

PATTERNS IN MUSIC CONSUMPTION

The Role of the Internet and Other Determinants on Music Appreciation
in the Netherlands



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Introduction

Since the arrival of internet 2.0 and the rise of illegal file-sharing, record sales have declined rapidly. A process of de-intermediation has taken place. Where gatekeepers such as pluggers, radio/television stations, record companies and music critics used to hold key positions in determining what artists will have an attempt at going 'mainstream', now there is a range of new channels by which consumers can educate themselves on new artists and releases. Technological developments have enabled consumers to easily store large quantities of music on hard drives in MP3 format and broadband internet and P2P file sharing programs have offered a means of exchanging these files in an ever growing scale. This means that people are (given they possess the technological skills and means) able to consume vast amounts of music. It is this music consumption that is the topic of this master thesis.

Consumption of music is something that I believe does not necessarily have to be measured by number of downloads or sales figures alone. Consuming music is actually just *the act* of listening: be it by live show attendance or in the private sphere. Apart from viewing this matter from an economic perspective, I wanted to do right to the social phenomenon that music is by taking in account the sociological perspective as well as some insights from musical psychology. Based on the literature I expected music appreciation to depend amongst others on age, gender, education, different information sources and level of music practice. I set out to determine how these factors influence music appreciation and attempted to analyze the importance of the internet as an information source in particular.

1. Theoretical Framework

1.1 Explanatory note on the theoretical framework

Because of the extensive body of literature that covers all aspects of music consumption, I had to have clear qualifications by which to either include or exclude certain academic works. Because of the focus on the impact of digital technologies and the swift changes this field has undergone, one of the main qualifications was the year of publication of the article. Apart from that I focused on the articles that were empirically strong and those that were well embedded in already existing literature. The dominant structuring principle in this literature review on music consumption are the two forces that meet in the market place for music namely that of the *supply side perspective* and the *demand side perspective*. By doing so I deliberately take the stance of a cultural economist. This is not done in an attempt to categorize other scientific disciplines merely as a sub-discipline of economics but solely for the purpose of looking at how technological, sociological and psychological concerns influence the these two sides of the music market and thus consumer behavior.

The key structuring principles for each segment vary due to the different theoretical nature of each research discipline. Within the supply side perspective I will move from the larger 'industry' level towards the smaller 'individual' level of the music consumer. The section on technological change is relatively short. This is a conscious decision as I assume this knowledge to be present in case of most possible readers of this master thesis. The exposition of the chosen theory will become more elaborate as I move towards more specific lines of research that have more added value for my research question. I have chosen to place the section on changes in consumer behavior under the supply side perspective because it is so closely related to the changing modes of delivery. This provides a more logical reading order as opposed to placing it under the demand side perspective, which would be equally justifiable. There are two different structuring principles within the Demand Side Perspective. The articles in the section on sociological research on cultural and music consumption are in chronological order, starting with Max Weber in the 1940 and moving towards the 'here and now' of Koen van Eijck in the Netherlands. The sidestep into the realm of musical psychology is inspired by the findings of van Eijck that people's musical preferences tend to cluster around specific cultural functions or discourses. I thought I would do no right to what I believe is the essence of music if I would pay no attention its psychological benefits and thus possible motivations for cultural choice. Finally I need to mention that the literature review contains fragments of an essay I have handed in for the Cultural Economics seminar: Applications. Before doing so I sought and received approval of my first reader professor Abbing.

1.2 The Supply Side Perspective

1.2.1 The music industry: Maintaining the Status-Quo

Until the turn of this century the record business had a rather stable structure. The relatively high costs and high risks inherent to the development of creative products (recordings on cassettes, CD's and LP's) were mostly absorbed by the record businesses. The uncertainty that was the result of an inability to predict consumer demand was compensated by launching a large number of new acts, from which the revenues of the hits could make up for the losses of the many misses. (Schulz, 2009, pg. 690). The industry was dominated by the so called 'Big Five' major record companies (Sony, Universal-Vivendi, Time Warner, EMI and Bertelsmann BMG). At the moment these are actually four, as Sony and Bertelsmann BMG have merged. These five major record labels, who accounted for approximately 80 percent of the global music market (Graham and Burnes, 2004, pg. 1087), had a powerful grip on the supply chain. This was also the case for the Netherlands as the table below shows (Huygens et al. 2009, pg. 46). As long as the intellectual properties of their musical products (copyright laws) could be enforced these five major record companies had a dominant oligopolistic position. Ever since the arrival of the MP3 this market structure has been under pressure.

Table I.I: Share of the record companies on the Dutch market in 2007.

	RECORD COMPANY	SHARE
1	Universal Music Nederland	27%
2	EMI Music Holland B.V.	23%
3	SONY BMG Music Entertainment	19%
4	Warner Music Benelux B.V.	10%
5	Rough Trade Distribution	4%
6	CNR Entertainment BV	2%
7	Play it Again Sam	2%
8	Artist & Company	2%
9	Digidance BV	2%
10	Coda Nederland BV	1%

1.2.2 Digitalization of the mode of delivery

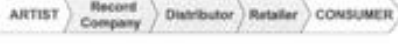

The wide use of the internet and the rise of DCM's (digital content markets) was accompanied by the growth of illegal use and copying of digital products, also known as digital piracy. Peer-to-peer networks (P2P) such as initially Napster and later on Kazaa, LimeWire and Pirate Bay added to the rapid development of illegal file sharing. Digital file sharing programs were only a part of the technological development that changed the ways by which consumers acquired and consumed their music. It coincided with the use of the

digital MP3 format and the quick adoption of both the hard and software (amongst others I-tunes) to easily organize and utilize these files as well as the hardware to ‘write/burn’ and ‘rip’ CD’s. Broadband internet enabled both the rapid dispersion of music and video clips over the internet, and with it the widespread infringement of copyrights alongside legal on-line distribution channels. More recently social networking sites have provided a platform for on-line music communities to share, sample, comment and recommend music to one and other. Both free-to-use and paid-for services are provided to facilitate this global forum for information exchange on music. ‘Ownership’ of music has now been accompanied by ‘access’ to music by means of streaming services or subscriptions. All of the above developments have had a profound impact on the market structure, I will further discuss these in the paragraph ‘market structure and supply chain analysis’.

1.2.3 Market Structure and supply chain analysis

When looking at changing modes of delivery of cultural goods it is useful to look at the music industry as a supply chain. The lines in a supply chain portray a linear process in which each link represents a player in the value adding process. In an article dated from 2005 Graham states that “The implications of the rise of the internet and the emergence of more co-operative, network based approaches to business have two significant impacts on the music industry supply chain. The first implication is that the supply chain will be radically transformed, with many intermediaries disappearing and the power of the major record labels diminishing. The second implication is that rather than purchasing music, consumers may instead choose to share it between them, thus reducing the sales and profits of record companies and artists.” (Graham 2005, pg, 1090) He uses this scheme to visualize the changes in the supply chain.

Table I.II: Changes in the music industry supply chain

Traditional	Future
 <ul style="list-style-type: none"> • Static • Limited choice of actors (high vertical integration of record companies) • Relationships mainly long-term 	 <ul style="list-style-type: none"> • Dynamic • High flexibility in the choice of actors • Relationships ad-hoc with an arising business opportunity • Nature of relationships varies from long-term to short-term and from formal to informal

In the past the high costs of production, setting up and controlling a distribution system had created serious barriers to entering the music industry. Artists were very much reliant on the record companies who had control over the distribution and marketing channels. In this old situation the record companies served the role of gatekeeper, filtering the artistic input from musicians and therefore restricting the consumers in their choice of music.

The elimination of the dominant position of the record labels meant that the decreased transaction and production costs lowered the entry barriers. The high level of vertical integration could no longer ensure a competitive advantage for the recording companies and with that their position as gate keeper weakened. This has had some effects on both the input and output side of the supply chain. Artists gained more control over their music and activities, whilst consumers gained bargaining power. (Graham et al. 2005. pg 1096). For some established artists this new position meant that they could bypass label support to distribute their music. Other, relatively unknown groups could use digital distribution to establish a name and then rely on a record label to boost their popularity. (Bockstedt, Kauffman and Riggins, 2006, pg. 27). This is relevant to my research in the sense that the way the market is structured has an impact on the diversity in the supply of music and thus most likely on the diversity of consumed music as well.

The labels responded in two ways. The first response is that they sought out partners to establish their own online music services. Many labels also resorted to offering additional promotional and product management services. The second is that they used the law to threaten individuals who downloaded music illegally as well as some organizations who facilitated this. Now that I have sketched the rudimentary changes in the market structure I will further elaborate on how transactions take place in the digital music market.

1.2.4 Impact of illegal file-sharing

The relative low costs and ease with which music could now be appropriated seem plausible explanations for the huge increase in illegal file sharing, yet the exact effects of illegal file sharing and other ways of digitally accessing music are ambiguous. Due to the quick developments in this field a lot of the empirical research done on the impact of illegal file sharing is quickly outdated. In a 2003 research paper scholar Alejandro Zentner estimated that file-sharing may reduce the probability of purchasing music by an average of 30%, and that this may explain an important reduction in music sales (Zentner 2003, pg. 27). Huygen et al. (2009, pg 92) had found that in 2007 in the Netherlands, people who download music do not necessarily purchase music less or more often: 68% of the people who downloaded also purchased CD's. There was no clarity in the casual relation though. People who are

strongly involved in music consumption are very likely to both download and purchase music legally.

In response to the claim of Brigitte Andersen that the new UK Digital Economy Act will inhibit the digital economy, Christian Handke voices his doubts whether the empirical evidence on the impact of digital copying shows that it is as harmful as major rights holders claim. Handke points out that conclusive econometric research on both the short- and long term impacts of copyrights infringements is still lacking and that “It appears more adequate to accept a degree of uncertainty on the exact scale of the effect of digital copying on rights holders revenues.” (Handke, 2010, pg. 392). He also states that in the long run unauthorized use can undermine incentives to invest in the creation and diffusion of copyright works. (Handke, 2010, pg. 390). If the latter assumption would hold true in the case of music then this means that in the long run, diversity of music releases might lessen and this could have an impact on the diversity of music consumption.

1.2.5 The substitution effect versus sampling

The replacement of in store purchased recordings by illegal digital copies is referred to as the substitution effect. Scholars Peitz and Waelbroeck (2006, pg. 912) initially claimed that this effect may be overcompensated by an increased willingness to pay due to the effect of the digitally enabled sampling. The economist Liebowitz (2005, pg. 16) warned for the ease with which scholars attribute positive effects to illegal file sharing. According to Liebowitz, too much value is given to hypothetical effects that are merely extrapolated from theory, instead of solid empirical work.

Schultz (2009, pg. 711) has an interesting take on the effects of illegal file sharing: Sampling of music will favor new bands at the expense of the market share of other bands. The entire business might grow, as a larger variety will ensure consumer satisfaction. Consumers that are more intensely interested may be more willing to go to concerts and have a higher willingness to pay. On the other hand he points to Liebowitz. He states that a more satisfied consumer might consume *less*. “Imperfect information may lead to a consumer trying more new bands in the hope of satisfying his preference. A consumer with better information may become more quickly and fully satisfied and, thus, may settle down with a smaller number of more suitable products.” (Schultz, 2009, pg. 709-714). These theories are relevant to my research as one of the aspects I will be enquiring about will be the diversification of taste due to the different levels of intensity of use of digital technologies. The next paragraph will elaborate on a framework of analyzing downloading intensity.

1.2.6 Profiling the consumer of online music

In the line of my research there are several aspects of importance when looking at downloading behavior. In this review of existing data I would like to focus on the questions: Which consumers download music? On which characteristics can they be grouped (for example age, gender, intensity)? And whether there are differences in downloading behavior in relation to genre preferences.

In the year 2007, from the entire Dutch population aged 15 and older approximately 35% had downloaded music for free, this accounts for 40% of the internet population. (Huygen et al., 2009, pg 97). The table I.III below was taken from a research amongst 1500 respondents age above 15 by Huygen et al. (2009, pg. 76) and gives an overview of the percentage of people who downloaded music for free (including free legal downloads) per age category in the Netherlands. Notable is the high share of younger people (age 15-24) and the steep drop in free music downloaders when passing the 50 year mark. A shortcoming of this table is that it says little about the frequency or intensity of downloading, as respondents were only asked whether or not they had downloaded music illegally during the past year.

Table I.III: Percentage of Dutch free music downloaders amongst the internet population grouped by age (2007).

Age	Percentage
15-24	62%
25-34	42%
35-49	43%
50-65	25%
65+	14%
Avarage	40%

A possible framework for segmenting music consumers by their downloading and purchasing behavior is offered by Molteni and Ordanini. They offer a segmentation strategy by clustering music downloaders into five different categories. Amongst other things they looked at downloading frequency (Once a month, 2/3 times a month, once a week or more and not applicable), and the complementary effect between downloading and CD purchases.

The first cluster is *the occasional downloader*, where individuals have a scant interest in P2P sites and search and exploration as well as a moderate interest for visiting MP3 websites. Consumers in this cluster do not consume music online and only give slight importance to downloading. For them, listening to music still largely means purchasing CD's.

The second cluster are *the mass listeners*, which is characterized by a high degree of dependence on P2P sites and a low degree of copying these musical files on CD. The consumers listen to online music simply for enjoyment or during work, sports or relaxation. The third cluster, *the curious*, share these last characteristics with the mass listeners apart from that the act of downloading is merely a form of entertainment. The fourth cluster are the *explorers/pioneers*, in which the dominant factor is to 'search and explore'. This group is characterized by a high level of anticipation of future developments and use downloading to select further purchases of CD's. The fifth cluster comprises of those who *duplicate* files. They resort to downloading mainly to replace conventional forms of recorded music. They are not inclined to pay for downloading and substitute this activity for the purchase of traditional CD's. (Molteni & Ordanini, 2003, pg 395-396).

The research above, though relatively outdated, is a useful example of how to distinguish different consumer groups based on an observable characteristic, namely that of downloading intensity and listening intensity. Based on these characterizations I have chosen to use listening intensity instead of purchasing behavior as a measure of music consumption. These combined with a measurement of the psychological benefits that people seek in listening to music should provide a good insight in music consumer behavior. Relevant literature on psychological benefits are discussed in the section Demand Side Perspective.

Table I.IV: Relationship between music downloading and genre preference (Netherlands, 2007)

	% of respondents that downloads this genre without paying	% of respondents with a preference for this genre	% of respondents aged 15-24 with a preference for this genre
Soul/ Urban (hip hop, R&B)	59%	20%	27%
Experimental /avant-garde (ambient, minimal)	58%	4%	5%
Rock (alternative, hard rock, punk, metal)	57%	32%	44%
Dance (disco, house, trance, techno)	51%	33%	47%
Pop (pop, boybands, Girl Groups)	49%	53%	71%
Roots americana (Country, folk, blues)	42%	17%	9%
Jazz	40%	21%	20%
World music (reggae, ska, Afrikaans, Balkan, latin)	39%	20%	15%
Not genre-bound (Dutch spoken / Theatre music)	39%	38%	26%
Amusement music (musical, "levenslied," easy listening)	38%	50%	35%
Klassiek	30%	33%	21%
Average	41%		

In their research, Huygen et al. (2009, pg. 77) also provided a breakdown of percentages in downloading behavior in the Netherland for different genre preferences. This is table I.IV shown on the previous page. They found that in 2007, listeners with a preference for soul/urban, experimental, rock, dance and pop download on average significantly more often than listeners of other genres. These genres are also relatively more popular amongst respondents aged 15-24. The opposite is true for the genres classical music and amusement music. Remarkable is the big difference between the share of people who download experimental music and the share of the population with a preference for this genre. In general, respondents claimed that the option of free downloading has a positive effect on accessibility and the diversity of music.

1.3 The Demand Side Perspective

1.3.1 The roots of research on cultural consumption patterns

Max Weber and Thorstein Veblen were one of the first sociologists that recognized and researched different lifestyle patterns in the 1940's. Consumption patterns were conceptualized as being linked to social class and this focus on social status as a predictor of consumption patterns has influenced the line of research of many following scholars. (Peterson, 1983, pg. 424). In the 1970's, Pierre Bourdieu, a very influential French sociologists, had developed an all encompassing framework for analyzing modes of consumption not only for music but for all consumption goods that he perceived as serving as a means of *Distinction*. These were food, culture (which includes taste for music) and presentation. These, he argued, were both a result of, and markers of differences in cultural capital, economic capital, spare time and status. (Bourdieu, 1984, pg. 186). Socialization by family meant that cultural preferences were intergenerational and reinforced by differences in education and social surroundings. He arrived at these findings using large sets of quantitative data on a wide variety of topics, including for example data on demographics, occupational status, household spending and passtime activities. The theoretical framework that was the legacy of Bourdieu with its emphasis on social hierarchy and introduction of the concept of cultural capital solidified the 'elite versus mass' perspective in the research of cultural consumption. (Peterson, 1992, pg. 245). What this meant for the researches who followed in his path will become more clear as I give an overview of the comparable studies that followed.

1.3.2 Sociological research on music consumption

In the 1970's in the U.S. a public debate about the composition of arts audiences intensified as more and more public funding was allocated to cultural institutions. In order to contribute to the development of a theory of the political economy of culture Paul Dimaggio and Michael Useem investigated the origins and consequences of the unequal consumption of the arts in America (Dimaggio & Useem, 1978, pg 141-142). They assembled virtually all major surveys of actual and potential arts consumers conducted in the U.S. between 1961 and 1978. Although they presumed that American society was not as evidently socially stratified as for example Great Britain, they did assume there was an "intimate association between social class and culture and that the distribution of artistic consumption is likely to be part of class politics in much the same way as is the distribution of education." (Dimaggio & Useem, 1978, pg. 144).

In their analysis Dimaggio and Useem worked towards a predictive model that used income, education and occupational group as a proxy's for social status, linking it to

exposure to different forms of visual and performing arts. Income was split in to two categories, high and low and multiple regression analysis was performed on the data. They found that only education and occupational standing independently predicted the spending of leisure time on cultural activities, with education being the strongest predictor (Dimaggio & Useem, 1978, pg. 149). The rate of consumption of the high arts (which include opera and symphony) varies significantly per social class. The audience consisted of predominantly professionals and managers, while blue collar workers and those with little education were virtually absent. Popular arts (including jazz and rock) were consumed equally by all social classes and highly educated groups (teachers and other professionals over-represented among regular arts consumers. (Dimaggio & Useem, 1978, pg. 156). Dimaggio and Useem assumed that culture is used to enhance class cohesion and a means to assert status as a strategy for advancing in the class structure. They did note though that although social-structural factors shape cultural choice, their effect is not absolute as personal taste must be taken into account. (Dimaggio & Useem, 1978, pg. 156).

1.3.3 Cultural omnivores and taste diversification

In his article *Understanding Audience Segmentation: From Elite and Mass to Omnivore and Univore* Richard A. Peterson stated that the 'snob-to-slob' conception of elite-to mass media consumption researches did no longer fit with the data on patterns in leisure time activity (Peterson, 1992, pg. 244). He proposed an alternative conception to be more in line with contemporary status hierarchy: the 'omnivore' and its counterpart the 'univore'. Peterson and Simkus used data from the Survey of Public Participation in the Arts. Based on the research of Bourdieu and that of Wright (both stemming from 1985) they defined nineteen occupational groups and ran a log-multiplicative technique simultaneously ranking the occupational groups with ten different kinds of musical genres. Musical preference was indicated as 'music that was liked the best'. Occupational status was defined using the terms: cultural, technical, managerial, sale, clerical, manual, transport, service, laborers and farmers. They were then further specified under: Higher, lower, skilled, semi-skilled, unskilled or protective (law enforcer and the likes). The breaking points of what was to be considered upper, middle or lower range were placed after every third of the set, making for a reasonably neutral or natural division (Peterson, 1992, pg. 246-247).

Petersons' findings pointed out that although "high status groups do not only participate more than others in high status activities, they tend to participate more often in most other kinds of leisure activities as well (...) In effect, elite taste is no longer defined simply as the expressed appreciation of the high art forms and a corresponding moral disdain of, or patronizing tolerance for, all other forms of aesthetic expression." (Peterson, 1992, pg. 252). As appreciation for creativity in the broadest sense along with that for the fine

arts appeared to be what the top of the status hierarchy displayed, Peterson found the term 'omnivore' more appropriate to label this group. Instead of finding a uniform mass at the bottom of the range with a similar taste, he found numerous distinct taste cultures. These groups were much more 'univore' in their taste, but valued this taste greatly "as it is a way to assert an identity and to mark differences from other status groups at the same level." (Peterson, 1992, pg. 254).

1.3.4 Research on musical taste in the Netherlands

Looking at the musical taste patterns of the Dutch population in 2001 Koen van Eijck placed his research in line with that of Peterson. Van Eijck had set out to assess the extent to which people actually appreciate diverse cultural products simultaneously. His research question was: "To what extent do members of the higher status groups display "exclusive" highbrow tastes and which typical combinations of genres can be found in different groups?" (van Eijck, 2001, pg. 1164). There are two possible reasons for this assumed 'omnivorous' behavior. The first of which is the concept of 'passing knowledge'. This entails that higher status groups have a broader musical taste because they have a broader social network and thus have benefit from displaying 'passing knowledge' on different matters that produce social approval. Another possible explanation is that high status groups become omnivorous due to upward social mobility. The higher status groups increasingly consist of people from various social background, each carrying specific cultural preferences (van Eijck, 2001, pg. 1165-1166). Van Eijck assumed he would have a better chance at answering this question looking at individual patterns of taste as opposed to looking at aggregate data as did Peterson.

Listening frequency is determined by either 'now and then' or 'often'. He expected different clusters of musical genres to be linkable to three different functions and cultural experiences or 'discourses'. Pop was related to fun, high-brow was related to transcendence and folk was related to integration. Also he hypothesized that taste patterns were organized around each of the functions or discourses. The data used was taken from the survey 'Cultuurparticipatie van de Nederlandse Bevolking, 1987). It consisted of 4351 respondents, of which he used everybody older than 25 (3178 respondents). Van Eijck defined 13 genres of music and ran a factor analysis. In contrast to Peterson et al. van Eijck's findings showed that education was a better predictor of musical tastes than occupational status, yet occupation was not optimally operationalized. Surprisingly he found that "the broader taste of higher-status groups could be attributed entirely to a rather omnivorous subgroup (dominated fraction of the dominant class) within the class of higher educated persons." (van Eijck, 2001, pg. 1181). Van Eijck drew the comparison between this group and what other scholars have referred to as the 'new middle class': younger respondents with a postmodern lifestyle that display a broad cultural repertoire. As he expected many people's taste had a single cultural

function or 'discourse' as their core structuring principle, but there was a small group that had a combination of all three discourses. To further investigate the different functions music fulfill for people and their possible importance as a structuring principle I will cross over to the field of music psychology in the next section.

1.3.5 Psychological research on music preference: levels of analysis

In this section I would like to summarize some key insights from the field of music psychology, which is a sub-field of social psychology. The sub disciplines as identified by Hargreaves et. al. (2002, pg. 3) within music psychology are cognitive, developmental and social music psychology. I would like to focus on the latter, as the essence of this sub discipline is described by Hargreaves as: "to investigate the multifaceted ways in which we engage with music—creating, performing, listening, appraising- and try to explain the mechanisms underlying its powerful influence on our behavior." (Hargreaves, 2002, pg 4). In his dissection of this sub-discipline it becomes clear that there is a large overlap with the field of cultural economics and sociology. This overlap is the strongest in the first two levels of analysis, which looks at social-positional and ideological levels. These studies include effects of social class, educational institution or the media on musical behavior. The other two levels focus on inter-individual and intra-individual levels of analysis, which include research on matters such as conformity, leadership, musical environments and personality. Since the social-positional and ideological levels have such strong overlap with the sociological perspective I have discussed earlier, I would like to focus on the latter two levels to look for determinants in music consumption with respect to the *function* music fulfills in everyday life from a psychological perspective.

1.3.6 Musical identity

Hargreaves et al. summarize the research evidence on the social functions of music, making a distinction between three principal ways of management. management of interpersonal relationships, mood and self-identity. Musical preference can define which social groups one does or does not belong to. Music can be used as a means of regulating ones mood, depending on the immediate social environment in which the listening takes place. Finally one of music's primary functions , as Harvgreaves et al. suggest "...lies in establishing and developing an individual's sense of identity. And the concept of *musical identity* enables us to look at the widespread and varied interactions between music and the individual." (Hargreaves, 2002, pg 5). Individual patterns of preference (musical taste) can be an integral part of one's self-concept, and this is particularly clear in adolescence. Musical taste has been shown to be related to age, musical training, and aspects of cognitive style or personality.

1.3.7 Emotional functions and music preference

In a recent study, scholars Schafer and Sedlmeier (2010) investigate what different parameters influence stable long term music preferences. They summarize the different possible functions of music as following. At first there is a cognitive function. According to the uses and gratification approach people use music that is associated with our personality, problems, needs and beliefs in order to either communicate or self-reflect. This communication can for example take the form of expressing one's personal values or identity, and self-reflection can include reminiscing and appreciating the music for its beauty. Secondly, they attribute an emotional function to music. Music can express, induce, change, strengthen and mitigate emotions. Thirdly there is the aspect of physiological arousal. Several studies have been conducted that look at changes in heartbeat, blood pressure, muscle relaxation/tension and the arousal while dancing. Fourthly, they again confirm that music has a cultural or social function in the sense that music may be used to express the identity and personality of others as well as the values of a culture or even a country. (Schafer and Sedlmeier, 2010. pg 224-225). In their empirical research on how the four functions are of relative importance in determining our musical preference two functions seem to be of key importance. These are the ability of music to convey information about people's identity (who they are and what they feel) and to enhance social bonding. Another crucial role seemed to be that it provides a medium for self-reflection. Schafer and Sedlmeier also list other possible determinants for musical taste such as repetition and familiarity. A majority of studies pointed out a positive relationship between frequency of listening and liking. However, their research pointed out that this is has a much lesser impact on music preference.

1.3.8 Characteristics of music and listener

The characteristics of the music itself such as tempo, pitch, harmony and loudness are also assumed crucial for the liking of music itself but I will follow Schafer and Sedlmeier in refraining from taking music internal characteristics in to account for this is beyond the scope of my research. What I would like to mention as an important contribution in my line of research is their notion that listeners characteristics influence music preference. Variables such as age, gender, music experience and personality have been proven to influence this taste. In general the importance of music decreases along an individuals' life span, while preference for more complex forms of music appear to increase with age. Males tend to prefer louder music and music with an exaggerated bass, whilst females prefer softer, more romantic music and dance-oriented music such as pop and rhythm and blues. Personality characteristics such as conservatism, extraversion and openness to experiences were also

found to correlate with music preferences, indicating that certain types of music may reflect their listener's personality. (Schafer and Sedlmeier, 2010. pg 225).

In another article by the same scholars however they note that the wide functions attributed to music by listeners are numerous and complex and that it would be inappropriate to treat listeners of a certain type of music in a stereotypical way. (Schafer and Sedlmeier, 2009, pg 296-297). I will take these remarks and research findings in account when looking for correlations in music consumption patterns. If these presumptions are correct they are likely to show up in my data analysis on genre preference. The case is definitely made for including a question on gratification or emotional use of music as it has shown its importance as a possible determinant in music preference.

1.4 Summary of theoretical framework

1.4.1 The supply side perspective

Both in the Netherlands and much of the rest of the world the music market is undergoing a process of change. The technological developments and the changes that this induce on the mode of delivery of digital content have different consequences for each of the different players in the value chain and the structure of the value chain itself. On the short term artists have more opportunities to expose themselves to the online community. They might gain some bargaining power when dealing with recording companies, but they may also experience negative effects of downloading behavior in terms of the loss of incentive. A decline in physical album sales means receiving less royalties for the artists and less revenue for the recording company. This could hamper the willingness of recording companies to invest in new talent. The exact effect on the diversity of produced and consumed music is a point of debate. At the moment the winner in terms of welfare is the consumer, who apparently has little restrictions learning about and acquiring new music legally or illegally. No definite legal solution is yet found that balances the interests of each of these players, as some of the lawsuits against either illegally downloading individuals or P2P platforms seem to have limited effect.

1.4.2. The demand side perspective

The roots of research about determinants of cultural consumption lie in the works of Weber, Veblen and later on Bourdieu. These scholars focused on differences in cultural consumption based on different indicators of class hierarchy. This 'high-vs-low brow' approach echoed forth in the works of Dimaggio and Useem. With the works of Peterson, research on cultural consumption patterns started to move away from these conceptions and more attention was paid to taste diversification. He argued that elite taste was no longer exclusive of certain

musical preferences, but consisted of a broad appreciation for creativity. Van Eijck found that certain higher status sub-groups displayed a high level of 'omnivorous' behavior, having a higher education being an important signifier of this sub-group. He also found that tastes for specific genres could be linked to different cultural functions or discourses of those genres.

In the field of music psychology, Hargreaves distinguishes three ways by which music helps managing certain aspects of life. These are interpersonal relationships, mood and self-identity. Similar functions are describes by Schafer and Sedlmeier. Apart from just appreciating the music as an art form, music can serve as a means of expressing one's personal values or identity, be used for self-reflection and reminiscing. Schafer and Sedlmeier also attribute the function of managing emotions and physical arousal to music and claim that variables such as age, gender, music experience and personality influence taste.

2. Research method

2.1 Research objectives and research questions

In this research I want to focus on the role of the internet in the consumption of pre-recorded music in the Netherlands. My aim is to determine its importance in learning about new music compared to other means of information gathering. I will search for the factors that determine who uses the internet as information source and how this relates to diversity of music appreciation. Based on these objectives I can formulate the following research questions.

Research question 1:

‘What is the importance of the internet in learning about new music in comparison to other means of information gathering?’

Research question 2:

‘What are the factors that determine the importance of the internet as an information source to learn about new music?’

Research question 3:

‘What is the implication of the use of the internet on diversity of music appreciation in relation to other determinants?’

2.2 Hypotheses

Based on the literature of Graham et al. and Liebeskind I have discussed in my theoretical framework, my assumptions are that due to the recent changes in the supply chain of pre-recorded music, the position of the traditional gatekeepers (record labels) has weakened significantly. Because consumers are increasingly sharing music between them, the relative importance of friends and acquaintances as well as the internet in learning about new music are greater than the traditional means of information gathering such as television, radio and written media.

Although mainly concerned with illegal downloading behavior, Huygens’ et al. findings that younger people are more likely to download music illegally than older people suggest that the importance of the internet as a source for finding new music diminishes when age amongst respondents is higher. Based on the profiles of illegal downloaders by Molteni and Ordanini that amongst other factors look at the level of involvement in music, I also assume that listening intensity is a possible determinant for the importance of the internet in learning

about new music. This level of involvement can also be expressed by the importance of listening to music for different individuals. Inspired by the works of Shafer and Sedlmeier I have included a measurement for the psychological benefit of listening to music. Aggregate levels of music appreciation and aggregate desired emotional functions or stimuli are possible indications for different levels of involvement in pre-recorded music consumption and I assume these could influence the relative importance of the internet as an information source. In the section 'Operationalization of key concepts' I explain how I have incorporated these factors in my research.

Based on my own experience with information gathering about new music I am inclined to support Schulz' notion that the ability of consumers to sample different kinds of music online will favor new bands and artists and thus increase diversity of music appreciation. In my theoretical framework both Peterson and van Eijck have suggested that taste diversification is taking place albeit in different manners amongst different status groups. Their research include factors that Bourdieu used as indications for either cultural or economic capital. Matters such as education, income, music practice are examples of these and because of their past significance as determinants for cultural consumption I will include these as possible determinants for the level of importance of the internet as information source as well as possible determinants for diversity in music appreciation. Based on the assumptions above I can formulate the following hypothesis.

Hypothesis 1:

'Friends and acquaintances in combination with the internet are more important sources for learning about new music than TV, radio or written media in the Netherlands.'

Hypothesis 2:

'The relative importance of the internet as a means of information gathering about new music depends on age, gender, education, income, music practice, listening intensity, overall appreciation of music and overall level of desired emotional gratification.'

From these possible determinants age is expected to correlate negatively with the relative importance of the internet and listening intensity, overall appreciation of music as well as overall level of desired emotional gratification are expected to correlate positively.

Hypothesis 3:

'The level of importance of the internet as a source for information about new music is a strong predictor for a higher diversity in music appreciation (measured as a higher level of overall music appreciation).'

2.3 Method of research

The method of research I have chosen is quantitative research in the form of a questionnaire. This is motivated by similar researches performed on this topic by scholars like Peterson and van Eyck. It seemed a suitable method because it enables me to get up to date primary data on a variety of elements which I assume relate to the topic of music consumption. I have used the questionnaire builder of SurveyGizmo.com and this has proven to be a user friendly site with easily accessible summary reports and a handy function to export the data to SPSS. The questionnaire was mainly distributed online in a snowball method by e-mail and social networking sites such as facebook and hyves and supplemented with a limited number of responses by hard copy forms. The responses are not random because I distributed the survey using the e-mail databases of the cultural event Speyksesies (roughly 3400 e-mail addresses), a part of the e-mail database of music collective Triphouse Rotterdam (roughly 1500 e-mail addresses) and my friends on social networking sites (roughly 800 individuals plus an unknown number of individuals to whom the survey was forwarded.). The press and publicity department of Amsterdam based music venue Bimhuis tweeted the link of the survey and this link was retweeted several times.

Generally speaking the respondents were quite serious about filling in the questionnaire. The open question about desired emotional gratification offered some interesting answers, examples of which are 'an ultimate state of bliss', 'escapism', 'reminiscing', 'spirituality', 'melancholy' and 'admiration for the intelligence of the composer'. The open question on genre appreciation gave a hint of the level of diversity in music appreciation of some respondents: 'wonky', 'aquacrunc', 'shoegaze', 'skiffle', 'krautrock', 'exotica' and 'library' are some examples of what the respondents had to add to the list of 40 different genres. I received quite a bit of positive feedback from the respondents as well as requests to share my findings from several students in cultural studies and musicology from Utrecht and Amsterdam.

2.4 Limitations of the method of research

When the first couple of hundred respondents had finished the form, the limitations of this distribution method became clear. Younger, higher educated, male individuals were over represented so I prioritized a new target group. I requested ten of my close friends to ask their parents to fill in the online questionnaire and ask them to forward it to as many friends of older age (preferably female) as possible. In addition to this I printed out a number of forms that I brought to different cultural events where I had to perform or host, and asked the older visitors to complete the form for whom I consequently filled in the online questionnaire myself. This added around another 30 respondents of my new target group to the dataset. Although this had some effect, I do have to take in account that the responds are not a

representative sample of the Dutch population, and thus it may prove helpful to look at the means of the different variables per age group to avoid making any wrong assumptions during the analysis. Subtracting the 90 incomplete forms from the total, leaved a number of 299 forms. After scanning the answers for unlikely extreme values and respondents with a bad sense of humor 290 respondents were left in the dataset to use for analysis.

Because the respondents were not selected in a random manner but mostly contacted through the internet there are a couple of matters I need to take in account during analysis and interpretation of the results. First of all, because the survey was distributed through the internet, there is a part of the population that is automatically excluded from the research. The Dutch Central Bureau for Statistics found that in 2010, 91% of the Dutch households had an internet connection. This means that 9% of the population was excluded from the possibility of taking this survey. I have to take this limitation for granted as the online survey was the most time-efficient way to conduct the survey, yet I need to take this in account when generalizing any findings to the larger population. Secondly, because the survey was also distributed through social networking sites, it is very likely that a part of the respondents already have a higher than average degree of internet usage. This could make it more likely that they have more experience in using the internet for learning about new music as well. I have tried to counter this effect by focusing mainly on e-mail as a means of distribution, so that capturing a bulk of average internet users could make up for this possible effect.

2.5 Questionnaire design

The questionnaire consisted of 49 questions. The question types altered between multiple-choice, likert-scale and open questions. They included questions on basic personal information such as gender, age, income, followed or current education, and degree of music practice. A copy of the form is included as appendix II. Apart from these I have enquired about levels of appreciation for 40 different musical genres, perceived past influence of different information sources on musical taste, current relative importance of different information sources, listening intensity, Illegal downloading frequency and desired emotional gratifications. As was agreed with my thesis supervisors I have limited myself to the topics above to keep the amount of analyses feasible and the research topic clearly defined.

Because my initial research objectives were much broader the survey has provided a lot of data that I have excluded from analysis. This data consists of answers on topics such as: willingness to pay for live and prerecorded music. (Legal and illegal) downloading as well as hardcopy purchasing frequency combined with motivations, quantity of digital (gigabytes) and hardcopy (records) ownership of music, size of social group with whom one exchanges information on new music, which online channels are used for information gathering and

genre preference for live performance. Taking in account all of these factors would overcomplicate the analysis, so I have chosen to only include parts of these results after the research questions have been answered and if any of these results add sufficient descriptive importance to the main analysis.

2.6 Operationalizing key concepts

Respondents' income was gauged by question 7 as net. income in euro's including student grants, bonuses, welfare and social security. The eight different units up to E 4000.- each have a width of E 500.-, The last 3 units are 'between E 4000.- and E 5000.-', 'between E 5000.- and 6000' and 'more than 6000.-. In order to run a multiple regression analysis I had to treat this variable as a continuous variable despite the larger width (and openness) of the last three units. I contacted professor van Eyck with this problem and he confirmed that multiple regression analysis is 'robust enough' to maintain these unit borders. The same applies for the increasing unit width of question 19 about listening intensity, which I operationalized as 'Average number of hours a day of listening to music that was selected by yourself.' and question 35 'Illegal downloading frequency'. In the analysis I will treat all three of these variable as a continuous variable.

The current level of importance of different sources of information about new music, number 26, was a likert scale question that included: family, friends and acquaintances, TV, radio, the internet and written media. Respondents were asked to give a rating between 1 and 6. 1 indicating this source was of least importance, 6 indicating a source was of most importance. In order to check exactly what this importance consists of in the case of the internet, I included three statements where respondents were asked to what degree these statements applied to them. These three statements were question 29: 'Because of my internet use I have come to listen to a greater number of artists.', question 30: 'Because of my internet use I have come to appreciate more different musical genres.' and finally question 31: 'Because of my use of digital technologies I am generally listening to music more often.'. With each of these three statements respondents could either totally disagree, disagree, be neutral, agree or totally agree.

Education was operationalized as 'highest attained education or education one is currently following.'. I recoded this variable in either 'low' -0- or 'high' -1- education in order for it to serve as a dummy variable in the multiple regression analysis. Higher education (HBO) and scientific education were labeled as 'high', all that proceed these as 'low'. The measurement about the level of music practice was less straightforward. The respondents had the option to tick multiple boxes that fitted their level of music education and practice and this matter was by no means interpretable as a continuous variable. To take in account

music practice I labeled everybody that sings or plays an instrument either as amateur or professional, as well as people who have had musical continuation schooling or music lessons in the past and used to play an instruments as -1-, indicating they are practicing (or have recently practiced) music. Respondents that only ticked one of the preceding boxes were labeled -0-. Diversity in music appreciation was measured by letting people express their level of appreciation for a list of 40 different genres. Deciding which genres to include in this list was a balancing act between minimizing the length of the question and incorporating a sufficient amount of genres to truly capture a significant level of variance in genre appreciation. Professor Handke suggested I would drop the last 7 or 8 genres to reduce any negative side effects (imprecise or monotonous answers) due to the length of the question. To check for this I closely examined the data and found that there is sufficient variance in these answers amongst the respondents to include them in the analysis. Different amounts of points were attributed to the indicated level of appreciation: 'I don't know this' and 'Not at all' were both valued with 0 points. 'Not really' was valued with 1 point. 'A little' was valued with 2 points, 'Reasonably well' was valued with 3 points and 'Very well' received 4 points. Adding the points for the 40 genres meant that that respondents overall level of music appreciation could take a value anywhere between 0 and 160. This provided me with a continuous variable which I labeled 'AggregateAppreciaton'. In this way I can measure diversity op appreciation without having to make a subjective judgment about which combinations of preferred genres a qualify as a diverse taste.

A similar scale was used on the answers of question 16 to measure the importance of desired emotional stimuli. Combining the literature of van Eijck, Hargreaves and Shafer & Sedlemeier I defined 8 different emotional gratifications, six of which (as couples) can be linked to different cultural functions as described by van Eijck. 'Pleasure' and 'excitement' can be linked to *fun*, 'inspiration' and 'experiencing beauty' can be linked to *transcendence*, 'a sense of identity' and 'a sense of group belonging' can be linked to *integration* and finally It appeared to me as common sense to add the emotional gratifications of 'relaxation' and 'diversion'. Respondents were asked to asked to rate the importance of each emotion for them on a scale from 1 (not important at all) to 10 (extremely important). Adding up the points for the eight different emotional stimuli resulted in a continuous variable ranging from 0 to 80. I named this variable AggregateDesiredEmotionalGratification. The initial purpose of this question was to see whether clusters of genre preferences could be linked to desired emotional stimuli. I have already dropped this research question, but based on the literature it seemed plausible to me that the higher desired emotional gratification is, the higher ones motivation to use different information sources to fulfill these emotional needs. Hence, I decided to incorporate this variable as a possible predictor for the importance of the internet as well as aggregate level of music appreciation in the multiple regression analysis.

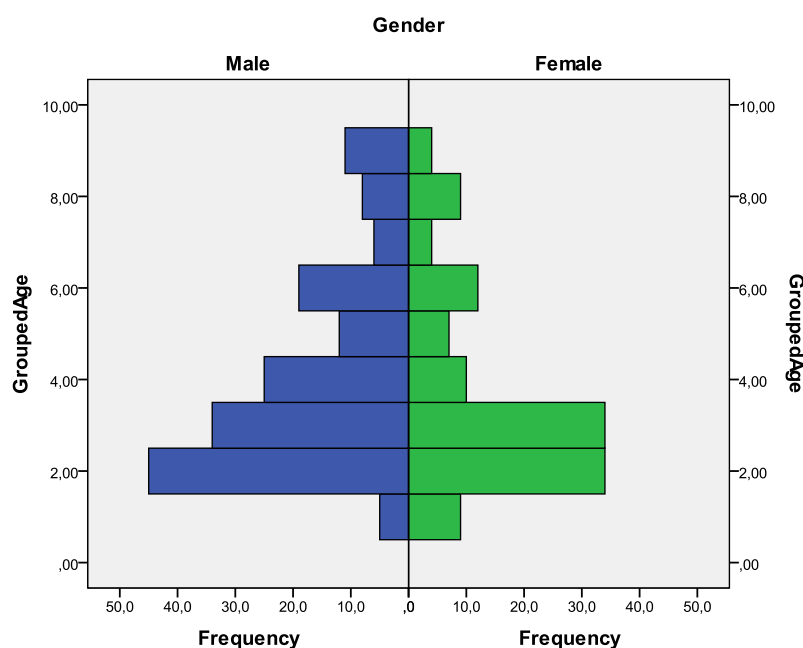
3. Analysis and results

3.1 Basic descriptive statistics of respondents characteristics

As I mentioned in the previous section, despite my efforts to get a more balanced sample males are still slightly overrepresented. In the population pyramid below however it becomes clear that although unequally distributed by age, gender differences are roughly equal throughout the different age groups. Only age group 2 (31-35 year olds) and age group 9 (56-60 year olds) are predominantly men. The largest inequality is in age as respondents aged between 21 and 30 comprise about 50% of the sampled population. Using my definition of high and low education, 81% of the respondents have either followed or are currently enrolled in a higher education. Considering that 15,3% of the Dutch population in 2010 had a HBO education or higher, I can conclude that higher educated individuals are strongly overrepresented in this sample.

Roughly three quarters of the respondents are active music practitioners or have had lessons in playing an instrument in the past. I assume that people who were musically active were more inclined to fill in a survey about music than those who are not. I have included some graphs on the desired emotional gratifications and aggregate appreciation under appendix I which offer some additional results categorized by age group, but have no direct use for this analysis (tables III.I-III). It also provides a ranking of the different online information sources on new music by count and percentages amongst the respondents, to provide an indication which sources they use the most (table III.IV).

Table II.I: Distribution of males and females over different age groups



3.2 Information sources for learning about new music

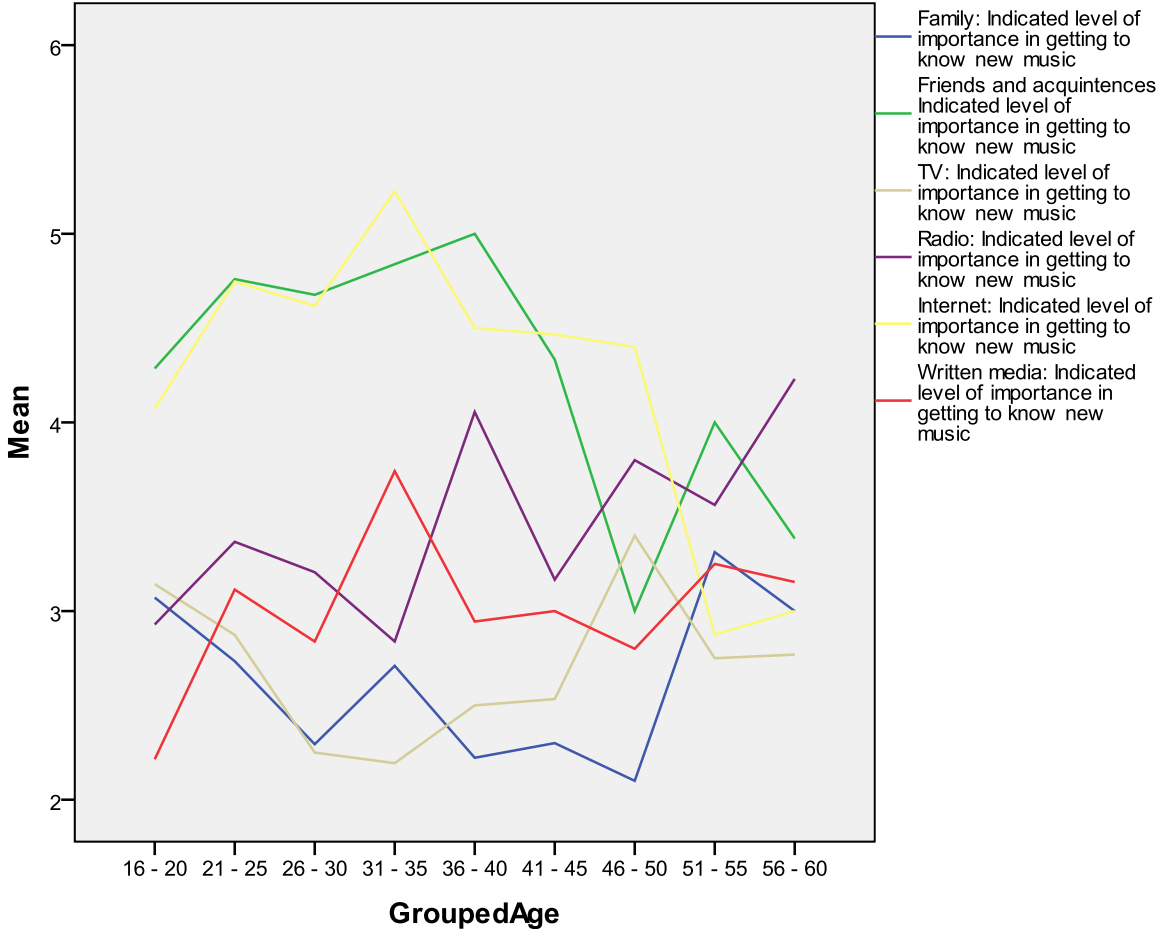
Starting with the first research question: 'What is the importance of the internet in learning about new music in relation to other means of information gathering?' I have compared the means of the indicated level of importance for each information source. What is remarkable from the table below is that friends and acquaintances and the internet are valued more or less equally high with an average of respectively 4,51 and 4,50 on a scale from 1 to 6. Third most important source of information amongst the respondents was radio (3,35), written media came in at fourth (3,06) and TV was ranked fifth (2,64). Family appears to be of least importance (2,54).

Tabel II.II: Mean level of importance of different sources of information on new music in the Netherlands in 2011

		Family: Indicated level of importance in getting to know new music	Friends and acquaintance s: Indicated level of importance in getting to know new music	TV: Indicated level of importance in getting to know new music	Radio: Indicated level of importance in getting to know new music	Internet: Indicated level of importance in getting to know new music	Written media: Indicated level of importance in getting to know new music
N	Valid	287	290	286	290	289	290
	Missing	5	2	6	2	3	2
	Mean	2,54	4,51	2,64	3,35	4,50	3,06

It is tempting to assume that since friends and acquaintances together with the internet score so high, these are the most important sources of information in getting to know new music. However the steep drop in illegal downloading past the age of 49 that was found by Huygens suggests that this higher indicated level of importance may be induced by the overrepresented younger age groups. In order to check for this effect I have plotted the means of each information source per age group in table II.III below. What becomes clear from table II.III is that although the importance of the internet is relatively high, it starts declining from the age of 35 and, in line with the findings of Huygens, takes a steep drop after the age of 50. The other main source of information 'friends and acquaintances' takes a similar steep drop after the age of 40, but makes a bit of a recovery between the ages of 50 and 55, where it then competes and eventually loses in comparison with radio as the most important source of information up until the age of 60. Like the importance of friends and acquaintances, TV and Family make a strong comeback amongst respondents respectively aged above 45 and above 50.

Graph II.III: Mean importance of information sources on new music in the Netherlands defined by age group.



3.3 Determinants of use of the internet for finding new music

This section will attempt to answer the second research question ‘What are the factors that determine who uses the internet as an information source to learn about new music?’. To determine the importance and significance of the different independent (predictor) variables in explaining the level of variance in the importance of the internet as an information source I ran a multiple regression analysis. The predictor variables gender, education and music practice were entered in the model as a dummy variable. The predictor variables income, listening intensity (hours of self chosen listening), aggregate appreciation and aggregated desired emotional gratification were entered as continuous variables. The explained (predicted) variable of internet importance was the same continuous measurement as used in the previous section. Using the standard criterion for significance sig. ≤ 0,05 shows that it was justified to include the measurements for listening intensity, aggregated appreciation and desired emotional gratification as predictor variables in this multiple regression analysis. Also

marked in bold numbers are the surprisingly significant yet weak positive correlations between these three variables.

Table II.IV: Correlation matrix of different predictor variables

Correlations

	Intern .imp.	age	Gndr	Educ	Music pract.	Incom e	Listening Intensity	Aggregate Appreciati on	Emo. Grat.	
Pear son Corre lation	Internet importance	1,000	-,222	-,212	-,073	,069	-,131	,273	,192	,180
	Age	-,222	1,00	-,096	,062	-,046	,540	-,111	,041	-,043
	Gender (M vs F)	-,212	-,096	1,00	,150	-,180	-,032	-,162	-,194	-,035
	Education (L vs H)	-,073	,062	,150	1,00	-,094	,125	-,006	,102	,021
	Music Pract. (N vs Y)	,069	-,046	-,180	-,094	1,00	-,064	,082	,138	,042
	Income	-,131	,540	-,032	,125	-,064	1,00	-,131	,013	-,046
	Listening intensity	,273	-,111	-,162	-,006	,082	-,131	1,00	,262	,301
	Ag. Appreciation	,192	,041	-,194	,102	,138	,013	,262	1,00	,338
	Emotional Grat.	,180	-,043	-,035	,021	,042	-,046	,301	,338	1,00
Sig. (1- tailed)	Internet Importance	.	,000	,000	,113	,126	,014	,000	,001	,001
	Age	,000	.	,054	,149	,224	,000	,032	,246	,238
	Gender	,000	,054	.	,006	,001	,299	,003	,001	,278
	Education (dummy)	,113	,149	,006	.	,058	,018	,458	,045	,361
	Music Practice	,126	,224	,001	,058	.	,143	,085	,010	,242
	Income	,014	,000	,299	,018	,143	.	,014	,414	,220
	Listning intensity	,000	,032	,003	,458	,085	,014	.	,000	,000
	Ag. Appreciation	,001	,246	,001	,045	,010	,414	,000	.	,000
	Emotional Grat	,001	,238	,278	,361	,242	,220	,000	.	
N	Internet imporatance	280	280	280	280	280	280	280	280	280
	Age	280	280	280	280	280	280	280	280	280
	Gender	280	280	280	280	280	280	280	280	280
	Education	280	280	280	280	280	280	280	280	280
	Music Practice	280	280	280	280	280	280	280	280	280
	Income	280	280	280	280	280	280	280	280	280
	Listening intensity	280	280	280	280	280	280	280	280	280
	Ag. Appreciation	280	280	280	280	280	280	280	280	280
	Emo. Grat.	280	280	280	280	280	280	280	280	280

In this multiple regression analyses I have chosen to enter all the variables in a forced manner. In my first attempt I had entered hem stepwise, but got the same results. It made sense to me to present the findings of the forced entry because this made for smaller tables which were more easy to fit on these pages.

Table II.V: Model summary

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
dimension0 1	,412 ^a	,169	,145	1,540	,169	6,912	8	271	,000	2,101

a. Predictors: (Constant), AggregateDesiredEmotionalGratification, Highest attained educational degree or currently following, years, DummyMusicPracticion, Gender, HrsSelfChosenListening, AggregateAppreciation, Net monthly earnings (incl. grants, bonusses and welfare)

b. Dependent Variable: Internet: Indicated level of importance in getting to know new music

The table above shows the model summery and offers some information on the explanatory power of the model that will result from this analysis. Looking at determination coefficient R squared tells how much of the variability in the outcome of the model is accounted for by the predictors. In this case a R square value of 0,169 tells me that 16,9 % of the variability in the level of the indicated level of importance of the internet is explained by age, income, gender, music education, listening intensity, music appreciation, and desired emotional gratification. However, the lower adjusted square value of 0,145 indicates that when this model is generalized to the rest of the population it accounts for 2,4% less of the variance in the outcome. The Durbin-Watson value of 2,101 is close to 2, indicating that errors in the regression are independent. Table II.VI below shows that the model is a significant fit for the data overall, rejecting the 0-hyphthesis with 99% accuracy because sig. $\leq 0,01$. The scatter plots of *ZRESID against *ZPRED showed no funneling or curvilinear relationship, suggesting that the assumptions of linearity and homoscedasticity have been met. Table II.IX on page 33 shows that although there is some deficiency of residuals between 0,25 and 0,75, the distribution of residuals is roughly normal.

Tabel II.VI: ANOVA variance analysis

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	131,133	8	16,392	6,912	,000 ^a
	Residual	642,639	271	2,371		
	Total	773,771	279			

a. Predictors: (Constant), AggregateDesiredEmotionalGratification, Highest attained educational degree or currently following, years, DummyMusicPracticion, Gender, HrsSelfChosenListening, AggregateAppreciation, Net monthly earnings (incl. grants, bonuses and welfare)

b. Dependent Variable: Internet: Indicated level of importance in getting to know new music

Tabel II.VII: Coefficients of the regression model

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Correlations		
		B	Std. Error	Beta			Zero-order	Partial	Part
1	(Constant)	4,149	,709		5,851	,000			
	Age	-,036	,010	-,228	-3,436	,001	-,222	-,204	-,190
	Gender male vs female	-,599	,197	-,179	-3,038	,003	-,212	-,181	-,168
	Education low vs high	-,195	,246	-,045	-,792	,429	-,073	-,048	-,044
	Music practice no vs yes	-,031	,215	-,008	-,146	,884	,069	-,009	-,008
	Income	,012	,049	,016	,245	,806	-,131	,015	,014
	Listening intensity	,130	,046	,170	2,825	,005	,273	,169	,156
	Ag. Appreciation	,008	,005	,101	1,633	,104	,192	,099	,090
	Ag. Emo. Gratification	,014	,010	,081	1,334	,183	,180	,081	,074

a. Dependent Variable: Internet: Indicated level of importance in getting to know new music

I had to include both the significant and non-significant predictor variables in the model. Taking the constant and the different b-values from table II.VII allowed me to define the model for the importance of the internet as an information source for new music on a scale from 1 to 6 as following.

$$\text{Internet importance}_i = b_0 + b_1 \text{ age}_i + b_2 \text{ gender}_i + b_3 \text{ education}_i + b_4 \text{ music practice}_i + b_5 \text{ income}_i + b_6 \text{ listening intensity}_i + b_7 \text{ aggregate appreciation}_i + b_8 \text{ aggregate desired emotional gratification}_i$$

Becomes:

$$\text{Internet importance}_i = 4,149 - 0,036 \times \text{age}_i - 0,599 \times \text{gender}_i - 0,195 \times \text{education}_i - 0,031 \times \text{music practice}_i + 0,012 \times \text{income}_i + 0,13 \times \text{listening intensity}_i + 0,08 \times \text{aggregate appreciation}_i + 0,08 \times \text{aggregate appreciation} + 0,14 \times \text{aggregate desired emotional gratification}_i$$

To interpret the importance of the different predictor variables it is useful to look at the standardized beta coefficients. These standardized b-values are not dependant on the different units of measurements of the different variables. Using the standard deviations from table II.VIII I can tell how many standard deviations the outcome will change as a result of one standard deviation change in the predictor. The beta value of the most relative importance is age of which the beta value is -0,228. This means that, assuming the other 7 variables are held constant, when age increases with one standard deviation (about ten years), the indicated level of importance of the internet as an information source declines with $(0,228 \times 1,665 =) 0,38$ points on the scale ranging between 1 and 6.

Under these same conditions, being a female reduces the importance of the internet by $(0,179 \times 1,665 =) 0,3$ points on the scale. Third of most relative importance is listening intensity. For this variable I have to take in account that the units had a width of 0,5 hours of daily music listening. $(0,5 \times 2,217 =)$ About 1 hour of extra listening to self chosen music a day increases the importance of the internet with $(0,170 \times 1,665 =) 0,28$ points on the scale. In fourth place, although not significant, is aggregate appreciation that was measured on a scale from 0 to 160. Assuming all other variables are held constant an increase of aggregate appreciation by 20 points means an increase of $(0,101 \times 1,665 =) 0,17$ on the scale. The other variables are of such little significance that calculating these numbers add no valuable information.

Table II.VIII: Descriptive statistics

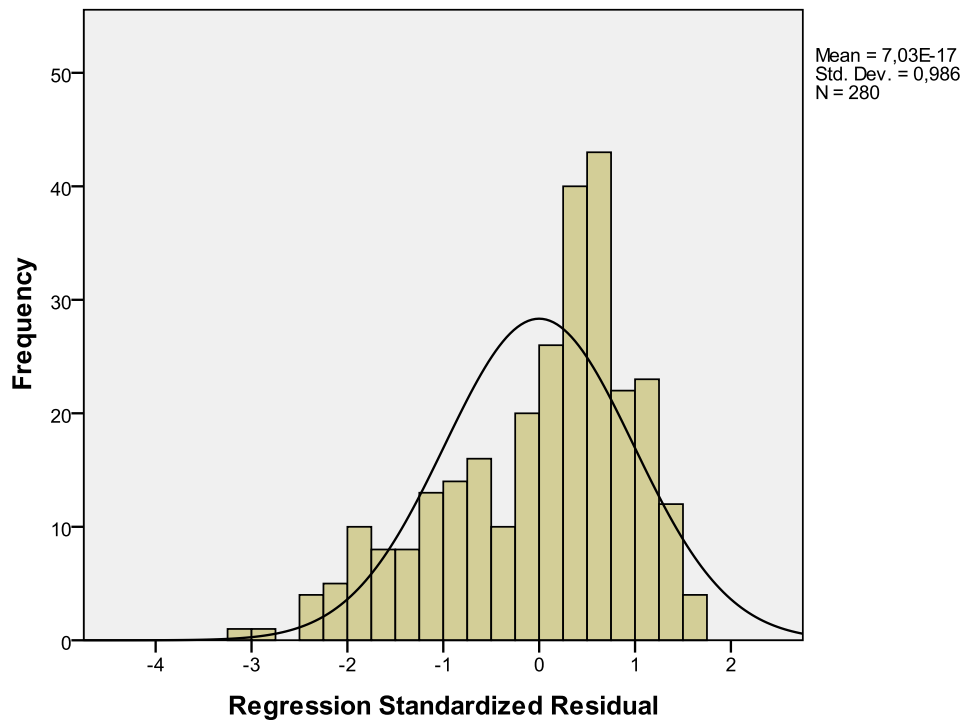
Descriptive Statistics

	Mean	Std. Deviation	N
Importance of Internet	4,53	1,665	280
Age	32,34	10,610	280
Gender (male vs female)	,43	,496	280
Education (low vs high)	,82	,387	280
Music practice (No vs yes)	,7357	,44174	280
Income	3,69	2,246	280
HrsSelfChosenListening	4,4607	2,17807	280
AggregateAppreciation	61,8179	19,82953	280
AggregateDesiredEmotionalGratification	59,5143	9,66350	280

Graph II.IX: Histogram and normal probability plot of data

Histogram

Dependent Variable: Internet: Indicated level of importance in getting to know new music



3.4 Relation between internet importance and music appreciation

Now that have analyzed the relative importance of variables explain the importance of the use of the internet as a information source for learning about new music, I want to move to the next and final research question: 'What is the implication of the use of the internet on diversity of music appreciation in relation to other determinants?'. My method of analysis was the same kind of multiple regression analysis, only now the variable 'importance of the internet' is a predictor variable. As I explained earlier diversity in music appreciation is measured as aggregate level of appreciation for 40 different genres on a scale between 0 and 160. In this analysis this has been the explained or predicted variable.

Tabel II.X: Model summary

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
dimension0 1	,449 ^a	,202	,178	17,97627	,202	8,562	8	271	,000	1,886

a. Predictors: (Constant), AggregateDesiredEmotionalGratification, Highest attained educational degree or currently following, years, DummyMusicPracticion, Gender, HrsSelfChosenListening, Internet: Indicated level of importance in getting to know new music, Net monthly earnings (incl. grants, bonusses and welfare)

b. Dependent Variable: AggregateAppreciation

For this second model a R square value of 0,202 tells me that 20,2% of the variability in the indicated aggregate level of music appreciation is explained by age, income, gender, music education, listening intensity, the importance of the internet, and desired emotional gratification. However, the lower adjusted square value of 0,178 indicates that when this model is generalized to the rest of the population it accounts for 2,4% less of the variance in the outcome. The Durbin-Watson value of 1,886 is close to 2, indicating that errors in the regression are independent. Tabel II.XI below shows that the model is a significant fit for the data overall, rejecting the 0-hypthesis with 99% accuracy because sig. $\leq 0,01$. The scatter plot of *ZRESID against *ZPRED showed no funneling or curvilinear relationship, suggesting that the assumptions of linearity and homoscedesticity have been met. This table also shows that although there is some deficiency of residuals between 0 and -0,25, the distribution of residuals is roughly normal.

Tabel II.XI: Variance analysis

ANOVA^b

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	22133,042	8	2766,630	8,562	,000 ^a
	Residual	87572,668	271	323,146		
	Total	109705,711	279			

a. Predictors: (Constant), AggregateDesiredEmotionalGratification, Highest attained educational degree or currently following, years, DummyMusicPracticion, Gender, HrsSelfChosenListening, Internet: Indicated level of importance in getting to know new music, Net monthly earnings (incl. grants, bonuses and welfare)

b. Dependent Variable: AggregateAppreciation

Table II.XII: Histogram and normal probability plot of data

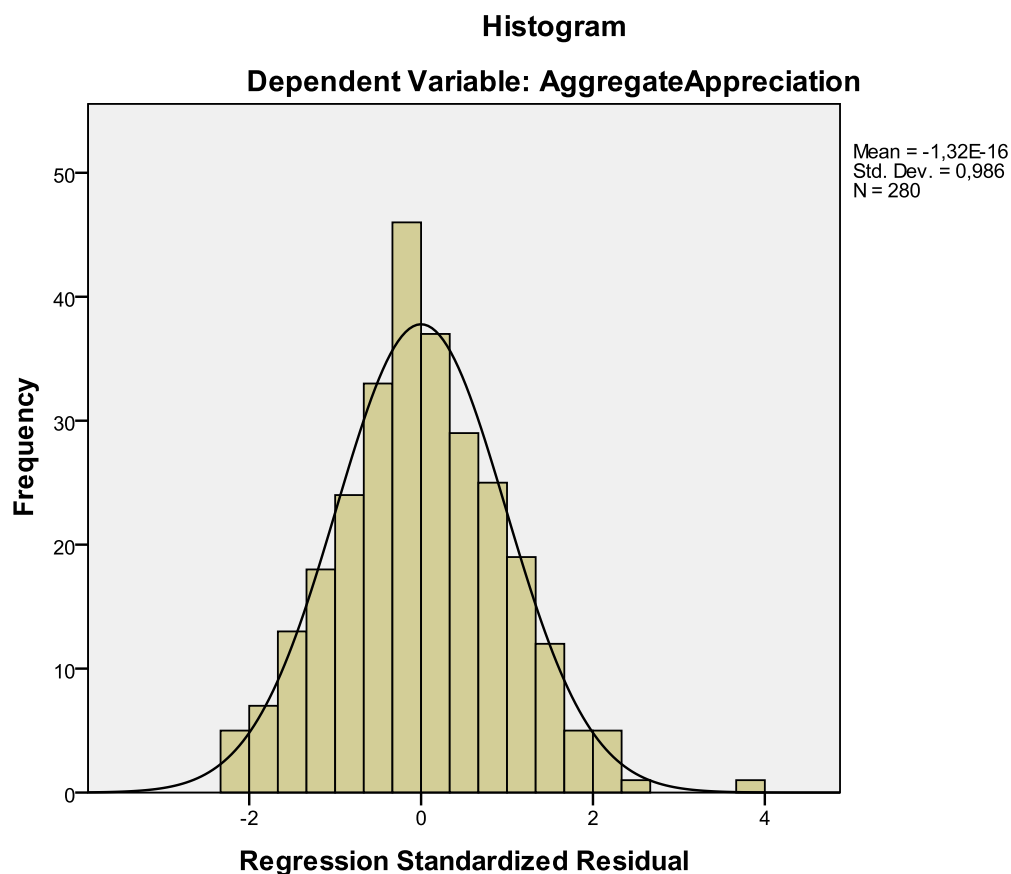


Table II.XIII: Coefficients of the regression model

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Correlations		
	B	Std. Error	Beta			Z-order	Partial	Part
1 (Constant)	7,254	8,775		,827	,409			
Age	,132	,124	,071	1,068	,287	,041	,065	,058
Gender	-5,455	2,318	-,137	-2,353	,019	-,194	-,141	-,128
Income	,031	,575	,003	,053	,958	,013	,003	,003
Educ. (low vs high)	6,611	2,850	,129	2,320	,021	,102	,140	,126
Music Practice (no vs yes)	4,491	2,492	,100	1,802	,073	,138	,109	,098
Internet importance	1,152	,706	,097	1,633	,104	,192	,099	,089
Listening intensity	1,211	,540	,133	2,241	,026	,262	,135	,122
Ag. Emo. Grat.	,558	,118	,272	4,743	,000	,338	,277	,257

a. Dependent Variable: AggregateAppreciation

Again I have included both the significant and non-significant predictor variables in the model. Taking the constant and the different b-values from table II.XIII allowed me to define the model for the aggregate appreciation on a scale from 0 to 160 as following.

<p>Aggregate appreciation $i = b_0 + b_1 \text{ years}_i + b_2 \text{ gender}_i + \text{income}_i + b_4 \text{ education}_i + b_5 \text{ music practice}_i + b_6 \text{ internet importance}_i + b_7 \text{ listening intensity}_i + b_8 \text{ aggregate desired emotional gratification}_i$</p> <p>Becomes:</p> <p>Aggregate appreciation $i = 7,245 + 0,132 \times \text{age}_i - 5,455 \times \text{gender}_i + 0,031 \times \text{income}_i + 6,611 \times \text{education}_i + 4,491 \times \text{music practice}_i + 1,152 \times \text{internet importance}_i + 1,122 \times \text{listening intensity}_i + 0,556 \times \text{aggregate desired emotional gratification}_i$</p>

To interpret the importance of the different predictor variables I have again looked at the standardized beta coefficients. Using the standard deviations from table II.IV I can tell how many standard deviations the outcome will change as a result of one standard deviation

change in the predictor. The beta value of the most relative importance appears to be the level of desired emotional gratification. Assuming the other variables are held constant an increase of 9,66 points on the 0 to 80 scale in this variable will increase the aggregate level of music appreciation by $(0,272 \times 19,82953=)$ 5,39 points. The beta value of the second most relative importance is gender of which the beta value is -0,137. Assuming the other variables are held constant, a respondent being female decreases the aggregate level of music appreciation by $(0,137 \times 19,92953=)$ 2,7 points, which amounts to very little on a scale from 0 to 160.

Under the same conditions, if listening intensity increases with one hour a day music appreciation will increase with $(0,133 \times 19,92953=)$ 2,65 points. Having a higher education or currently being enrolled in one as opposed to lower education increases music appreciation with $(0,129 \times 19,92953=)$ 2,57 points. All of the above b-values were significant as a predictor in the model because $\text{sig} \leq 0,05$. The indicated level of importance of the internet in learning about new music was insignificant in this model with a sig. value of 0,104. Having a lower impact on the model than the previous predictors I can conclude that, assuming the other variable remain constant, an increase of the indicated level of importance of the internet as information source by 1,67 points on a scale from 1 to 6 only induces an increase in music appreciation by $(0,097 \times 19,92953=)$ 1,93 points. Even though the mean levels of music appreciation (Table II.XV) per age group vary between 50 and 75, the small numbers of induced change in the predicted variable suggest that overall impact of the different predictor variables are not very strong. It is possible that this is because overall levels of music appreciation amongst this sample was quite high.

Table II.XIV: Descriptive statistics

Descriptive Statistics

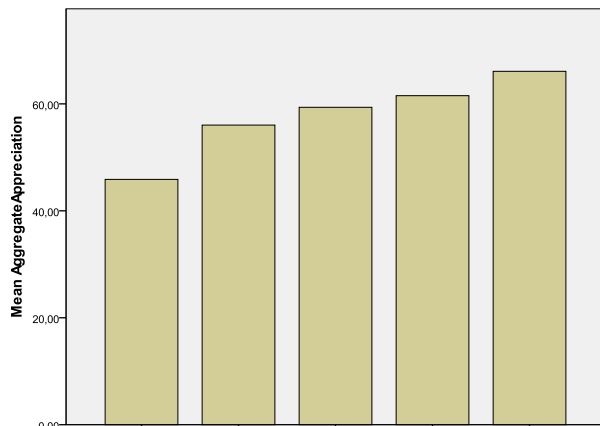
	Mean	Std. Deviation	N
AggregateAppreciation	61,8179	19,82953	280
years	32,34	10,610	280
Gender	,43	,496	280
Income	3,69	2,246	280
Education (low vs high)	,82	,387	280
Music practice (no vs yes)	,7357	,44174	280
Internet importance	4,53	1,665	280
HrsSelfChosenListening	4,4607	2,17807	280
AggregateDesiredEmotionalGratification	59,5143	9,66350	280

In order to check these results I have taken close look at the different levels of music appreciation in relation to their answers about perceived impact of internet usage. These three statements were question 29: 'Because of my internet use I have come to listen to a greater number of artists.', question 30: 'Because of my internet use I have come to appreciate more different musical genres.' and finally question 31: 'Because of my use of digital technologies I am generally listening to music more often.'. With each of these three statements respondents could either totally disagree, disagree, be neutral, agree or totally agree.

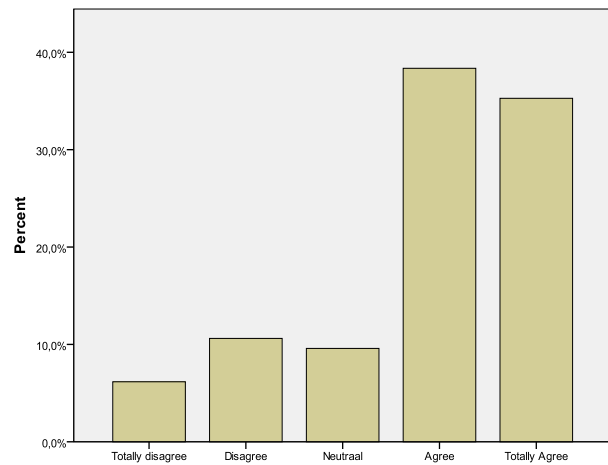
In table II.XV on the next page only a difference of about ten points in average aggregate music appreciation can be found between the groups of people who disagree to the statement 'Because of my internet use I have come to listen to a greater number of artists.' and those who totally agree with it. Despite a large majority of respondents that claim internet induced a growth in the number of artists they have come to listen to, their mean level of aggregated music appreciation only differ a maximum of 20 points on a scale from 0 to 120 when compared to the group that totally disagreed with the statement.

A similar conclusion can be drawn when looking at table II.XVI that depicts the level of agreement on whether internet usage has induced appreciation of more different genres. Again the majority of people agree with this statement, but their mean level of aggregated appreciation differs only a maximum of around 15 points from those who totally disagree. Though not related to diversity of appreciation, table II.XVIII shows the same trend in the statement about listening frequency. Assuming that the genre question is composed of a balanced variety of genres, these findings can mean a number of things. Firstly it is possible that the subject of the online-survey attracted those of whom overall levels of music appreciation was high to begin with. Secondly it is possible that the respondents that agreed the internet had a high impact on the number of artists and genres they have come to appreciate, had a lower level of music appreciation in the past. What is clear is that the impact of the internet on taste diversification should not be overestimated.

Table II.XV: Average music appreciation per level of agreement on question 29. (left) Level of agreement in percentages of total number respondents (right)

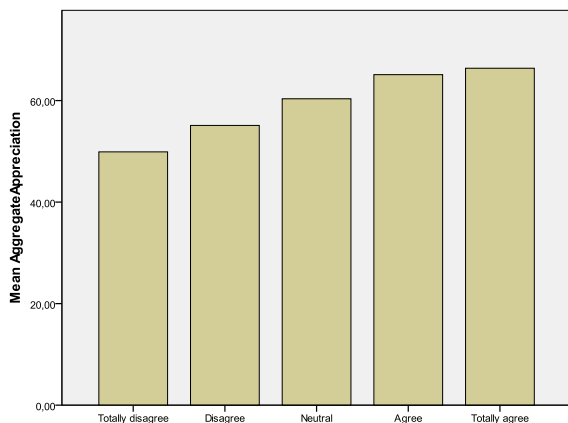


To what extent does this statement apply to you? "Because of my usage of the internet I have come to listen to a greater number of artists"

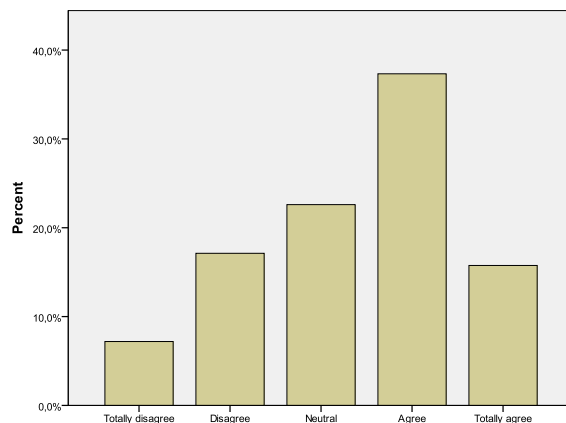


To what extent does this statement apply to you? "Because of my usage of the internet I have come to listen to a greater number of artists"

Table II.XVI: Average music appreciation per level of agreement on question 30. (left) Level of agreement in percentages of total number respondents (right)

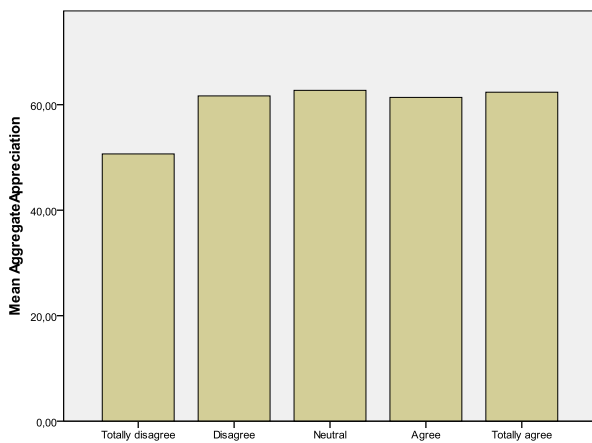


To what extent does this statement apply to you? "Because of my usage of the internet I have come to appreciate more different musical genres"

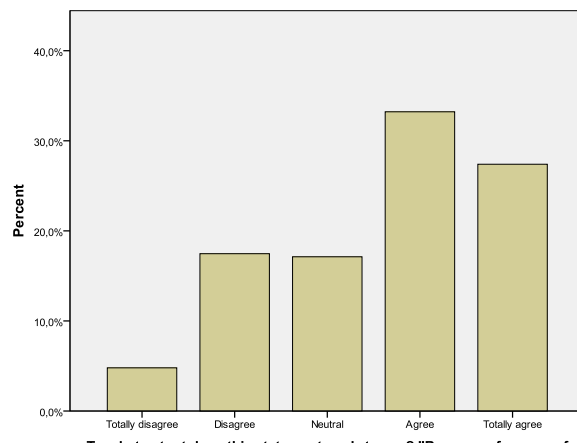


To what extent does this statement apply to you? "Because of my usage of the internet I have come to appreciate more different musical genres"

Table II.XVII: Average music appreciation per level of agreement on question 31. (left) Level of agreement in percentages of total number respondents (right)



To what extent does this statement apply to you? "Because of my use of digital technologies I generally listen to music more often"



To what extent does this statement apply to you? "Because of my use of digital technologies I generally listen to music more often"

4. Conclusions

The comparison of the means of indicated levels of importance of the six information sources amongst the respondents enables me to answer my first research question.

‘What is the importance of the internet in learning about new music in comparison to other means of information gathering?’. What we see is that the internet together with friends and acquaintances are indeed the most important source of information for the majority of the respondents. Radio and written media follow closely, while TV and family appear to be of lesser importance. However when we look at the mean levels of importance per age group it becomes clear that friends and acquaintances as well as the internet lose a large deal of their importance as an information source for respondents aged 50 and over. Based on these findings I can state that Hypothesis 1 ‘Friends and acquaintances in combination with the internet are now more important sources for learning about new music than TV, radio and written media in the Netherlands.’ holds true up until around the age of 50. This is in line with what the findings of Huygens et al. on downloading behavior suggested and confirms the general agreement in the literature on the music supply chain that a process of re-intermediation has taken place.

The multiple regression analysis that was performed in order to answer the second research question ‘What are the factors that determine the importance of the internet as an information source to learn about new music?’, has provided a significant model overall, but with an ability to account for only 14,5% of the variance when generalized to the rest of the Dutch population. From the entered independent variables only age, gender and listening intensity proved to be significant predictors for the level of importance of the internet as an information source. Being older and being female both decreased this level of importance, while listening more hours a day to music that was self-chosen increased it. This means that the assumptions in the second hypothesis that music practice, overall appreciation of music and overall level of desired emotional gratification have an significant positive impact on the importance of the internet as information source are in this case falsified.

The second multiple regression analysis that focused on the question ‘What is the implication of the use of the internet on diversity of music appreciation in relation to other determinants?’, offered some surprising results. The self designed measurement for desired emotional gratification proved to be a significant positive predictor for a higher diversity in music appreciation. The same held true for listening intensity and having (or currently following) a higher education. Being female had a significant but small negative impact. The indicated level of importance of the internet had a small positive effect on diversity of music appreciation, but his result was not significant. Based on these findings I can conclude that

hypothesis 3 'The level of importance of the internet as a source for information about new music is a strong predictor for a higher diversity in music appreciation (measured as a higher level of overall music appreciation).' in this case is falsified. A closer look at the data showed that the mean levels of music appreciation amongst the different age groups did not differ a great deal. Which is a possible explanation for the low predictive power (Adjusted R square of 17,8%) of the model.

5. Discussion

In this thesis I attempted to combine insights from the field of sociology, economics and music psychology to analyze the importance and impact of the internet on the appreciation of music. All of these fields provided interesting findings which I incorporated as possible predictor variables in the two multiple regression analyses. I wanted to bypass the 'high' vs 'low' brow distinction of cultural consumption as much as possible and treat levels of appreciation for any genre equally to avoid having to make judgments on these. This is not to say that the measurement of diversity in appreciation is objective. The choices I made while including or excluding genres can certainly be disputed. It is most likely that a different composition of genres would have altered the outcomes in music appreciation. Nevertheless, I do believe that a list of 40 genres is an improvement to many of the preceding researched that usually included anywhere between 16 and 30 genres. What I do regret in retrospect is having the importance of the internet graded on a scale only from 1 to 6. A scale ranging from 1 to 10 would have offered more variance in the respondents answers and perhaps added to the significance of the outcomes.

I believe one shortcoming could be that this research is that it appears to have attracted respondents that are either or both practicing music and very appreciative of music in general, as well as a younger proportion of respondents who are probably all skilled in the use of the internet. If I can make one suggestion for similar future research is that more data should be gathered from hard-copy forms, preferably from people who are older or less comfortable in using the internet. I would like to add that this research provides a snap shot of a sample of 290 individuals. This number is sufficient for performing a multiple regression analysis, but is still a rather small sample compared to similar researches performed in this field. The outcomes should be interpreted baring this in mind.

Much of the literature on 'cultural omnivorous' behavior talks about taste diversification. This thesis looks at music taste *diversity*. In order to make any assumptions about diversification it would be interesting for further research to look at levels of genre appreciation of the same respondents over different points in time. Furthermore, what the limited scope of this thesis refrained me from doing, is looking at how different levels of desired emotional gratification relate to genre preference and willingness to pay. I have gathered data that would allow me to do so, but I chose to exclude these from the analysis. It would be interesting to incorporate this data. What I think this thesis contributes to this field of research is that levels of desired emotional gratification have a suggested to be a significant predictor for music appreciation. They are therefore likely to affect other elements

of consumer behavior. My suggestion for future research is to improve and incorporate measurements for psychological benefits and analyze their impact on consumer behavior.

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Appendix I:

Table III.I: Desired emotional gratifications per age group

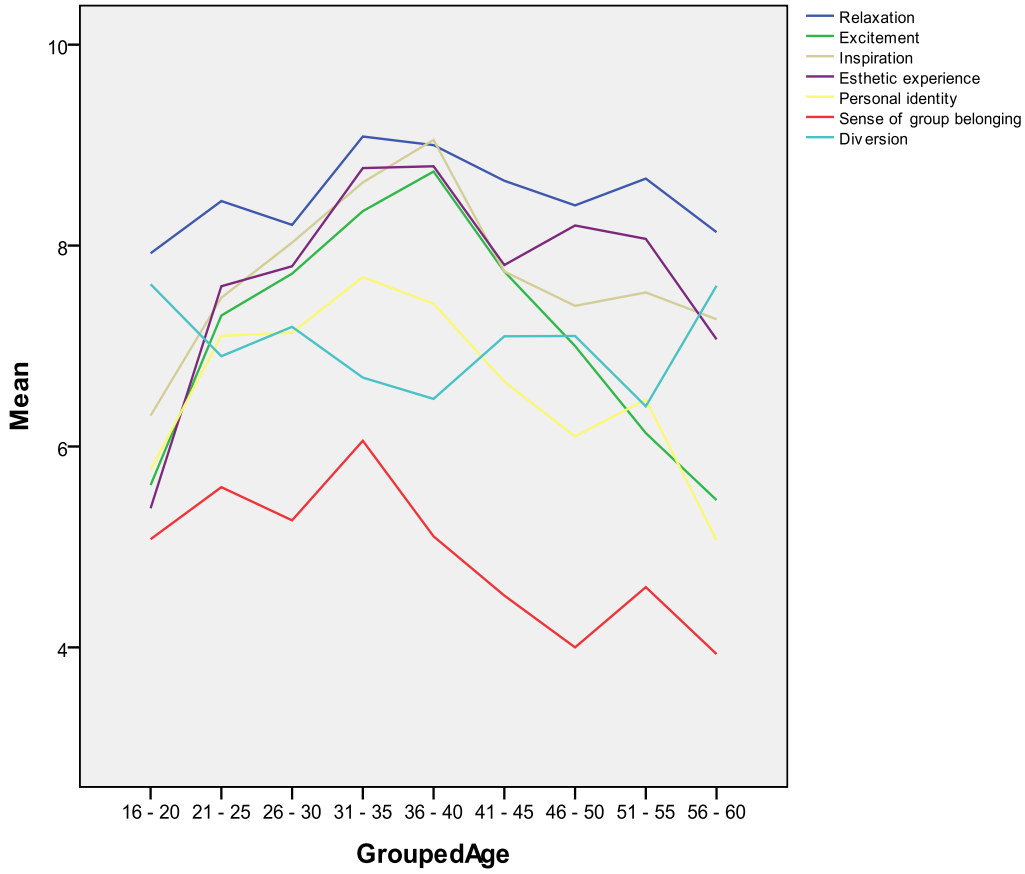


Table III.II: Means of aggregated desired emotional gratification per age group

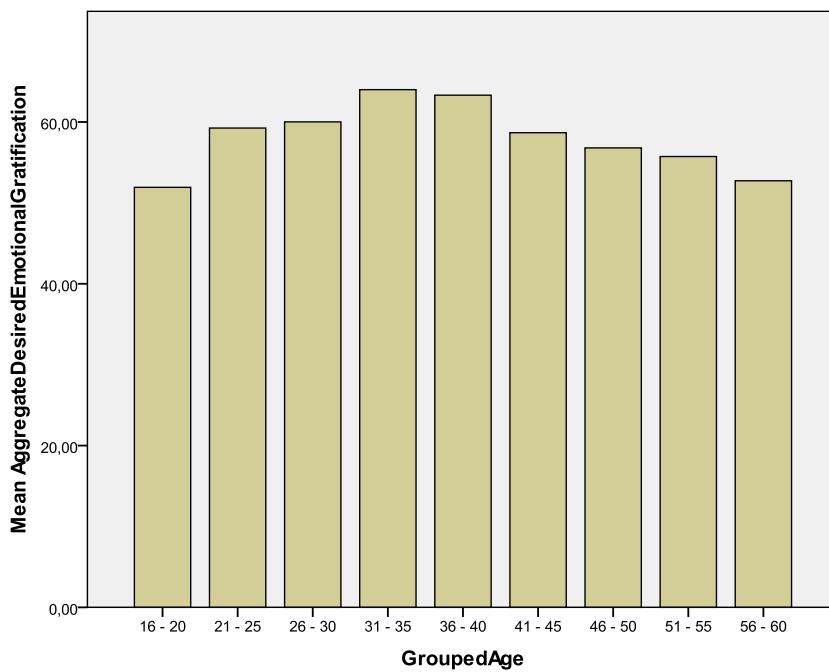


Table III.III: Means of aggregate appreciation per age group

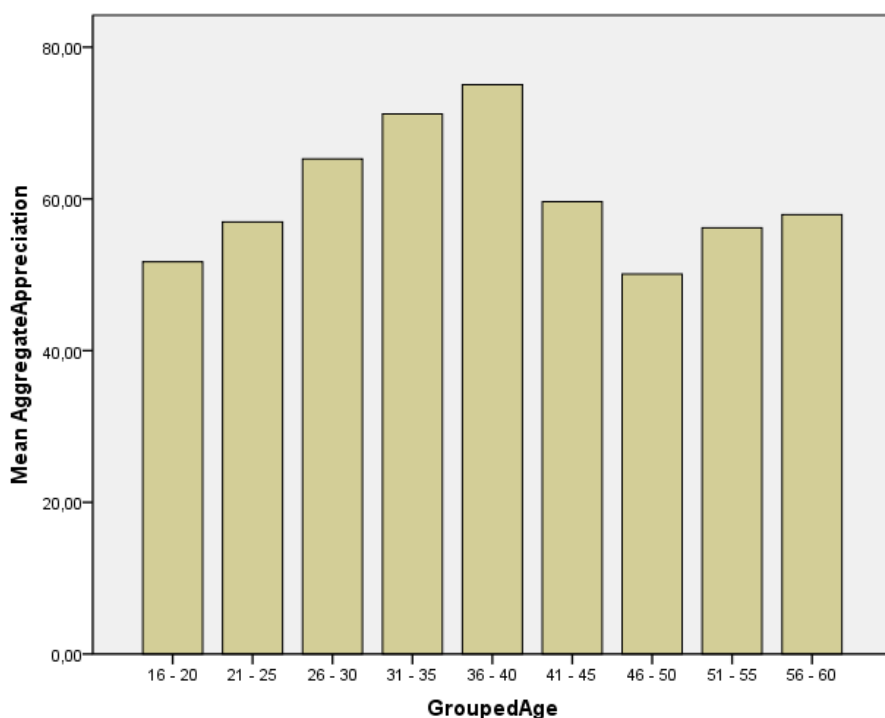


Table III.IV: Breakdown of number of positive responses and percentages per online information source

Mode of online information gathering	Count	Percent
Social networking sites (like Facebook, Hyves and MySpace)	170	59.9%
Related video recommendations on YouTube	124	43.7%
Searching independently through a search engine (such as Google)	108	38.0%
Blogs and reviews of music connoisseurs	107	37.7%
Websites of the public television broadcasting stations (such as 3voor12)	101	35.6%
Checking the program at websites of events or venues	97	34.2%
Recommendations on streaming sites (such as Grooveshark, Spotify or Soundcloud)	76	26.8%
Websites of the radio broadcasting stations	46	16.2%
Paid for social networking sites that provide samples and recommendations (like last.fm)	43	15.1%
Recommendations through I-tunes	23	8.1%
Websites of the TV music channels	10	3.5%
I do not or barely do so	62	21.8%

Appedix II: Original Survey in Dutch

Onderzoek naar patronen in muziekconsumptie

Dank je wel voor je interesse in dit onderzoek naar patronen in muziekconsumptie. Dit onderzoek wordt uitgevoerd door Lennart Pieters, een master student Cultural Economics & Entrepreneurship aan de Erasmus Universiteit te Rotterdam in samenwerking met professor Hans Abbing. Deze enquête is ANONIEM en jou antwoorden zijn dus niet terug te leiden naar jouw persoon. Er zal onder andere worden gevraagd naar zaken als inkomen, illegaal downloaden en postcode. Dit kan gevoelig zijn voor sommigen, maar u bent bij deze verzekerd dat er op een vertrouwelijke manier wordt omgegaan met de data. Mensen die het onderzoek hebben ingevuld en kans willen maken op kaarten voor Speyksesies of Music Republic festival kunnen hun e-mail adres aan het einde opgeven. Het email-adres wordt van je formulier gescheiden om jouw privacy te waarborgen. Dit onderzoek bevat 49 korte vragen en kost ongeveer 10 minuten om in te vullen. Bij voorbaat dank.

1.) Wat is je geslacht?

- Man
- Vrouw

2.) Wat is je geboortedatum?

3.) Hoeveel kinderen heb je?

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7

4.) Wat is je nationaliteit?

5.) Wat is je etnische achtergrond? Combinaties zijn mogelijk

- Europees
- Arabisch
- Afrikaans
- Aziatisch
- Noord-Amerikaans
- Zuid-Amerikaans

6.) Wat is je postcode? (alleen de cijfers.)

7.) Wat is je besteedbaar (netto) maandelijks inkomen? (inclusief eventuele studiefinanciering, bonussen, uitkering en overigen)

- Tussen 0.- en 500.-
- Tussen 500.- en 1000.-
- Tussen 1000.- en 1500.-
- Tussen 1500.- en 2000.-
- Tussen 2000.- en 2500.-
- Tussen 2500.- en 3000.-
- Tussen 3000.- en 3500.-
- Tussen 3500.- en 4000.-
- Tussen 4000.- en 5000.-

- () Tussen 5000.- en 6000.-
- () Meer dan 6000.-

8.) Wat is je hoogst behaalde opleiding, of opleiding die je momenteel aan het volgen bent?

- () Lagere school / basisonderwijs
- () LBO/ LTS / Huishoudschool / Lager beroepsonderwijs (LBO)
- () MULO / MAVO / Middelbaar beroepsonderwijs (MBO)
- () HAVO / MMS
- () VWO / Gymnasium / Atheneum
- () Hoger beroepsonderwijs (HBO)
- () Wetenschappelijk onderwijs / Universitair / Doctoraal
- () Voortgezet: WO Bachelor
- () Voortgezet: WO Master

9.) Wat is je huidige beroep?

10.) Welke mate van beoefening is op jouw van toepassing? (Meerdere antwoorden zijn mogelijk)

- Nooit muzikale vorming gehad
- Nooit muziekles gehad
- Nooit een instrument gespeeld
- Muzikale vorming gehad op de basisschool
- Muzikale vorming buiten de basisschool
- Muziek als vak gevolgd op de middelbare school
- Een muzikale vervolgopleiding gevolgd
- Muzieklessen gevolgd en instrument bespeeld
- Ik speel een instrument als amateur
- Ik speel een instrument als beroepsmuzikant
- Ik zing als amateur
- Ik ben professioneel zanger of zangeres
- Ik mix muziek met draaitafels als amateur
- Ik mix muziek met draaitafels (Semi-) professioneel
- Ik produceer muziek elektronisch/met PC als amateur
- Ik produceer muziek elektronisch/met PC professioneel

11.) Ik beoefen(de) op een andere manier, namelijk...

12.) Geef per genre je mate van waardering aan. Als je niet weet wat het genre inhoudt, vink dan "ken ik niet" aan.

	Ken ik niet	helemaal niet	Niet echt	Een beetje	Redelijk goed	Erg goed
Klassiek (oud)	()	()	()	()	()	()
Klassiek (hedendaags gecomponeerd)	()	()	()	()	()	()
Pop Buitenlands	()	()	()	()	()	()
Pop Nederlandstalig	()	()	()	()	()	()
Volksmuziek/Levenslied	()	()	()	()	()	()
Gothic	()	()	()	()	()	()
Rock	()	()	()	()	()	()
Indie (Rock)	()	()	()	()	()	()
(Heavy) Metal	()	()	()	()	()	()
Singer/Songwriter	()	()	()	()	()	()
Hip-Hop/Rap Buitenlands	()	()	()	()	()	()
Hip-Hop/Rap Nederlandstalig	()	()	()	()	()	()
R&B	()	()	()	()	()	()

Soul	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Minimal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
House	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Techno	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tekno	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Electro	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hardcore/Gabber	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Drum n Bass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dubstep	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ambient	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Blues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bluegrass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Folk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Funk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jazz	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reggae	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dancehall	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wereldmuziek	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Afrikaanse muziek / Afrobeat	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Latin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Christelijke Muziek	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hindoestaanse Muziek	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arabische muziek	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aziatische muziek	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Balkan / Klezmer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

13.) Luister jij een genre die niet in de lijst staat? Welke is/zijn dat dan?

14.) Uit welke decennia komt jouw muziek van voorkeur? (meerdere antwoorden zijn mogelijk)

- jaren 60
- jaren 70
- jaren 80
- jaren 90
- jaren 00-10
- recente muziek

15.) In welke mate is de volgende bewering op jou van toepassing? "Mijn muzieksmaak is een onderdeel van mijn identiteit."

- Helemaal niet
- Neutraal
- Een beetje
- Sterk

16.) Wat voor gevoel wil je dat het luisteren van muziek je geeft? Geef hier onder aan hoe belangrijk elk gevoel voor je is. 1 is helemaal niet belangrijk, 10 is ontzettend belangrijk

	1	2	3	4	5	6	7	8	9	10
Plezier										
Ontspanning										
Opwinding										
Inspiratie										
Ervaring van schoonheid										
Persoonlijke identiteit										
Groepsgevoel										
Afleiding										

17.) Ik haal een andere beleving/gevoel uit muziek luisteren, namelijk...

18.) Welke geluidsdragers gebruik je voor het luisteren van muziek? (meerdere antwoorden zijn mogelijk)

- Audiotape spoel
- Audiotape cassette
- LP's
- CD's
- MP3 (speler, als hardware zoals I-pod of op telefoon)
- MP3 (speler als software zoals I-tunes)
- FLAC bestanden
- TV (muziekzenders)
- Radio (publieke omroep)
- Radio (commercieel)
- Internet (streaming)

19.) Hoeveel uur per dag luister je gemiddeld naar zelfgekozen muziek (dus niet naar zenderkeuze van iemand anders bijvoorbeeld op je werkplek.)

- Niet of nauwelijks
- 0 tot 0,5 uur
- 0,5 tot 1 uur
- 1 tot 1,5 uur
- 1,5 tot 2 uur
- 2 tot 3 uur
- 3 tot 4 uur
- 4 tot 5 uur
- 5 uur of meer

20.) In welke mate denk je dat jouw muzikale smaak is beïnvloed door jouw ouders/opvoeding?

- Helemaal niet
- Neutraal
- Licht beïnvloed
- Sterk

21.) In welke mate denk je dat jouw muzikale smaak is beïnvloed door jouw vrienden en kennissen?

- Helemaal niet
- Neutraal
- Licht beïnvloed
- Sterk

22.) In welke mate denk je dat jouw muzikale smaak is beïnvloed door TV (zenders of muziekprogramma's)

- Helemaal niet
- Neutraal
- Licht beïnvloed
- Sterk

23.) In welke mate denk je dat jouw muzikale smaak is beïnvloed door de radio?

- Helemaal niet
- Neutraal
- Licht beïnvloed
- Sterk

24.) In welke mate denk je dat jouw muzikale smaak beïnvloed door het internet?

- Helemaal niet
- Neutraal
- Licht beïnvloed
- Sterk

25.) In welke mate denk je dat jouw muzieksmaak is beïnvloed door geschreven media? (zoals album recensies, concertverslagen of stukken in kranten of bladen)

- Helemaal niet
- Neutraal
- Licht beïnvloed
- Sterk

26.) Kun je hier onder een rangorde aangeven van wat op dit moment je belangrijkste bron is voor het leren kennen van nieuwe muziek? 1 is hier bij het minst belangrijk, 6 is het meest belangrijk.

	1	2	3	4	5	6
Familie						
Vrienden en kennissen						
TV						
Radio						
Internet						
Geschreven media						

27.) Uit hoeveel mensen bestaat jouw vriendengroep waarmee je jouw muzieksmaak deelt en waarmee je muziek uitwisselt? (De mensen die je alleen via internet kent niet meegerekend.)

- 0-5 mensen
- 5-10 mensen
- 10-15 mensen
- 15-30 mensen
- 30-50 mensen
- 50 of meer mensen

28.) Als ik via het internet kennis maak met nieuwe artiesten en genres doe ik dat via: (meerdere antwoorden zijn mogelijk.)

- Sociale netwerk sites (zoals Facebook, Hyves en MySpace)
- Betaalde sociale media sites zoals Last.fm waar je samples kan luisteren en aanbevelingen krijgt
- Aanbevelingen via I-tunes
- Aanbevelingen of verwijzingen op streamingsits (zoals Grooveshark, Spotify of Soundcloud)
- Blogs en recensies van muziekkenners
- Verwante video aanbevelingen op Youtube
- Websites van de publieke omroepen zoals 3voor12 (VPRO)
- Websites TV muziekzenders
- Websites van de radiozenders
- De programmering bekijken op de websites van evenementen of podia
- Zelfstandig zoeken via een zoekmachine (Via google zoeken op genre)
- Doe ik niet of nauwelijks

29.) In welke mate is de volgende bewering op jou van toepassing?

"Door mijn internetgebruik ben ik grotere aantallen artiesten gaan beluisteren."

- Helemaal oneens
- Oneens
- Neutraal
- Mee eens
- Helmaal mee eens

30.) In welke mate is de volgende bewering op jou van toepassing?

"Door mijn internetgebruik ben ik meer verschillende muzikale genres gaan waarderen."

- Helemaal oneens
- oneens
- Neutraal
- Mee eens
- Helemaal mee eens

31.) In welke mate is de volgende bewering op jou van toepassing?

"Door het gebruiken van digitale technologie ben ik over het algemeen meer naar muziek gaan luisteren."

- Helemaal oneens
- Oneens
- Neutraal
- Mee eens
- Helemaal mee eens

32.) Hoe vaak koop je gemiddeld een nieuw (tastbaar) album of plaat van een artiest?

- Wekelijks
- Een keer in de 2 weken
- Maandelijks
- Een keer per kwartaal
- Een keer per half jaar
- Een keer per jaar
- Zelden of nooit (ga door naar vraag 34)

33.) Wat is de aanleiding of jouw motivatie om het tastbare album of plaat te kopen?

(Meerdere antwoorden zijn mogelijk)

- Het legaal willen verkrijgen van opnamen
- Iets origineels willen hebben inclusief hoes en artwork naast de CD of plaat
- Na afloop van een goed optreden
- Het steunen van de artiest
- Het kunnen draaien/mixen van de muziek
- Als aanvulling op een collectie/verzameling
- Om cadeau te doen aan iemand
- Niet van toepassing

34.) Hoeveel ben je bereid te betalen voor een tastbaar album? (en/of een plaat?)

35.) Hoe vaak download je gemiddeld muziek via het internet zonder hier voor te betalen? (Ter herinnering: Deze vragenlijst is anoniem, en is dus niet belastend.)

- Wekelijks
- Een keer per 2 weken
- Maandelijks
- Een keer per kwartaal
- Een keer per half jaar
- Jaarlijks
- Zelden of nooit

36.) Wat is jou aanleiding of motivatie om muziek illegaal te downloaden?

(Meerdere antwoorden zijn mogelijk)

- Het is erg makkelijk.
- Het is goedkoper dan tastbare albums of platen.
- Bekende artiesten en grote platenmaatschappijen verdienen al voldoende.
- Ik wil niet betalen voor een heel album terwijl ik slechts enkele nummers leuk vind.
- Omdat ik onzeker ben of ik de album/plaat leuk zal vinden.
- De hoeveelheid muziek die ik wil luisteren zou ik niet kunnen veroorloven om te kopen.
- Niet van toepassing

37.) Hoe vaak download je gemiddeld muziek via legale kanalen zoals I-tunes, spotify of andere betaalde webdiensten?

- Wekelijks
- Een keer in de twee weken
- Maandelijks
- Een keer per kwartaal
- Een keer per half jaar
- Jaarlijks
- Zelden of nooit

38.) Wat is jouw motivatie of aanleiding om via internet uw muziek aankopen te doen?

(Meerdere antwoorden zijn mogelijk)

- Omdat het goedkoper is.
- Het legaal willen verkrijgen van opnames.
- Het steunen van de artiest.
- Het kunnen beluisteren van te voren (sampelen).
- Het kunnen kopen van afzonderlijke nummers (in plaats van hele albums).
- Het gemak (Direct toevoegen aan bibliotheek).
- Kost minder tijd.
- Omdat mij suggesties worden gedaan op basis van eerdere aankopen
- Niet van toepassing

39.) Wat ben je bereid te betalen voor de digitale versie van een album? En hoeveel voor een single?

40.) Hoeveel Gigabytes heb je in jou digitale bibliotheek staan? (Gebruikers van I-tunes kunnen dit in de balk aflezen midden onderin het I-tunes gebruikersmenu, anders maak je een schatting)

- 0 tot 10 GB
- 10 tot 20 GB
- 20 tot 30 GB
- 30 tot 40 GB
- 40 tot 50 GB
- 50 tot 100 GB
- 100 tot 200 GB
- 200 tot 500 GB
- 500 GB of meer

41.) Hoeveel CD's en platen heb je bij schatting in je bezit?

- 0 tot 10
- 10 tot 30
- 30 tot 60
- 60 tot 100
- 100 tot 200
- 200 tot 400
- 400 tot 1000
- 1000 of meer

42.) Van welke genres ga je wel eens naar een optreden of concert?

- Klassiek (oud)
- Klassiek (hedendaags gecomponeerd)
- Pop
- Pop Nederlandstalig
- Volksmuziek/Levenslied
- (Heavy) Metal
- Gothic
- Rock
- Indie (Rock)
- Singer/Songwriter
- Hip-Hop/Rap
- Hip-Hop/Rap Nederlandstalig
- R&B
- Soul
- Minimal
- Trance
- House
- Techno
- Tekno
- Electro
- Hardcore/Gabber
- Drum n Bass
- Dubstep
- Ambient
- Blues
- Country
- Bluegrass
- Folk
- Funk
- Jazz
- Reggae
- Dancehall
- Wereldmuziek
- Latin
- Christelijke Muziek
- Hindoestaanse Muziek
- Arabische muziek
- Aziatische muziek
- Afrikaanse muziek / Afrobeat
- muziek uit de 60-er jaren
- muziek uit de 70-er jaren
- muziek uit de 80-er jaren
- muziek uit de 90-er jaren
- Balkan / Klezmer

43.) Ik ga naar optredens van andere genre(s), namelijk:

44.) Uit hoeveel mensen bestaat jouw vriendengroep waarmee je (afwisselend) samen naar concerten of festivals gaat?

- 0-5 mensen
- 5-10 mensen
- 10-15 mensen
- 15-30 mensen
- 30-50 mensen
- 50 mensen of meer

45.) Geef een rangorde aan van de 5 belangrijkste informatie bronnen waar op jij besluit naar een concert of festival te gaan. 1 is hier bij het minst belangrijk. 5 is het meest belangrijk.

	1	2	3	4	5
Uitnodiging per E-mail					
Uitnodiging via sociale websites (bijvoorbeeld Facebook of Hyves)					
Aankondigingen via online muziek communities (partyflock of link2party)					
Website van de podia of festival zelf.					
Website van de ticketservice					
Website van de artiest of groep					
Radio					
Websites van de omroepen (bijvoorbeeld 3voor12 of 3FM)					
TV					
Geschreven media					
Posters of flyers					

46.) In welke mate is de volgende bewering op u van toepassing?

"Door mijn internetgebruik ga ik nu vaker naar live optredens."

- Helemaal oneens
- Licht oneens
- Neutraal
- Mee eens
- Helemaal mee eens

47.) Wat is de gemiddelde prijs die je bereid bent om te betalen voor een live optreden? En hoeveel voor een festival?

48.) Hier onder staan een aantal mogelijke redenen om naar een live concert of optreden te gaan. Geef hier bij aan hoe belangrijk je elke reden vindt.

	Helemaal niet	Niet echt	Neutraal	Redelijk	Erg Belangrijk
De muzikale ervaring van live gespeelde muziek					
De spanning					

en opwinding van een optreden					
Iets nieuws uit proberen					
Een favoriete artiest/idoool in levende lijve meemaken					
Lekker los gaan					
Nieuwe mensen ontmoeten					
De ervaring delen met vrienden					
Zien en gezien worden					
Uit gewoonte					

49.) Wat zijn je belangrijkste beperkingen als je besluit om wel of niet naar een concert of festival te gaan? Meerdere antwoorden zijn mogelijk.

- Te hoge toegansprijs
- Te hoge prijs voor consumpties
- Slechte bereikbaarheid per fiets of openbaar vervoer
- Slechte bereikbaarheid of parkeer mogelijkheden per auto
- Te lange reistijd
- Onzekerheid over kwaliteit van artiesten
- Ongemak in mensenmassa
- Slechte sanitaire voorzieningen
- Ongemak over het type bezoekers van evenement
- Kinderen niet mee kunnen nemen / oppas moeten regelen
- Te laat tijdstip
- Geen tijd voor

50.) Dank je wel voor het invullen van deze vragenlijst.

Onder de respondenten worden de volgende vrijkaarten verloot:
3 x 2 vrijkaarten voor Music Republic Festival ter waarde van E 32,50
www.musicrepublic.nl
5 x 2 vrijkaarten voor Speyksessie 5
www.speyksessies.nl

Wil je hier op kans maken? Vul dan jouw e-mail adres in in de onderstaande textbalk

Thank You!

Dit was het! Nogmaals bedankt. Als je op of aanmerkingen hebt op dit onderzoek kun je een e-mail sturen naar: 308612lp@student.eur.nl