sub Total	38.5	44.7	9.9	3.8	3.1 262
GRAND TOTAL	32.6%	50.2%	8.8%	4.9%	3.5%	100.0 616

NOTE: Only the first Otterbein student sample was used in the table. The table includes the views of both attenders and non-attenders.

by students is entertainment with over 50 percent of the responses falling in this category. This percentage figure compares almost identically with the responses to the same question asked of the community samples. It will be recalled that 49.6 percent of the community respondents indicated that entertainment was the primary function.

In both schools, seniors viewed the series more as having an educational function than any other class. It should be noted here that education was the second most-often mentioned function of the series in both the community and student samples.

Only 8.8 percent of the total respondents viewed the series as having the prime function of a social occasion. More of the Otterbein students (9.9 percent) viewed the series as having a social function than Adrian students (7.9 percent).

Why don't students attend?

Graduating from college requires considerable time for study and the many other activities which are prerequisites for receiving the degree. The non-attenders were asked why they did not buy season tickets and their responses indicated that they would not have time to attend the programs. As Table 14 will show, 29.3 percent of the responses from the Adrian non-attenders indicated this as their primary reason for not buying a season ticket. At Otterbein, where admission is "free", over 20 percent indicated that they would not have time to attend.

TABLE 14

REASONS GIVEN BY COLLEGE STUDENTS
FOR NOT ATTENDING CULTURAL PROGRAMS
OR PURCHASING SEASON TICKETS (NON-ATTENDERS)

Reasons for not attending	ADRIAN	OTTERBEIN	TOTAL	"N"
Cost too much	8.3%	1.9%	6.5%	21
Didn't like programs on series	17.9	6.7	14.8	48
Could not buy tickets because of sell-out	16.6	1.9	12.3	40
Would not have time to attend	29.3	21.9	24.7	80
Just didn't care about going	10.0	9.5	10.2	33
Other reasons	16.6	9.5	14.8	48
No answer given	1.3	48.6*	16.7	54
Number of responses	229	105		324
TOTAL	100.0%	100.0%	100.0%	
N =	173	93		266

*NOTE: Most of these respondents indicated that they receive free admission to the series because of a deduction from their fees.

The next two most-often mentioned reasons for not buying season tickets at Adrian were: "I didn't like the programs on the series," and "I could not buy tickets because of the sold-out house." These two categories received 17.9 percent and 16.6 percent, respectively.

Nearly half of the Otterbein respondents gave no answer because they are not required to purchase season tickets. However, a large majority of the students not answering the question did respond by informing the author that they were admitted on their activity card.

In the second Otterbein sample the question was worded differently but basically the same conclusions were reached. Of the total responses, 32.5 percent said "my studies interfered," and 15.6 percent said they "didn't like the programs on the series."

Number of programs attended by season ticket holders

It could be assumed that students who hold season tickets would attend most of the cultural programs. However, this was not the case at Adrian. It was found that the mean number of programs attended by all attenders was 2.94 programs out of a possible five. Over two-thirds of the students attended two or fewer programs. Seven of the season ticket holders did not attend one program on the series of five.

Table 15 shows the number of programs attended by season ticket holders. It can be noted that sophomores attend fewer programs than freshmen and that juniors and seniors attend more than either freshmen or sophomores.

Expanding these figures to the total number of season ticket holders we find the figures more dramatic. The 78 season ticket holders in the sample attended a total of 218 programs out of a possible 395 programs or 55.2 percent of the total. Fifty-five percent of the total 2,000 available seats (400 tickets times five programs) or 1,104 seats would be occupied if the sample is representative of all season ticket holders.

TABLE 15

NUMBER OF PROGRAMS ATTENDED BY STUDENT
SEASON TICKET HOLDERS AT ADRIAN COLLEGE

N	Rank	Number of programs attended*						Mean
		0	1	2	3	4	5	
39	Freshmen	4	3	10	11	6	5	2.69
18	Sophomores	3	2	5	5	-	3	2.44
12	Juniors	-	2	-	5	1	4	3.41
9	Seniors	-	-	-	6	3	-	3.33
78	TOTAL	7	7	15	27	10	12	2.94

*NOTE: Figures are based on a maximum of five (5) programs in the series.

This would mean that out of the possible 400 seats available at each program only 228 were filled with students. The balance of 172 were vacant on the average. For the season this would produce 860 vacant seats.

This would suggest that perhaps some better arrangements should be made to attract students to the cultural programs. From a financial point of view the college was not the loser since theoretically every seat had been sold.

Programs liked most and least by students

A variety of programs is necessary to meet the personal tastes of the customers. In table 16 we find that every program was liked and

TABLE 16

PROGRAMS LIKED MOST AND LIKED LEAST BY
STUDENT ATTENDERS FOR ADRIAN AND OTTERBEIN

Otterbein Schedule	liked most	Percent of total	liked least	Percent of total
Norman Luboff Choir	38	57.6%	3	7.5 %
National Players	9	13.6	3	7.5
Mata and Hari	11	16.7	14	35.0
I Solisti Veneti	8	12.1	19	47.5
William Warfield*	-	-	1	2.5
TOTAL	66	100.0%	40	100.0%
Adrian Schedule				
Orchestra San Pietro of Naples	1	1.5%	3	3.6%
Ann Landers	6	9.1	29	63.0
Jose Iturbi	3	4.5	5	10.8
Virgil Fox	6	9.1	7	15.2
Norman Luboff Choir	50	75.6	2	4.3
TOTAL	66	99.8%	46	99.8%

*NOTE: William Warfield's concert was held after the questionnaires were mailed, however, some of them were returned after the concert date.

disliked by a certain number of students. It can be noted that the program most liked in each college series was the Norman Luboff Choir. Seventy-five percent of the Adrian students and 57.6 percent of the Otterbein students liked this program better than any other single program on the series.

Ann Landers (lecturer) was least liked by the Adrian students with 63 percent indicating it as the least enjoyable. At Otterbein, the students indicated that the program liked least was I Solisti Veneti (a twelve-piece string ensemble from Europe).

Perceived cost of series.

Full-time students at Otterbein are admitted to the Artist Series by presenting their activity card. This card is issued to each full-time student upon payment of his fees from which a certain portion is allocated for the activity card. The Artist Series receives \$5.00 of the allocated portion to subsidize the programs, thereby allowing students to be admitted "free."

As table 17 indicates, students are unaware of what portion of their fees is allocated for the Artist Series. The range, which students thought they paid, was from under \$3.00 to over \$50.00. One student thought he paid as much as \$150 for admission to the Artist Series.

On the whole, student attenders think they receive their money's worth no matter how much they think they pay in fees for program admission. Of the student non-attenders, 54.7 percent had no idea

TABLE 17

RELATIONSHIP BETWEEN WHAT STUDENTS THINK THEY PAY
FOR CULTURAL SERIES AND WHETHER THEY FEEL THEY RECEIVE
THEIR MONEY'S WORTH, BY ATTENDERS AND NON-ATTENDERS*

Portion of fees thought to be allocated for cultural series	ATTENDERS		NON-ATTENDERS	
	Received money's worth		Received money's worth	
	YES	NO	YES	NO
Less than \$3.00	4.3%	--	6.6%	--
\$3.00 to \$5.99	14.5	--	6.6	3.7
\$6.00 to \$8.99	7.2	--	6.6	--
\$9.00 to \$11.99	10.9	40.0	46.7	14.8
\$12.00 to \$14.99	5.8	--	--	7.4
\$15.00 to \$19.99	7.2	--	--	11.1
\$20.00 to \$29.99	15.9	20.0	20.0	7.4
\$30.00 to \$49.99	2.9	20.0	--	3.7
Over \$50.00	8.7	20.0	6.6	3.7
No Idea of Cost	23.2	--	6.6	48.1
Total percent	99.8%	100.0%	99.7%	99.9%
Total number	69	5	15	27
N =	74		42	

*Source: Drawn exclusively from the second Otterbein student sample.

of what it cost and 48.1 percent of those who felt they had not received their money's worth were in this group.

Due to the small number (5) of attenders who did not feel they had received their money's worth, no conclusions can be drawn from this category. However, it can be said that more attenders (69 out of 74) think they receive their money's worth regardless of what they think they pay. Whereas, over half of the non-attenders (27 out of 42) felt they did not receive their money's worth. This is understandable because if they do not attend they cannot receive their money's worth under any circumstances.

The information for table 17 was extracted from the second questionnaire mailed to Otterbein students. Therefore, no comparison can be drawn between the two institutions.

Student suggestions for series

In answer to the question, "What suggestions would you offer to improve the cultural series?" it was found that students want their interests taken into account. Table 18 reveals that at Adrian 20.1 percent of the suggestions were in the category of directing the programs more to the interests of students. At Otterbein, 18.2 percent of the students listed this as their major suggestion.

Two suggestions tied for second place in the Adrian sample. They included: more popular programs with big names and jazz; and, better scheduling - have programs on weekends and not during finals or midterms. More and better offering of seats and tickets to students was the fourth most-mentioned suggestion for improving the Adrian cultural series.

TABLE 18

SUGGESTIONS OFFERED FOR IMPROVING THE
CULTURAL SERIES IN PERCENTAGES BY SCHOOLS

	ADRIAN	OTTERBEIN	
		1st sample	2nd
Direct more to the interest of students (let students help select talent.)	20.1%	18.2%	14.9%
More popular programs - big names, jazz	18.1	12.9	15.8
More variety and add more programs to series	12.6	14.4	12.9
Better scheduling - have on weekends, not during finals or midterms	18.1	7.6	7.9
More and better offering of seats and tickets. Same basis as community	15.6	0.6	5.9
More and better publicity in advance of programs	4.0	9.8	7.9
Fine as is, excellent, keep having them, can offer no suggestions	7.5	32.6	28.7
Miscellaneous	4.0	3.8	5.9
TOTAL Suggestions	199	132	101

NOTE: Only those questionnaires which offered constructive suggestions are figured in this table. Some respondents listed more than one suggestion, while others listed none.

It is interesting to note that 32.6 percent of the first Otterbein sample said that the series was "fine as is, it is excellent, keep having them, and can offer no suggestions for improving the Artist Series." This may be due in part to the fact that the series at Otterbein has been in existence for a number of years. It has perhaps become a tradition at Otterbein.

CHAPTER IV

FINDINGS FROM THE ADMINISTRATION

In this chapter an investigation will be made regarding the attitudes of college administrators on the topic of the role of the cultural series in the total public relations program of their colleges. Various administrators in each college were interviewed and their remarks recorded. In this paper the remarks of each subject will be compared with his counterpart in the other institution.

The author has condensed the information obtained from the tape-recorded interviews. Verbatim transcriptions are not presented but a number of direct quotes are cited to establish evidence for testing the hypotheses.

The college administrators selected for use in this study include the President, the Director or Vice President in Charge of Development, the Director of Public Relations or Information, the Director of the Cultural Series, and the Director of Admissions. These people were selected because of their direct or indirect interest in the cultural series and the public relations program.

The Presidents' Views

The President of both colleges viewed the cultural series as a public relations tool. At Adrian, the responsibilities for the cultural series are within the framework of the public relations (Special Services) office. At Otterbein, the responsibilities are placed under an academic man in the Department of Speech. Presidents of both colleges said that

the responsibilities were so placed because the two men were best qualified of those available.

Dr. John H. Dawson, President of Adrian College, said, "We feel that such public events as the cultural events may be a definite public relations asset for the institution. This service has more public relations value than any other single event in the public relations program here at Adrian."

"As a church-related liberal arts college," said Dr. Dawson, "we are primarily interested in giving our students a good cross section of cultural opportunities and experiences. We started the Celebrity Series mainly for the cultural enrichment of the college community including the students, faculty, administration and their families. In order to finance it and provide a service to the community we invited the community to participate in the series."

In answer to the question: "Does the cultural series help in fulfilling the objectives of the college?" Dr. Dawson said: "Yes, we think the Celebrity Series does help us fulfill the objective of the college by providing cultural enrichment for the college." Although the series originated for the students and staff, Dr. Dawson feels that "...if the programs are good, they will also serve many of the needs of the community."

The President saw the cultural program as a commitment of a liberal arts college. "We feel that the cultural program ought to be part of the total educational experience of the student," said Dr. Dawson.

In summary, to quote Dr. Dawson, "The college cultural series is one of the most productive facets in our public relations program for

our various publics. We get more towns-people onto the campus for the Celebrity Series programs than for any other type of event."

Dr. Lynn W. Turner, President of Otterbein College, agreed with Dr. Dawson on a number of points. President Turner said, "As a liberal arts college we believe that education is a very broad process, taking place not only in the classroom but in all aspects of life. It is our function and responsibility to prepare our students to live as full and useful lives as possible. An exposure to the cultural aspects of our civilization is a very important part of their education."

"As far as the community goes," said Dr. Turner, "we believe that a good cultural program enhances the stature of the college. This is done by bringing to a fairly small town artists and programs that the community people would not otherwise have been able to have." A number of remarks from people of the community indicated appreciation to the college for providing this service.

Regarding public relations, Dr. Turner said, "I consider the cultural series to be a very important part of our public relations program. As we have improved our cultural programs, the image of the college has grown in the community and central Ohio. For example, we are much better known in Columbus now than we were ten years ago. The artists and productions do attract a good many people from Columbus to the campus who otherwise might not ever have heard of Otterbein College."

When asked to rate the cultural series in degree of importance compared to other public relations programs, Dr. Turner said, "It is impossible to answer the question mathematically. But, I can say this,

the Artist Series has been of growing importance in our total program. It has drawn a great deal of attention to Otterbein that might not otherwise have come to the college. It has been a source of great satisfaction to our own alumni, trustees and financial friends of the college. It has given us a reputation as a cultural institution. It has also helped to improve relations with our own alumni and the community of Westerville."

A Financial Development Officer's View

A Financial Development Officer of any college is primarily responsible for fund raising and must employ a variety of techniques to tell the story of his institution. Both Adrian and Otterbein development men use the cultural series as one means of introducing people to the college.

Edward C. Pellowe, Director of Financial Development at Adrian College, spoke for both colleges when he said: "The key to giving is to get potential donors to visit the campus. Presidents of foundations and business concerns all over the country who have visited our campus are now members of our team."

"We think that it is far better for us to use the Celebrity Series in such a way that we bring people to the campus that otherwise might not come," continued Mr. Pellowe. He generally entertains eight guests, a combination of donors and potential donors, at each program. It is an evening affair with dinner followed by the program and conversation following the program. The post-program activity frequently involved the guest artist featured on the program.

Feedback from the guest comes in two ways said Mr. Pellowe. "First, it has a tendency to stimulate ticket sales. Second, I can vouch as a fact that the people we have brought to the campus and have entertained in this fashion have now become financial friends of the college. Also, those who were already financial friends have increased their sights or their support financially. That's a fact and I can prove it."

Regarding the value of the Celebrity Series as a public relations tool, Mr. Pellowe felt that, "Any time you can get towns-people or those who would not normally be on your campus to visit the campus, you strengthen the town-gown relationship, and elevate the image and posture of your institution."

Dr. Wade S. Miller, Vice President in Charge of Development at Otterbein College, said in viewing the cultural series from a development point of view, "I am sure it doesn't hurt us, but, I am not quite sure how much value there is in it. It is a cultivation technique; we are always looking for every opportunity through which we can impress our interested friends, and to get them indebted to us if we can." He generally invites two people to be his guest at the Artist Series programs.

"But more important," added Dr. Miller, "we want them to be familiar with Otterbein and to realize that the College is making a contribution to people. Donors, whoever they are, want to know what contributions we are making to people and students in general."

When speaking of public relations, Dr. Miller said, "I am sure the series has a considerable value. In addition to those we specifically invite, we frequently have people from Columbus and the local community

tell us how much they appreciate these attractions which we bring to the community." He also said that if more money were available, the college could bring even better talent to the community but at the present the college is doing a good job with what finances are available.

The Director of Admissions' Views

In a small private college, the admissions officers are responsible for recruiting freshmen. This requires painting a picture of the total educational program for prospective students. Part of this program is the cultural opportunities, so it was desirable to investigate to what degree the admission officers utilize the professional cultural program in their high school presentations.

Lyle D. Hoffer, Director of Admissions at Adrian College, reported that in his presentation to prospective students he emphasizes a four-fold program; cultural, academic, social and spiritual. "These four aspects represent the objectives of the liberal education, and probably all liberal arts schools follow this four-sided approach," said Mr. Hoffer.

"We at Adrian view the total cultural program from two points of view: the active and the passive. The active includes actual student participation in such activities as the band, choir, drama, art, etc. Whereas, the passive aspect of the cultural program includes those events attended by students such as the Celebrity Series."

Mr. Hoffer added, "Parents are more interested in the cultural opportunities offered by the college than most students." He also said that in his presentation to prospective students he includes mention of the Celebrity Series as well as other active and passive opportunities.

Michael Kish, Director of Admissions at Otterbein College, also includes a discussion of cultural opportunities in his total presentation to interested students. He also stated, "We bring in the fact that Otterbein is located in the center of a rich cultural center, close to Columbus and four well-known colleges: Ohio State University, Capital University, Ohio Wesleyan University and Denison University."

As part of his approach, Mr. Kish pays for extra promotional brochures produced by the Artist Series. These are handed or mailed to prospective students who express any interest in the cultural opportunities at Otterbein. He also said, "Our biggest promoters of the college are our graduates, since they can reach so many more interested students. In this respect, the on-campus cultural program has a great impact on our promotional endeavors."

The Public Relations Director's Views

Here a direct comparison becomes somewhat difficult because there is no one with the specific title of Director of Public Relations at Otterbein. Therefore, the author's interview was with the Director of College Information and Printing at Otterbein. Adrian College has a different organizational structure which places the Director of Special Services in charge of both the Celebrity Series and the Public Relations activities. Therefore, an attempt will be made here to separate the comments of the Director of Special Services into two areas, public relations and the cultural series.

Dr. Robert W. Brown, Director of Special Services at Adrian College (public relations), said that their public relations department included

the receptionist or telephone operators, a director of alumni and placement, a director of information and publications, and the director of special services. Dr. Brown has been on the staff for twelve years and wore all the hats when he first started. He has direct communication with the President who Dr. Brown says is the "chief public relations officer of the College."

Dr. Brown also said the function of the public relations department "...is to put into action the programs that are set up by the President. We are the right arm in developing the public relations programs with the various publics including the students, community, alumni, fund raising, etc. The President is very public-relations conscious, which makes our job much easier."

When asked to comment on the role of the cultural series in the total public relations program, Dr. Brown said: "I think any college is very anxious to create and maintain good relations with the community. It would be my opinion that there is no better way to do this than to provide a very good cultural program or cultural entertainment and a nice place to present it and I think we have done just this. In recent years the cultural program has helped us develop an even better town-gown spirit."

"Our cultural program," continued Dr. Brown, "is part of a package - it is one strong arm among many. I strongly feel that it (the cultural series) is an important part of our public relations program." He also said, "The cultural series has done more in the last four years to tie the community and college together than any other single activity. More

than anything else it has involved over 1,000 people in the community with our college."

Speaking of newspaper coverage of the cultural series, Dr. Brown said, "We probably have not done enough publicizing outside Adrian. We could be justly criticized (by the mass media) for this lack of effort. Locally, the Adrian Daily Telegram gives good coverage to the series but now we must expand our scope to include adjoining areas such as Toledo, Jackson and the five county weekly papers."

Craig Gifford, Director of College Information and Printing at Otterbein College, outlined the structure of his department as follows: "This office comes under the jurisdiction of the Vice President in Charge of Development, at least on paper, but in reality it is a separate office with a direct line of communication to the President. There is an assistant director who handles home town releases and spring sports. There is also a part-time writer (Mrs. Nancy Norris) who is totally responsible for all cultural publicity including brochures. She works directly with Dr. Dodrill, has her office in her home, and is paid out of the Office of Information budget."

Mr. Gifford added, "I feel strongly about the cultural program on the Otterbein campus regarding public relations. We have clippings to prove that we get about every item we send to newspapers into print. We have received tremendous cooperation from the Columbus papers and as a result we have brought the Columbus community much closer to Otterbein. The cultural series has perhaps done more than any other one thing to link the two communities much closer together. It has also done a tremendous job of bringing Westerville closer to Otterbein."

Director of the Cultural Series

As mentioned elsewhere in this chapter, the placement of responsibility for the cultural series may be in various areas such as Speech at Otterbein and Public Relations at Adrian. Both college Presidents indicated that the responsibility was so placed because of the qualifications of available personnel. Adrian College saw the function of the series largely as public relations oriented whereas Otterbein viewed it as basically academic, which also contributed to the placement decision.

Neither college attempts to make money on the productions in their series. They only hope to break even but if they do not, the loss can be marked up as public relations losses, reported both directors. Based on a balance sheet supplied by each college, the author found the following: At Adrian, the total estimated expenses amount to \$11,000 with an income of \$8,491 from ticket sales, leaving a net loss of \$2,509. At Otterbein, the estimated expenses for the Artist Series totaled \$13,780 with an income from ticket sales and college subsidy from student fees totaling \$9,970 or a net loss of \$3,810.

The above figures include many items such as artists' fees, printed material, paid advertisements, complimentary tickets, labor (an estimate of the director's salary is also figured in), ticket printing, transportation of artists, rentals (of pianos, props, etc.), and incidental expenses.

Dr. Robert W. Brown said that Adrian advertises very little in the newspapers because of having a sold-out series. Instead of advertising, Adrian used the money to reward a number of saleswomen for selling the

tickets. Faculty wives are usually selected to act as saleswomen. They make contact with the customers and handle all the leg-work in getting the money in and satisfying the customers. "We feel this method is far better for us than any other method because the tickets are sold instead of advertised. For each ten tickets a saleswoman sells she receives one free ticket for the series. The women keeps her customers year after year and receives credit for the new order even if she does not contact the individual personally."

Adrian College tries to reach both the student audience and the community with its programs. Tickets are priced so that anyone in the community can afford to attend if they desired.

Dr. Brown stated that there is no advisory group to help select the programs. His method is to develop an acceptable program series and then submit it to the President, Business Manager, the Dean of the College, and other key administrators for their suggestions. He also contacts representatives of the Music and Theatre Departments for their suggestions and approval.

"The series is not just to entertain but to educate as well," said Dr. Brown. "If we gave the students what they wanted, we would fail by not exposing them to other forms of art such as the Jose Iturbis, Virgil Foxes, etc. I am sorry that 400 students did not come to all programs but I am glad that 200 did come, because that 200 had a real experience. As we elevate our academic standards, we will have a student more exposed to the classical arts."

Regarding the public relations value of the series Dr. Brown said, "It is a very important part of a very important operation of public

relations of the college. The providing of cultural outlets for community and students is our obligation to education. If we do a good job, the character of the college is enhanced, and the college as a whole benefits from it. I don't think a college can go anywhere unless it has the confidence of the community, at least in private education."

Dr. Charles Dodrill, Director of Theatre and Special Events at Otterbein, reported that although Otterbein College has had some form of cultural series for many years, the present organization began in 1962. At that time, "...it was decided that the Westerville Concert Association's series should be in the framework of the college since the college was supplying the bulk of the money (from student fees). Furthermore, by having control of the series we could begin to plan a totally unified program over a given student generation." At Otterbein, there is an attempt to expose students to all forms of culture over any given four-year period. There is a standing agreement that the college will sponsor at least two musical events, one theatre event and, if possible, one dance event every year.

"Since the revision of the cultural series in 1962, student attendance has gone up considerably," said Dr. Dodrill. "Average student attendance will run anywhere from 25 percent to 85 percent of the total audience depending on the program." He also added, "About 80 percent of the attendance at cultural series programs are those people who are directly related in some way to the college either as an employee, student, or someone actively involved with college work. Community support would generally be in the neighborhood of 20 percent."

Dr. Dodrill added, "True, we are terribly concerned about the experiences for our students and the way this program fits in with the whole college liberal arts pattern. But, I would think that if it fits in that kind of pattern it will satisfy any community need."

Otterbein College has a well-organized advisory group for the cultural program. Called the Lectures and Public Occasions Committee, it is composed of faculty, administration, student, and community representatives with Dr. Dodrill serving as chairman. This committee suggests, evaluates and endorses the selections made for the Artist Series. There is also a second committee consisting of one representative from each fraternity and sorority plus one independent. This committee has no official capacity except to advise Dr. Dodrill on students' desires. This second group also disseminates information to the groups, thus serving a two-way function. Although, like Adrian, no study has been conducted to determine tastes for cultural programs, Otterbein is better able to determine wants and needs through this student committee.

Otterbein keeps very close records as to how many and to whom tickets are sold plus how many people actually attend each event. Dr. Dodrill said, "This is a very important part of our program evaluation. By keeping close records you can tell a lot of things about your operation. To me this is the most important function of issuing tickets."¹

¹As a postscript to this, Dr. Dodrill plans to move in the direction of IBM tickets so he can further evaluate the programs by determining exactly who attends each program. He also was contemplating assessing a nominal charge to the student for attendance at each program. He is doing this because he feels that students must be made aware of the fact that after graduation they will have to pay for cultural programs.

"We lost money on the National Players," said Dr. Dodrill. "But, we feel it was justified in that we presented a needed program and a public service. We realize," he added, "that what we are doing with a lot of our money are things that contribute to the public image of the institution. As a consequence the loss of some money is of little or no consequence, because of this simple public relations business. It is spreading the word of the college as well as its name."

CHAPTER V

SUMMARY AND SUGGESTIONS

In this chapter the major findings of the study are summarized and an attempt is made to draw conclusions based on the findings. The hypotheses stated in chapter one will also be tested. Later in the chapter some suggestions will be advanced for future studies on this or similar subjects.

I. Summary

Following is a summary of the major findings of this study which also represents the conclusions drawn from the research. For the sake of clarity the summary will be divided into three units, each citing a certain segment of the study - community, students, and administrative.

Community findings

1. Income appears to be an influencing factor in attendance. The attenders in the study, generally speaking, had a higher annual income than the non-attenders, even though the two were matched according to place of residence. At Adrian, 70.6 percent of the attenders had average annual incomes of over \$7,500 and 55.6 percent of the Otterbein attenders had an income of over the \$7,500 figure.

2. There is a positive relationship between education and attendance. Over 70 percent of the Adrian attenders had at least some college training. At Otterbein, the figure jumped to 94.4 percent. A large

majority of both samples were holders of at least one degree. On the whole, non-attenders had less formal education than the attenders.

3. Personal contact with someone from the institution was the primary source of information for attenders at both schools. It was also the primary source of information for the non-attenders in the Otterbein sample but the newspaper served as the primary source of information for the Adrian non-attenders. This, perhaps, is related to the location of both schools.

4. The first thing thought of by over 40 percent of both attenders and non-attenders at Adrian was the building program. Over half of all responses from Otterbein listed education as the first thing thought of when confronted with the same question. Education was the second most-often mentioned item among Adrian attenders and non-attenders. Ranking second among attenders at Otterbein was the cultural series and among non-attenders the cultural series and athletics were tied for second place.

5. Nearly two-thirds (65.2 percent) of the Adrian attenders and 59.1 percent of the Otterbein attenders viewed the cultural series as primarily entertaining. In addition 27.3 percent of the Adrian attenders and 36.4 percent of the Otterbein attenders saw the series as primarily performing an educational function. Over half of the non-attenders of both colleges did not answer this question, but, 36.4 percent of the Otterbein sample viewed the series as primarily educational and 28.9 percent of the Adrian non-attenders saw the series as basically entertaining.

6. Attenders who viewed the cultural series in a positive manner also viewed the college in a positive manner. Over 47 percent of the attenders held a positive attitude toward both the college and the series. The situation for non-attenders was just the opposite. Fifty-nine percent of the non-attenders held a non-positive attitude toward both the college and the cultural series.

Student findings

1. Women far out-numbered men as attenders at the college cultural series. At Adrian, 61.2 percent of the attenders were females as compared with 74.4 percent at Otterbein. The largest class of attenders at both institutions was the freshmen. Over half of the attenders at Adrian were freshmen and nearly a third (36.1 percent) of the attenders at Otterbein were freshmen.

2. Over 50 percent of the respondents viewed the series primarily as serving an entertainment function. In both colleges, seniors viewed the series as more educational than any other class.

3. Students who were classed as non-attenders, do not attend for various reasons. However, the reason most often given was that "I wouldn't have time to attend." The second reason given was "I didn't like the programs on the series." The largest group in the second Otterbein sample listed as it main reason for not attending as "my studies interfered."

4. For season ticket holders at Adrian, the mean number of programs attended was 2.94 out of a possible five programs. Sophomores

attended fewer programs than freshmen, and juniors and seniors attended more than either freshmen or sophomores.

5. Students sought out programs they liked and it was found that regardless of the program a certain number liked and disliked every event. The most popular program among students in both schools was the Norman Luboff Choir.

6. Students who were admitted to programs on their activity cards were totally unaware of what portion of their student fee was allocated for admittance to the series. At Otterbein, \$5.00 out of each student's fee is allocated but the range which students thought they paid was from under \$3.00 to \$150.00. An overwhelming majority (86.2 percent) of the students, whether attenders or non-attenders, tended to over-estimate the amount allocated for their admission to cultural events.

7. Attenders felt they received their money's worth regardless of what they estimated they paid for admittance. Conversely the non-attenders felt they did not receive their money's worth.

8. Students at Adrian were more dissatisfied with the Series than Otterbein students. Nearly one-third (32.6 percent) of the Otterbein students felt the series was fine as it now stands. When asked for suggestions for improving the series, the two most-often mentioned were to bring in more popular type programs including jazz and rock and roll.

Administrative findings

Every administrator interviewed felt that the college cultural series was a definite asset to the public relations program of the college. The series not only helped to create better town-gown relations but also

helped spread the good name of the institution across the country. The primary reason for classing the series as a public relations tool was that it did more than any other activity or event to bring people onto the campus. Attracting people to the campus, it was felt, did more to sell the college and elevate the image than any other method.

Based on the interviews the author has concluded that the series is also viewed as an educational tool in helping to fulfill the educational objectives of the institution. In both schools, the series was organized with the primary purpose of serving the students. However, the windfall of community interest is the basis for the series serving a public relations function.

The cultural series and the total cultural program is used as a part of the admissions director's presentation in recruiting freshmen to the campus. The series is also used by the financial development officer in securing friends for the college and hopefully, monetary gifts.

II. Hypotheses Tested

All the hypotheses stated in chapter one were supported in this study with the exception of the first: juniors and seniors will be more active attenders of college cultural programs than freshmen and sophomores. At Adrian, the percentage of respondents who were attenders gradually decreased from freshmen to seniors; 45.26 percent of the freshmen respondents were attenders compared with 16.36 percent of the seniors. The difference at Otterbein was less significant with 48.14 of the freshmen and sophomore respondents attending compared with 47.88 percent of the juniors and seniors.

All other hypotheses were fully supported. However, further research, with a larger sample, needs to be conducted to prove the stated hypotheses conclusively. This study can only suggest that there is some evidence to support the hypotheses. A larger sampling of liberal arts colleges might shed additional light on the subject and either support or refute the findings of this study.

III. Suggestions for Future Research

Future studies of this nature and on this subject should take into account the alumni of the institution. Some technique could be devised to compare attendance patterns of alumni while they were students and several years following graduation. The author would suggest that the attendance patterns developed as a student might carry over into adult life.

If future researchers are interested in testing the public relations value of the cultural series, this author would suggest that a larger sample of the community people be surveyed. This is suggested since it is extremely difficult for students to separate the educational value from the public relations value of the series.

It would be interesting to select, by quota sampling techniques, a number of individuals located some distance from the institution and test their knowledge of the college and its activities. This might be done in a concentric circle pattern by establishing circles around the college and selecting a sample from within each circle. A study of this

kind would help determine the degree to which the college name is known outside its immediate community.

Based on his own experience, the author would suggest that additional research should take into account the various organizational structures of colleges. Perhaps a more thorough investigation of sample schools, prior to the study, would help the researcher in his study. It would be interesting to study schools that do not sponsor a cultural series as a basis for a control group, which was lacking in this study.

IV. Concluding Remarks

It is more evident now than before this study that the small college cultural series can be a dynamic public relations tool. The author would predict that in America we have only witnessed a detonator of a greater cultural explosion. Furthermore the small colleges as well as the larger universities will become even more pronounced as leaders in the field of cultural enrichment.

Because television can only introduce the consuming public to a few of the finer arts, the author would predict that more and more people will be turning to the small private colleges, scattered across the country, for the fulfillment of their cultural demands. This can also be reflected in the fact that more students are attending college today than ever before. As college graduates, they will be seeking more cultural opportunity in their local community.

A cultural program is an excellent way for college public relations men and women to interpret their institution to the public. It can also

serve as a bridge to close the gap between the business world and education and at the same time attract more financial assistance for support of higher education.

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APPENDIX A

Appeal for information on thesis subject

The following article was printed in the Bulletin of the Association of College and University Concert Managers, Vol. 9, No. 1 (January 28, 1966).

HELP WANTED: Joe Yantis, who for three years worked with the Celebrity Series at Adrian College (Michigan), is now seeking HELP from the membership of ACUCM. He is pursuing a master's program at Michigan State University in the department of advertising, concentrating in public relations. The thesis topic he has selected is "The Role of the Professional Cultural Series in the Total Public Relations Program of Selected Midwestern Colleges."

ACUCM members can help him by suggesting related materials. If anyone knows of any thesis in the same field that might be useful, or can suggest studies related to his topic, or recommended readings in the field, he would be most grateful to hear from you. Any other comments or suggestions would also be welcomed. Address your replies to him at 1426 C Spartan Village, East Lansing, Michigan 48823.

APPENDIX B

Sample letter requesting information from talent agencies

Dear _____:

"The Role of the Professional Cultural Series in the Total Public Relations Program of Selected Midwest Colleges," is the subject of my Master's thesis at Michigan State University. I have collected data from two liberal arts colleges but this information is one-sided. Therefore, I am writing several leading New York talent agencies for additional information. The material that I am requesting will be used in developing chapters one and two of my thesis dealing with the justification of the study.

In soliciting your comments it is hoped that several trends in college cultural programs will become apparent. Would you be so kind as to answer the following questions and present some of your philosophy concerning the college market? If you desire that the information be kept confidential, I will be happy to comply.

1. What are the most popular types of attractions booked in college auditoriums?
2. Has there been any noticeable trends in the types of programs desired by colleges and universities? If yes, what are some of these trends?
3. How would you compare college bookings with other bookings on such topics as receptivity, facilities, audiences, etc.?
4. Taking the total industry into account, how much would you estimate colleges and universities spend each year on talent?
5. If there has been an increase in the number of colleges using professional entertainment, what, in your opinion, are some contributing factors?
6. How much of your gross income is derived from booking talent with colleges? Please indicate both the actual dollar and percentage figures.
7. How do these figures compare with five and ten years ago?

Page 2

Ltr. to _____

8. Could you suggest some good articles or books on the subject of professional cultural programs in institutions of higher learning? I have been unable to find any written material in this field and I hope you might be able to supply some leads.

Since I am "shooting" for a summer completion of my thesis, it would be appreciated if you would reply as soon as possible. Feel free to expound upon your personal opinions regarding college cultural series.

It is my conviction that this project will be an asset to liberal arts colleges considering the development of cultural series. I have the moral support of a number of auditorium managers throughout the country as well as the ACUCM. You and your agency will receive recognition in the form of direct quotations for the material you supply, unless otherwise specified.

As I anxiously await your reply, I remain.

Sincerely yours,

Joseph E. Yantis

JEY:sy

APPENDIX C

Student Questionnaire

MICHIGAN STATE UNIVERSITY, East Lansing, Michigan 48823

College of Communication Arts

Dear Student:

This questionnaire is part of a research project involving Adrian College and your name has been selected at random to participate in this study. Your cooperation is vital to the project and you are requested to complete the questions below and return it at once in the provided envelope. Through your help we hope to elicit student attitudes that may direct the decisions of your college administrators in bringing cultural programs to your campus. Please follow the directions and give your unbiased response. Your response will be kept in strictest confidence.

Joseph E. Yantis

M.S.U. graduate student

(Please print or type)

1. Rank Fr. _____ Soph. _____ Jr. _____ Sr. _____
2. Sex: Male _____ Female _____
3. Age _____
4. College major _____
5. List the three most important campus organizations which you are a member
 1. _____
 2. _____
 3. _____
6. In what campus-wide activities do you participate?

7. Your home town is _____
8. Did you hold season tickets for the 1965-1966 Celebrity Series?

Yes _____ No _____ (if NO, move to question 15)
9. If yes, how many programs did you attend? _____
10. Of the programs you attended which did you enjoy most?

11. Of the programs you attended which did you enjoy least?

12. Why did you buy a season ticket?

13. Was the ticket price -- too much ____? too little ____? about right ____?

14. Do you plan to buy a season ticket next year? Yes ____ No ____

**** (Move Now to Question 17 and complete question 17, 18, and 19.)**

15. Did you attend any programs on the Celebrity Series this year?

Yes ____ No ____

If yes, which one (s)? _____

16. Why didn't you buy a season ticket this year? (check one or more)

a. Cost too much _____

b. Didn't like programs on series _____

c. Couldn't buy a ticket because of a sell-out _____

d. Would not have time to attend _____

e. Just didn't care about going _____

f. Other reasons (list) _____

17. Do you view the series primarily as:

Educational _____

Entertaining _____

Social (date affair) _____

Other (list) _____

18. What suggestions would you offer to improve the Celebrity Series?

19. What other cultural opportunities do you enjoy and attend as a student? (i.e., going out of town for movies and theatre productions? for this study exclude television. Include all cultural outlets except the Celebrity Series. Try to be specific as to where you go and what you attend.) _____

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE

Use the enclosed envelope to return this form at once to:

Joseph E. Yantis
c/o Dr. Robert W. Brown
Office of Special Services
Administration Building

++ PLEASE DEPOSIT IN CAMPUS MAIL++

APPENDIX D

Community Questionnaire

MICHIGAN STATE UNIVERSITY, East Lansing, Michigan 48823

College of Communication Arts

Dear Friends:

This is an academic research project for a graduate thesis at Michigan State University and your name has been selected to represent the residents of your community. It is vital that all questionnaires be returned to give an accurate composite of your community. Therefore, please return the survey blank as soon as you have completed answering the questions. A return self-addressed envelope is enclosed for your convenience. All responses will be kept in strict confidence. Two colleges are involved in this study so please disregard the one college outside your community.

Joseph E. Yantis
M.S.U. graduate student

-
1. Married Yes ____ No ____
 2. Number of children under 15 _____ Over 15 _____
 3. Income classification (check one). This will be used only to establish socio-economic class.

Under \$5,000	_____
\$5,000 to \$7,500	_____
\$7,500 to \$10,000	_____
\$10,000 to \$15,000	_____
Over \$15,000	_____
 4. Your educational level. check appropriate one(s)
 - a. did not graduate from high school _____
 - b. graduated from high school _____
 - c. attended college but did not graduate _____
 - d. graduated from college _____

degree _____
 year _____
 college major _____
 5. Occupation of head of house _____
 6. What is the first thing you think of when someone mentions (Adrian) (Otterbein) College?

Athletics _____
 Building program _____
 Cultural programs _____
 Education _____
 Others (be specific) _____

7. How many miles (nearest 1/4 mile) do you live from (Dawson) (Hall Memorial) Auditorium? _____
8. Did you hold season tickets for the 1965-1966 (Celebrity) (Artist) Series? Yes _____ No _____
 If yes, how many years have you held season tickets _____
 How many programs did you attend this year? _____
 Of the programs you attended which one did you like most? _____

 Of the programs you attended which one did you like least? _____

9. What do you consider to be the most important function of the series?
 Educational _____
 Entertaining _____
 Social function _____
 Others _____
10. What other college sponsored functions do you attend?
 Athletics _____
 Student drama production _____
 Film Series _____
 Special Lectures _____
 Others (list) _____
11. Do you have any other association with the college? (i.e., alumni, son/daughter in college here, etc.) List _____
12. Where do you receive the most information about (Adrian) (Otterbein) College? (Check one)
 _____ Newspapers
 _____ Radio
 _____ College publications (including promotional material for the series)
 _____ Personal contact with someone from the College
13. What other cultural opportunities do you enjoy? (i.e., going out of town for movies and theatre production? For this study exclude television. Include all cultural outlets except the Celebrity - Artist Series. Try to be specific as to where you go and what you attend.) _____

14. What is your present attitude toward the college's cultural series?

 and about the college in general _____
15. How do you think the college's cultural series could be improved?

 THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE.
 Return it at once in the provided envelope to:

Mr. Joseph E. Yantis
 College of Communication Arts (Dean's Office)
 147 Natural Science Building
 Michigan State University
 East Lansing, Michigan 48823

APPENDIX E

Second Otterbein Questionnaire

MICHIGAN STATE UNIVERSITY, East Lansing, Michigan 48823

College of Communication Arts

Dear Student:

This questionnaire is part of a research project involving Otterbein College and your name has been selected at random to participate in this study. Your cooperation is vital to the project and you are requested to complete the questions below and return it at once in the provided envelope. Through your help we hope to elicit student attitudes that may direct the decisions of your college administrators in bringing cultural programs to your campus. Please follow the directions and give your unbiased response. Your response will be kept in strictest confidence.

Joseph E. Yantis

M.S.U. graduate student

(Please print or type)

1. Rank: Fr. ____ Soph. ____ Jr. ____ Sr. ____
2. Sex: Male ____ Female ____
3. Age: ____
4. College major ____
5. List the three most important campus organizations of which you are a member
 - a. _____
 - b. _____
 - c. _____
6. In what campus-wide activities do you participate?

7. Your home town is _____
8. Have you attended (or plan to attend) three (3) or more programs in the 1965-1966 Artist Series? Yes ____ No ____ (If NO, move to question 13)
9. If yes, how many programs have you attended to date? _____
10. Of the programs you attended which did you enjoy most? _____

11. Of the programs you attended which did you enjoy least? _____

12. Do you plan to attend the William Warfield concert on April 23?
Yes ____ No ____
13. In your opinion, how much of your student fee is allotted for admission to the Artist Series? \$ _____
14. Do you think you have received (or will receive) your money's worth? Yes ____ No ____

IF YOU ANSWERED YES TO QUESTION 8, MOVE TO QUESTION 17 AND ANSWER 17, 18, AND 19. IF YOUR ANSWER TO QUESTION 8 WAS NO, ANSWER 15, 16, 17, 18, & 19.

15. Did you attend any programs on the Artist Series this year? Yes ____
No ____ If yes, which one(s)? _____
16. Why didn't you attend three or more programs in the Artist Series?
(check one or more)
- a. My studies interfered _____
 - b. Didn't like programs on series _____
 - c. There were no tickets available _____
 - d. Would not have time to attend _____
 - e. Just didn't care about going _____
 - f. Other reasons (list) _____
17. Do you view the series primarily as:
Educational _____
Entertaining _____
Social (date affair) _____
Others (List) _____
18. What suggestions would you offer to improve the Artist Series?

19. What other cultural opportunities do you enjoy and attend as a student?
(i.e., going out of town for movies and theatre productions? For this study exclude television. Include all cultural outlets except the Artist Series. Try to be specific as to where you go and what you attend.) _____

THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE

Use the enclosed envelope to return this form at
once to:

Mr. Joseph E. Yantis
College of Communication Arts
147 Natural Science Building
Michigan State University
East Lansing, Michigan 48823

APPENDIX F

Letter Accompanying Second Otterbein
Student Questionnaire

Dear Student:

HELP!

HELP!

HELP!

HELP!

HELP!

Joseph Yantis, a Master's Degree candidate at Michigan State University, has selected Otterbein as one of two colleges in a study designed to analyze and improve college cultural programs. In order to satisfactorily complete his work he needs your help in conducting this study.

The attached questionnaire will take only a few minutes of your time and it will be invaluable to him and to Otterbein. Only a small number of students will receive this questionnaire; in order for the study to be useful it is very important that the questionnaire be completed and left at the Campus Center office. The questionnaires are anonymous -- they will not be examined by anyone from Otterbein -- only the accumulated results will become available to the Otterbein Artist Series student and faculty committees.

Thank you for your cooperation. Please leave the completed questionnaire at the Campus Center office as soon as possible.

Yours sincerely,

Dr. Charles V. Dodrill

APPENDIX G

Schedules for Administrative InterviewsQuestions for the President

1. What is the college's philosophy on public relations - what is its major function?
2. Where does the public relations department fit into the organizational structure?
3. Where in the structure does the cultural series fall?
4. Why is it placed where it is?
5. How does the cultural series help fulfill the objectives of the college? students and community?
6. How does the President view the cultural series as it relates to the public relations objectives?
7. Why did the college start the series and how long ago did it develop into a series?
8. How would you rate the cultural series in a degree of importance with the total public relations program of the college?

Questions for Public Relations Officer (Director of Information or Special Events Director)

1. What is the structure and function of the Public Relations department?
 - a. How many in the department?
 - b. What are their areas of responsibility?
 - c. Who is the immediate supervisor to P.R. Director?
 - d. Who is responsible for the cultural series?
If not in this office -- what connection does he have with the public relations office?
2. How long has the college had a public relations or public information officer or special services (events) director?

3. What role do you think the cultural series plays in the total public relations program of the college? Relate it to other events. What kind of news coverage does the college get as a whole? What kind of coverage do you get in the local paper and (outside) papers relating to the cultural series (this might be in column inches)?

Questions for Director of the Cultural Series

1. How many years has the college had a cultural series?
2. How have the students, faculty and community accepted the series?
3. What is the composition of the audience (1965-1966) students, faculty and community people?
4. Has the college conducted any public opinion surveys within the past five years to determine the type programs they would like in the series? Perhaps some checking has been done on the attenders.
5. Does the college sponsor any other cultural program?
 - a. film series
 - b. visiting lecture series (for students primarily)
 - c. student drama productions
 - d. others _____
6. Is there an advisory group who decides on what programs will be featured on the series?

If so, who serves on this committee and what is their relationship to the college? What is the basis for selecting the committee?

If there is no advisory group, what procedure is followed in selecting the programs?

7. Publicity
 - a. Who is responsible for publicizing the series?
 - b. What methods are employed? (paid advertisement, press releases, campus publicity, etc?)
 - c. Are press passes issued?
 - d. What kinds of sales promotion are used for the season ticket sale?
 - e. Do you have a sell-out each year or do you hold so many in reserve?
 - f. Do your students have any preference?
 - g. What is the price of your season tickets?
 - h. Does this represent a savings to the patron?
 - i. What is the seating capacity of the auditorium?

8. What percent of your time is devoted to the Cultural Series?
9. For each program this past year: how many tickets were sold and what was the actual attendance?

Questions for the Development Officers

1. Do you attend the cultural series? Yes ____ No ____
2. Do you entertain guests (clients) (prospective donors) by taking them to programs on the series? How many do you generally take?
3. What value do you think the series has regarding your job of getting money for the college?
4. What value do you think the series has from a public relations point of view?

Questions for the Admissions Officer

1. How do you use the cultural series in recruiting "good" students to your college?
2. Do many high school students or counselors for that matter ask about the cultural opportunities offered by your college?

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