

A MARKET ANALYSIS OF THE POTENTIAL STUDENT AUDIENCE
FOR THE UNIVERSITY OF ARIZONA THEATRE

by

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ABSTRACT

The application of marketing research to educational theatre with particular emphasis on the student audience can be of great benefit to the educational theatre manager. Knowledge of student dramatic interests at the University of Arizona, Tucson, Arizona, and considerations relevant to seeking, building, and maintaining a large student audience became available through the undertaking of a market research project. Since the significant part of market research is the practical application of analyzed and interpreted results, specific recommendations regarding advertising media, sales organization, and publicity planning are the most useful means of facilitating aims and objectives.

CHAPTER 1

MARKET RESEARCH IN EDUCATIONAL THEATRE

While addressing the International Conference on Theatre Education and Development, panel member Ferenc Hont of Hungary said: "we need scientific research so that we will know the tastes of the public and point out what the public wants."¹ In a theatrical trade journal, Arthur Cantor, contemporary American producer and publicist, stated: "there can be little doubt that the theatre has done a wholly inadequate job of informing the public. This public relations failure simply must be remedied if we are to retrieve the audience."² Although Cantor was speaking in reference to the Broadway audience, his statement may be applied to educational theatre as well.

An ideal communications system for successful business is prescribed in the above statements. The flow of information between producer and consumer, in this case a theatre and its public or potential audience, decreases the possibility of failure, but in a strictly business sense a profit loss is implied. However, since the primary

1. Quoted in Francis Hodge, "Theatre and Its Developing Audience," ETJ (August, 1968), p. 272.

2. "Where Is The Audience," Playbill (December, 1964), p. 14.

function of educational theatre is to highlight interest in the creative arts and to develop a basic appreciation for theatre not only for drama majors, but for all students, failure is a term meaning empty seats in a theatre.

At The University of Arizona, filling those seats with retired businessmen from the East, winter tourists, and local citizens who depend on the University for their only cultural outlet may very well serve a positive community relations function, but it does not fulfill the two primary objectives of an educational theatre as succinctly stated in the following by George H. Henry of The University of Delaware:

The educational element in theatre must embrace two objectives: (1) it must deliberately aim to create a wide student audience, one that progressively expects from the theatre more and more penetrating insights into the nature of this age of transition, this age of anxiety, of "ad" men and ubiquitous mass media, both of which manufacture the values by which we live more than an institution like the theatre; (2) the school and college theatre must have as its aim to use the play as a medium of self-development--of assisting, that is, in the learning process.³

The creation of a large student audience and maintaining that audience is an endeavor which the writer believes is best facilitated through the use of market research, which, if effective, is beneficial to several managerial interests. Research helps to avoid a breach between the student public and the administration, and

3. "Toward a Theatre for Our Time," ETJ (March, 1958), p. 3.

also reveals where the collective interests of the student body lie.

Good research can lead to needed changes in image as well as policy. A specific case will perhaps serve to illustrate. A substantial decrease in attendance was noticeable at a Pennsylvania university theatre. Research indicated that this drop began when productions were made free to all students and the university community. Survey methods were employed to discover what attitude was held by students concerning free theatrical presentations. Responses ranged from "anything that's free couldn't be very good," to expressions like "if it's free, it's easy to stay home." In this case the university reinstated the old admission charge and noted an almost immediate increase in attendance.⁴

There are, of course, a multitude of other factors affecting theatre attendance. If the University of Arizona Theatre is to fulfill its duty as an educational agency, it must compete successfully with commercial entertainment to secure a student audience. In any enterprise vying for consumers, advertising, publicity, and promotion play an increasingly complex role. Admittedly educational theatres cannot afford to employ professional publicity experts, nor is the competition based on the same financial footing.

4. John R. Wolcott, "Effective Public Relations: Policy and Planning," Players (December-January, 1969), pp. 80-81.

Nevertheless, educational theatre must compete more intelligently and most important, imaginatively with other media for the consumer's time and interest.

University of Arizona Theatre Audiences

A survey of attendance records from 1956 through 1969 reveals that student attendance at the University of Arizona Theatre, hereafter referred to as the University Theatre, has neither increased, nor decreased appreciably, but rather fluctuates around an average of 510 season tickets per academic year (Table 1). The number of general public season tickets sold, however, has increased yearly with few exceptions. Since 1963 faculty and staff attendance has remained fairly constant. One obvious fact is relevant: nearly half of the University Theatre audience is composed of the general public.

Richard Hoover, general manager of the Pittsburgh Playhouse, is one of many professionals who is aware of the low national student audience participation figures. Hoover recognizes the value of educational theatre and expressed his view in the following excerpt:

I find that the theatre arts departments and the universities regard themselves as extremely lucky if 5% of the student body attends a play. In various areas where I work I get the feeling that theatre is not really accepted as an art in the same sense that music and painting are. Theatre still seems to be a little immoral and not very immortal.⁵

5. Norman Nadel, "The Lost Theatre Audience," Theatre Arts (November, 1962), p. 61.

TABLE 1
UNIVERSITY OF ARIZONA THEATRE
SEASON TICKET SALES - AUDIENCE BREAKDOWN 1956-69^a

Season	Season Ticket Sales						Total
	Student		Public		Faculty		
	Sales (%)		Sales (%)		Sales (%)		
1956-57	500	38	648	49	155	13	1303
1958-59	447	43	401	39	181	18	1029
1959-60	460	36	520	41	299	23	1279
1960-61	623	43	441	31	376	26	1440
1961-62	361	25	692	47	415	28	1468
1962-63	-----records unavailable-----						
1963-64	363	13	1054	52	594	35	2011
1964-65	587	26	1106	47	600	27	2293
1965-66	543	25	942	45	612	30	2097
1966-67	684	27	1250	49	598	24	2532
1967-68	590	23	1136	45	800	32	2526
1968-69	455	22	952	46	664	32	2071
Averages:	510	28%	834	45%	481	27%	1825

a. Although these figures represent season ticket sales only, it is the belief of the writer, after working several years within the University Theatre box office, that cash ticket sales for individual productions closely approximate season ticket sales in audience breakdown.

The factors responsible for the lack of student interest at the university level in theatre are varied and multitudinous. The most obvious cause is that other media, radio, television, films, books, music, and pictures are readily available to children from their earliest years. Theatre is not. If theatre were made accessible to young people from the age of four or five, in fifteen years there would be full houses of imaginative, responsive, demanding adult audiences. "Deny live theatre to youngsters, and we shall soon have a nation caught in the rigid focus coma of the lowest common denominator of TV entertainment."⁶

National Survey of University
and College Theatres

To gain a larger scope of the trends indigenous to educational theatre, a national survey was undertaken by the writer. The prime objectives of the survey were to: (1) find a national percentage figure indicating student audience participation, (2) discover what other college and university theatres felt about their own student attendance records, and (3) determine a possible correlation between play selection by students and student attendance. A variety of other factors were ascertained which broaden the latitude of the investigation.

6. Carl Jenner, "Here Lies the Audience," Drama (Summer, 1962), p. 34.

The use of a mail questionnaire, a copy of which appears in Appendix A, was the simplest, least costly, and most expedient method available to gain the needed information. A complete list of theatre department chairmen and their respective addresses was obtained from the Directory of American College Theatre.⁷ A total of 125 questionnaires were mailed to colleges and universities having a total enrollment exceeding 5,000. Sixty questionnaires were completed and returned, a response rate of 48% which, according to research, is a fairly good rate.⁸

Forty-five per cent of the respondents indicated that they were not satisfied with the present level of student support (audience) at their institutions (Table 2). Although the average audience consisted of 50.5% students, (national average student attendance figure computed from individual responses) the majority of college and university theatres remain dissatisfied with student attendance (Table 3). When compared with the national average, the University of Arizona Theatre's average of 28% students (Table 1) falls well below that of 50.5%.

Does play selection with student consultation have a significant effect on student attendance? Sixty per cent

7. Published by the American Educational Theatre Association (Dallas, 1967).

8. Stanley C. Flog, "Explanations for a High Return Rate on a Mail Questionnaire," Public Opinion Quarterly (Summer, 1963), p. 297.

TABLE 2
 NATIONAL EDUCATIONAL THEATRE
 SATISFACTION WITH STUDENT ATTENDANCE

School Satisfaction	Number of Schools	Per Cent
Yes	15	25
No	<u>45</u>	<u>75</u>
total	100%	100%

TABLE 3
 NATIONAL EDUCATIONAL THEATRE
 STUDENT ATTENDANCE BY PERCENTAGE^b

Per Cent of Audience Composed of Students	# of Schools
1 - 20%.....	3
21 - 30	3
32 - 40	6
41 - 50	8
51 - 100.....	17

b. Figures unavailable from 23 schools.

of the respondents said that students were not consulted when selecting the season's productions; while the remaining 40% said that students were consulted or would be within the next academic year (Table 4). When students were consulted, 79% of the schools had a student audience of 40% or over. The figure is slightly lower, 64%, when students have not been consulted.

TABLE 4
STUDENT ATTENDANCE BY
CONSULTATION ON PLAY SELECTION

<u>Attendance</u>	<u>Student Consultation</u>	
	<u>Consulted</u>	<u>Not Consulted</u>
40% and over	79%	64%
Less than 40%	<u>21</u>	<u>36</u>
	100%	100%

The policy adhered to at the University Theatre, according to Peter R. Marroney, Head of the Department of Drama, University of Arizona, is similar to many throughout the country. Faculty directors submit a list of plays which is then reviewed and approved by the entire faculty.⁹ On occasion students in a directing class may submit play selections. Five of the season's six major productions

9. Personal interview by writer (Tucson, June 30, 1969).

are chosen solely by the faculty, the remaining play, a musical comedy, is approved by the Artist Series committee which does acknowledge student representation.¹⁰ Sixty per cent of the schools which do not consult students on play selection choose their seasons through the entire faculty within the department. Twenty-one per cent rely on faculty directors, 15% on directors and faculty, and 4% on the department chairman.¹¹

The basis upon which play selection was determined varied from school to school. However, one very predominant phrase appeared in the responses, "a well balanced season." As defined at the University Theatre, this means a season selected from all types and classifications of dramatic literature representing various periods, styles, and countries.¹² A typical season, for example, would begin with a light play, perhaps a comedy, followed by an experimental. The heaviest or most serious play is generally produced next near mid-academic year. Following is again a comedy or experimental and the season is ended with a fantasy or high comedy. Naturally this season need not be, and is not, strictly adhered to.¹³ Other considerations

10. The musical comedy production is considered to be a part of the Artist Series season since it is funded directly by students.

11. From National Survey conducted by writer.

12. Marroney, Personal interview.

13. Ibid.

are taken into account depending on the departmental organization and objectives.

It is the stated opinion at Western Michigan University that the criterion for a "well balanced season" is outmoded and a new one is evolving at the present. However, this was not elaborated upon in the questionnaire. Other factors considered in play selection include the quality of the play, availability of scripts, resources, appropriate roles for the casting pool, and technical restrictions. Of the schools which responded to the mail questionnaire, only one, the University of Montana, reported that they were carefully market researching their students for sales planning and programming.

The University Theatre is in the majority where method of play selection is concerned; however, the student attendance figure places the Theatre in the minority when compared to the national average.

CHAPTER 2

METHODOLOGY OF RESEARCH SURVEY

"Those who are enamored of practice without science are like a pilot who goes into a ship without a rudder or a compass and never has the certainty where he is going."¹⁴ Although this statement was recorded over four centuries ago, its meaning constitutes the basis of today's technically oriented business as well as social structure. Administrative policy and planning within an educational theatre are, in the writer's estimation, in need of scientific devices to serve as their rudder and compass. To secure these directive ends and to offer descriptive, analytical information, the writer has undertaken a research project, a market analysis of the potential student audience for the University of Arizona Theatre.

Research Design

The framework or specified pattern for controlling the collection of data is referred to as a research design. Its function is to insure that the required data are collected and that they are collected accurately and

14. Leonardo Da Vinci, reprinted in Francis Hodge, "A Symposium on Aims and Objectives in Educational Theatre," ETJ (May, 1954), p. 116.

economically. The nature of the research design employed by the writer was exploratory and descriptive as opposed to experimental, which relies on the creation of an artificial situation for testing purposes.

Since the objective of exploratory research is to find new ideas or relationships, no formal design can be established. Flexibility and ingenuity rather than formal design characterize the investigation. Exploratory research can be considered the step which defines the problem. In addition to being exploratory in nature, this research is also descriptive; it describes a given situation existing at a particular time. To be of value, a descriptive study must collect data for a definite purpose. That purpose is to search for ways and means to build and maintain a large student audience for the University of Arizona Theatre.

Data Collection Method

The research data were collected through the use of survey as opposed to observational methods. The advantages of questionnaires include versatility, speed, and cost. The questionnaire employed, a copy of which appears in Appendix B, was structured and nondisguised (answers were limited to a list of alternatives which was stated or implied). Data obtained in a structured-nondisguised study are easier to tabulate and interpret than data gathered in other ways such as testing or observation.

Time and cost were the major factors influencing the writer's choice of the telephone questionnaire instead of mail questionnaires or personal interviews. When using the telephone, the interviewer could probe and check conflicting statements. However, it was difficult to gain the respondent's interest and confidence over the telephone.

The greatest disadvantage in using the telephone was that not all of the items (students) in the universe (the student body at The University of Arizona) had a telephone. This factor should be kept in mind by the reader. The validity of the survey is thus decreased, but not eliminated.

Refusal rate, the unwillingness of the respondent to give the desired information, was negligible. In cases where the respondent was not at home or the telephone was in use, a call-back procedure was followed and a maximum of five calls per interviewee was adhered to.

Sampling

The population from which the sample was drawn included all students at The University of Arizona who were accessible by telephone. The total number of units (students) in the sample was 700. Although this figure is relatively high for the size of the population, it was felt that a loss of validity through the exclusion of students without telephones could be compensated for by enlarging the total

sample size used in the survey.¹⁵ Actual sample size determination is dependent on several factors: relative standard deviation and coefficient of variation. A discussion of statistical mathematics is beyond the scope of this thesis; therefore the writer will make every effort to clarify meaning through the use of nontechnical phraseology.

A selection process known as systematic sampling was utilized to draw the sample. The universe size, (22,100) is divided by the sample size (700) giving a sampling interval of 33. Next a random number between one and the sampling interval was chosen. This identified the first student to be included in the sample. Adding the sampling interval to the random number identified the second student. The list used in drawing the sample was the number six IBM card filled out by the student during registration second semester, 1969. After systematically pulling a total of 700 cards, a print-out list was made giving the student's name and telephone number. A systematic sample such as this one is equivalent to a simple random sample because the universe items are listed in a random or alphabetical order.¹⁶

15. Bertram Schoner and Kenneth P. Uhl, Market Research Information Systems and Decision Making (New York, 1969), p. 125.

16. Ibid, p. 141.

Field Work, Editing, and Tabulation

Two interviewers were trained by the writer to insure uniform data collection techniques. When a student was contacted, it was explained that the survey was being conducted by a graduate student in the Department of Drama and that the results were to be utilized in a thesis. The respondent was informed that the questionnaire would not take more than five minutes of his time.

Editing of the questionnaires eliminated those responses which were either unclear as to meaning or considered incomplete by the writer. A total of 680 forms were included in the final tabulations. Each questionnaire was coded, and tabulation was generally confined to simple addition of responses or to a method of cross tabulation which compares two variables.

CHAPTER 3

SURVEY RESULTS AND RECOMMENDATIONS

The findings of the survey presented in this chapter illustrate relationships, point out various trends, and indicate specific characteristics of the student population at the University of Arizona. Findings which do not have a direct bearing on the objectives of the study, but which the writer feels are of interest to the reader, will be given only minor emphasis.

Results

Students at the University of Arizona between the ages of twenty and twenty-two had the highest University Theatre attendance percentage; while students between the ages of eighteen and nineteen had the lowest attendance percentages (Table 5).¹⁷ The figures in Table 5 are not based on season ticket sales, but include individual sales. Although a number of students attended only one major production during the academic year, these sales are included in Table 5. (Attendance, unless otherwise specified, will hereafter refer to University Theatre attendance percentages.)

17. The sample mean of the age of respondents was 21.9 years.

TABLE 5
UNIVERSITY THEATRE ATTENDANCE BY AGE

Age	Attendance %	
	Yes	No
18	20 %	80 %
19	16.6	83.4
20	42.8	57.2
21	23.5	76.5
22	41.7	58.3
23 & older	22.7	77.3

Attendance by class year revealed that freshmen by a large percentage had the lowest attendance; whereas other classes, with the exception of the junior class, had fairly comparable percentages (Table 6). Attendance increased by over 12% between the sophomore and junior class and then dropped significantly by 14% between the junior and senior class. These figures are based on calculations within a particular class and not on a total audience breakdown. Attendance again dropped by 5% from the senior class to graduate students. Registered unclassified students may actually be a member of any class, but were grouped together because their class status is not recognized by the office of the Registrar.

TABLE 6
UNIVERSITY THEATRE ATTENDANCE
BY CLASS YEAR

Class	Attendance %	
	Yes	No
Freshmen	11.5%	88.5%
Sophomores	30	70
Juniors	42.3	57.7
Seniors	28.6	71.4
Graduate students	23.5	76.5
Registered unclassified	29.2	70.8

To discover if a correlation existed between student geographic residence within the United States and University Theatre attendance, responses were again compared within separate geographic regions (Table 7). Foreign students along with students from the Southwest had the highest attendance percentages, 51% and 52.4% respectively. Students from the West and Northwest had appreciably lower attendance percentages dropping to 10% from the West and 15% from the Northwest. There appears to be a significant correlation then, between specific geographic region and University Theatre attendance.

TABLE 7
UNIVERSITY THEATRE ATTENDANCE
BY GEOGRAPHIC RESIDENCE

Region	Attendance %	
	Yes	No
West	10 %	90 %
Northwest	15	85
Northeast	22.2	78.8
Tucson	23.5	76.5
Southeast	33.3	66.7
Midwest	40	60
Southwest	52.4	47.6
Foreign	51	49

Twenty-seven per cent of those interviewed in the survey had attended at least one of the season's major productions. The average number of plays attended was 1.8. Nearly all of the respondents in the survey indicated that they had seen a live stage play. One and two-tenth's per cent had not seen a live play whether professional or simply a high school play.

Thirty per cent of the students who attended plays during the year had purchased a season ticket in the Fall; however 60% of the respondents in the survey were not aware that season tickets were on sale. Of those who were not

aware of season tickets, 58.3% said that had they known, they would have purchased a season ticket.

A definite preference in sources of entertainment became evident when students were asked what sources they regularly referred to when seeking entertainment (Table 8). The most frequently mentioned source was local newspapers while the least mentioned was television.

TABLE 8
STUDENT UTILIZATION
OF ENTERTAINMENT SOURCES

Source	Users
Local Newspapers.....	587
Friends.....	580
Radio.....	385
Posters on Campus.....	340
Arizona Daily Wildcat.....	327
Television.....	177

Probably the two most popular media among students are television and motion pictures. The survey revealed that 20% of the students went to the movies once a week; 21% attended a film once every two weeks; and 58% saw a movie once a month or less. Movie addicts composed the remaining 1% who frequented movies twice weekly or more.

Does the less frequent movie-goer have a higher theatre attendance than the weekly or biweekly movie-goer? Thirty-two per cent of the students who attended a movie once a month or less attended the University Theatre; while 19% of the weekly or biweekly movie-goers attended University Theatre productions (Table 9).

TABLE 9
UNIVERSITY THEATRE ATTENDANCE
BY FREQUENCY OF MOVIE ATTENDANCE

University Theatre Attendance	Movie Attendance Frequency	
	Weekly, Bi-weekly or Semimonthly	Once a Month or Less
Yes	19%	32%
No	<u>81</u>	<u>68</u>
	100%	100%

The number of hours spent viewing television did not appear to have a significant effect on theatre attendance. Thirty-two and one tenth's per cent of the students who watched television five to ten hours per week attended the University Theatre while 26.3% of the respondents who watched less than five hours of television per week saw at least one University Theatre production this year (Table 10).

TABLE 10
UNIVERSITY THEATRE ATTENDANCE
BY FREQUENCY OF TELEVISION VIEWING

Attendance	Television Viewing Hours Per Week		
	Less Than 5	5 to 10	More Than 10
Yes	26.3%	31.2%	19.3%
No	<u>73.7</u>	<u>67.8</u>	<u>80.7</u>
	100 %	100 %	100 %

From a competitive viewpoint, the writer has compared two popular media and the attendance they receive from students to University Theatre attendance. What of other live theatre in Tucson? Twenty-one per cent of the respondents, according to the survey results, who did not attend Drama Department plays during the year did attend other live theatre productions in Tucson such as the Arizona Civic Theatre, Playbox Theatre, and professional road company productions.

It is often difficult to place a play into a particular genre or type. However, for purposes of expediency, the writer utilized seven types or categories which were felt to be easily recognizable to respondents. Of the seven types, musicals were the most popular and classical such as Greek plays were the least popular (Table 11).

TABLE 11
STUDENT PLAY PREFERENCE

<u>Type</u>	<u>Responses</u>
Musical.....	497
Romance Comedy.....	423
Experimental.....	415
Shakespeare.....	407
Contemporary Broadway.....	381
Farce Comedy.....	272
Classical (such as Greek)...	218

Recommendations

One of the most significant problems pointed out in the findings of the writer's survey was that 60% of the students interviewed were not aware of season tickets for the University Theatre. In addition it was discovered that of that 60%, 58% would have purchased a season ticket had they known that they existed. However, an effort was made on the part of the University Theatre to publicize season tickets. A paid advertisement appeared in the University of Arizona Student Handbook; a desk staffed by members of the University Players, the Department of Drama honorary service organization, was set up at the Student Union during registration to sell season tickets; an article was printed in the Arizona Daily Wildcat; and brief articles appeared in the local newspapers. The writer points

out, however, that there are two possible ways for a student to both enter and exit the Student Union during registration without seeing a table set up to sell tickets. Also the publicity printed in both the Arizona Daily Wildcat and the local newspapers was in the form of brief articles rather than advertisements.

In 1966 a total of 684 student season tickets were sold, an exceptionally high number when compared to the previous and succeeding years (Table 1). One single factor accounts for that year's sales record. The graduate assistant in the box office along with members of the University Players, canvassed the fraternity and sorority houses and placed notices in the dormitories announcing season ticket sales. This public contact was the key factor which increased season ticket sales. Table 8 indicates that friends is the second most widely referred to source for entertainment. This adds a degree of scientific credulity to the publicity cliché, "spread the word." In addition to reinstating the personal door-to-door season ticket sales used in 1966, the writer is recommending the use of paid newspaper and radio advertising to publicize student season ticket sales.

Newspaper and radio advertising are also needed to increase cash sales for individual plays. Decisions related to advertising are among the most significant which the theatre manager faces. This importance is made apparent

by the magnitude of advertising expenditures which totaled over \$2,500 for the 1968-69 academic year at the University Theatre. This represents 19% of the total yearly operational budget.¹⁸ Over \$200 was expended for posters circulated on campus to publicize University Theatre productions. Table 8 indicated that campus posters are not as effective as either radio or local newspapers. Thus a redistribution of advertising funds is needed in order to obtain the highest degree of advertising effectiveness.

Erling E. Kildahl, Associate Director and Publicity Director of the Purdue Playshop, Purdue University, contends that trenchant publicity in educational theatre has extensive and far reaching benefits. Kildahl recognizes four main channels into which publicity funds and efforts may flow: (1) the promotion of the concept of living, three-dimensional theatre, (2) the building of prestige with colleagues throughout one's area and the nation, (3) the promotion of theatres and dramatic programs with an eye to bringing students to the campuses, and (4), and perhaps of most importance, the publicity and advertising which can be directed toward a potential student audience.¹⁹

18. From Department of Drama business records, September, 1968 through May, 1969. (see Appendix C for a breakdown of advertising expenditures)

19. "Educational Theatre Publicity," ETJ (December, 1957), pp. 306-307.

A large proportion of the potential audience for the University Theatre can be found in the freshmen and senior classes (Table 8). Several alternative methods for reaching these classes are available: (1) a mailing of announcements to incoming freshmen concerning season tickets and the season's productions during the first week of school in the Fall, (2) distribution of handbills to freshmen at freshmen orientation, and (3) the use of radio and newspaper advertising to reach the majority of the senior class which resides off campus.

Nathaniel S. Eek, in his doctoral dissertation, "Attitudes Toward Playgoing In a Selected Contemporary Educational Theatre Audience," drew some extremely relevant conclusions useful in organizing a well planned sales and marketing program:

The educational theatre attender was primarily theatre oriented. He enjoyed theatre for its own sake, was inclined to see plays rather than just one specific play, felt that people of his own background and interests attended, considered attendance a pleasant and relaxing experience, and felt that the plays were well presented.

The educational theatre non-attender seconded this approval but to a much lesser degree. An element of prestige seemed to influence his reaction.²⁰

From these conclusions, a point of departure can be established in organizing an advertising approach. For example, injecting an element of prestige into promotional advertising could very well serve to attract those

20. From unpublished dissertation: Ohio State University, 1959; Abstract printed in Dissertation Abstracts, (March, 1960), p. 3888.

students who have not as yet attended the University Theatre. Once specific elements relating to prestige are known, the elements can be incorporated into an advertising approach. For example, if through research it was discovered that an element of prestige was associated with becoming a homecoming queen, an advertising approach could utilize this through publicity concerning the homecoming queen's attendance at opening night at the University Theatre. The variety of situations which could be created to facilitate an association of prestige with theatre attendance is of considerable magnitude.

Planning and operating a complete and well structured market research and publicity program necessitates expending time, money, and effort. Therefore the writer recommends that a position of publicity director be created at the University of Arizona Theatre.

The field of audience market research is vast and expanding as are its uses to educational theatre. Continued and increased endeavors in the field can lead to a fuller attainment of the aims and objectives of educational theatre.

APPENDIX A

NATIONAL COLLEGE THEATRE QUESTIONNAIRE

The following questionnaire and letter of introduction was mailed to 125 colleges and universities throughout the country. The letter was types on letterhead from The University of Arizona, College of Fine Arts, Department of Drama.

Dear Sir:

As a graduate student in drama and as a graduate assistant in theatre organization and management, I am concerned with a variety of problems facing contemporary educational theatre. Among these I am primarily interested in the decreasing proportion of students who support their college or university theatre.

In seeking answers to this question, I am approaching a thesis which will attempt to offer a variety of plausible solutions based on my research efforts. With this in mind, I would most heartily appreciate your cooperation in completing the brief questionnaire below. Any additional comments or suggestions will be gratefully welcomed.

Most sincerely,

Peter G. Frisch
Graduate Asst.
Theatre Organization
and Management

(please detach and return) _____

- 1.) Are you satisfied with the present level of student support (audience) at your institution?

- 2.) Is an approximate percentage figure available comparing the student with faculty and staff and the general public audience participation?

- 3.) In selecting the season's productions, is a representative body of the students consulted?

- 4.) If the answer is no, who is responsible for selecting plays and on what basis is the selection made?

APPENDIX B

UNIVERSITY THEATRE TELEPHONE QUESTIONNAIRE

The following telephone questionnaire was used by the writer and his interviewers to collect the data reported in the survey of the students at the University of Arizona during the second semester of the 1968-69 academic year.

9. How often do you attend the movies?
- a. once a week____ c. once a month____
b. once every two weeks____ d. twice a week____
10. Have you attended any other live theatre productions in Tucson this year other than Drama Department plays?
- Yes____ No____
11. Of the following types of plays, which types do you feel you would be most inclined to make an effort to see?
- a. romance comedies____
b. classical (such as Greek)____
c. farce comedies____
d. Shakespeare____
e. musicals____
f. contemporary Broadway____
g. experimental____
12. Approximately how many hours do you watch television per week?
- a. less than five____
b. five to ten____
c. more than ten____

APPENDIX C

UNIVERSITY THEATRE ADVERTISING EXPENDITURES
SEPTEMBER, 1968 - MAY, 1969

The following breakdown is based on the Department of Drama business records for the 1968-69 academic year.

ADVERTISING
September, 1968 - May, 1969

<u>Item</u>	<u>Amount</u>
Student Handbook Ad	70.00
Tickets	572.32
Programs	375.00
Season Brochures	155.00
Fellowship & Assistantship Brochures	48.00
Posters - Auditions, Major Productions, Experimental, Lyceum Series	294.96
Photographs of Plays	285.40
Mailing List - Labels & Printing	103.60
Season Ticket Booklets	216.80
1st & 2nd Nighter Applications	112.00
Miscellaneous	228.38
Tax	50.79
Total	\$2,512.25

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