

# Mozart or Lady Gaga?

*On the attendance in classical and pop concerts by students in Rotterdam*

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Master thesis  
August 3, 2012  
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## Preface

I've been passionate about music ever since I was a little girl. At the age of three I was already singing along with the song What's Up, the big hit of the Four Non Blondes at the time. Despite the fact that my English wasn't very good at that age, I was able to give a credible performance by wearing a high hat with cow spots on it, that was similar to the hat the singer of the band was wearing in the video that belonged to the song. To stimulate my love for music my parents always made sure that there were enough musical instruments available in our home. Amongst others there were a little red piano, a keyboard, a guitar for me to play with. I even had a small tape-recorder, so that I could record my own songs. Next to this my early memories consist of watching the Mini Playbackshow on television and helping my mother with the dishes while singing along with the music of Marco Borsato that was playing loud. When I was about fourteen years old I had my first singing lesson, which led to a lot more lessons in the following years. In 2006 I started singing in my own band, with which I have had many performances since then.

In 2008 I decided that I wanted to make my profession out of this hobby and therefore I started the Bachelor Cultural Studies at the Erasmus University in Rotterdam. Last year I graduated from this study and started with the Master Cultural Economics & Entrepreneurship. The master thesis was a big struggle for me. It took a lot of effort and a lot of time, but I am happy with the result. The thesis offered me an opportunity to go further into the demand for the performing arts, in which I was always very interested. I was able to use a lot of knowledge that I had gained during my education and it is nice to see this all come together in this final assignment. By writing this thesis I have also gained a lot of new knowledge: theoretical knowledge about the demand for the performing arts, but I also learned a lot about perseverance, the use of English in a scientific publication and quantitative research methods. Now, I'm graduating again and it is time for me to start working. I am looking forward to new challenges and I hope that I can continue learning.

I would like to thank Frans Brouwer for his guidance. He was always available to ask any questions, responded very quickly to my emails and his comments have helped me a lot in completing this thesis. I also want to thank Christian Handke, for critically reviewing my thesis as my second reader. Next to this I want to thank my parents who helped me a lot with the printing of all the questionnaires and were always interested in the progress of my thesis. Finally I would like to thank my friends and my boyfriend Nick, who have always been there for me. They were willing to hear me out about issues I had with my thesis and to help me by thinking of possible solutions for these issues. When I was feeling down, they knew how to cheer me up and I am very grateful for that.

## Summary

Students' attendance rates to pop concerts turn out to be much higher than their attendance to classical concerts in the city of Rotterdam. This research looked upon motivations, demographics and barriers as predictors of the attendance to classical and pop concerts by students in Rotterdam and in this way attempted to explain the difference in attendance rates between the two. 176 students from three different level schools from Rotterdam filled out a questionnaire from which the results subsequently were analyzed using SPSS.

Results show that the aesthetic, education and recreation motivations have a significant relationship with the attendance to pop concerts. The self-esteem enhancement motivation proved to have a negative influence on the attendance of students in Rotterdam in classical concerts.

When looking at demographics, formal education emerged as a clear predictor of attendance to both popular and classical concerts which confirms the cultural omnivore hypothesis. Also students who indicated to be active in music making on amateur level visited pop concerts and classical concerts more frequently. Results further show that women visit pop concerts more often than men, but men are more active in making music themselves. Finally students from the Netherlands visited pop concerts more often than students from other countries.

Barriers were the last category of factors that were stated to have an influence on the attendance in concerts. Results show that the social and time barriers were negatively connected with the attendance of students in Rotterdam to pop concerts. The information barrier proved to have a negative influence on the attendance in classical concerts.

In general motivations and socio-demographics showed to be more reliable indicators of attendance to concerts, than the barriers are. It can also be stated that the factors that are investigated in this study only explain the attendance in classical concerts for a small part. Therefore a qualitative follow-up study is needed to identify other possible predictors of the attendance of students in classical concerts. The results of this study finally provide a basis to make recommendations to cultural organizations in Rotterdam, so that they can adjust their marketing efforts to this new target group.

When comparing the results of this research with the hypotheses that were formulated based on the literature study, it can be concluded that the influence of many factors coincides with the predictions. However, analysis shows that some factors do not match the expectations that were formulated. It is striking that the education motivation is a major predictor of the attendance of students in pop concerts in Rotterdam, while Boorsma (2006: 90) indicated the aesthetic value as being the most important. Furthermore it is interesting that there is no significant relationship found between the social motivation and attendance to concerts, as was expected to have the same level of importance as the aesthetic motivations according to

Kolb (2002: 180). Next, according to the theory women are more active in amateur music making and visit more classical concerts. Men are believed to visit more popular concerts. However, the results of this research show the opposite: men make more music themselves and women visit pop concerts more often. Another striking result is the importance of ethnicity in predicting popular concert attendance. Theory described the negative effect of ethnicity on classical concert attendance, but did not mention this effect when it concerns popular concert attendance. Further, theory described students as being very price sensitive. Though, the results of this research do not show a relationship between the price barrier and concert attendance. Finally, no relationship is found between the knowledge and experience barrier and the attendance in concerts while theory stated that students have less cultural capital which is especially needed to enjoy classical concerts.

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## 1. Introduction

In the past 25 years arts marketing has developed into a full management discipline and a mature form of science (Rentschler, 2002). However, there has always been a conflict between the autonomy of art and the classical marketing idea that the arts should cater to the needs and the wishes of the public. The autonomy of the arts is central with the so-called high art where art is pursued as an end in itself. The artist has no explicit intention to cater to the needs of the market. If the market appreciates the art, this is only a secondary objective of the creative activity. Therefore organizations that produce high art are often dependent of subsidies (Botti, 2000: 30). Now that the Dutch government is cutting in the budget of the arts heavily it is important to change this strategy and to come up with a new way of thinking to survive the cutbacks. Klamer states that this change is a good thing, because cultural organizations have focused too much on the financial support of the government. He states that the cuts in arts and culture are a drastic, but successful way to address the creativity of artists and cultural organizations in finding new ways of financing their art. Cultural organizations need to get into a conversation with the people again and in this way create support for their art (Klamer, 2011). Demand studies can identify possible consumers and can in this way help organizations with the formulation of effective marketing strategies to increase attendance at live performances (Swanson et al., 2008).

This research focuses on students around the age of 20, because earlier research has shown that this is the age on which tastes and preferences are formed. Early exposure to the arts is therefore a crucial determinant for the demand of adults (Colbert, 2003). This makes it very interesting for art organizations to target their marketing efforts on this group, to try to reach them and make them enthusiastic about performing and other art disciplines so future demand will be assured. Another argument for them to focus on students can be because they form a new public and have another frame of reference. They can provide a new interaction between the artistic product and another culture which is essential in achieving the optimal artistic value (Boorsma, 2006: 91). Unfortunately, many art organizations are still too fixated on their existing public.

This study will compare the demand for high culture, especially classical music, and low culture, especially popular music. This is an interesting comparison because students are participating less in the so-called high culture, since this does not fit their lifestyle and their interests. On the contrary, they do often attend the more accessible popular or low culture (Ranshuysen, 2004: 6). Seaman (2006) states that audiences for highbrow art in the United States have become older over the last decades. He states that these audiences are “graying”.

This phenomenon is also evident in the Netherlands, where most visitors of classical music concerts are between the age of 50 and 64. The average age of visitors is rising since 1995 and research shows a decline in the percentage of visitors from the age of 14 to 29 from 17% to 13,4% (Van den Broek et al, 2005). The graying of the audience is only present with the high arts. When involving the popular arts, the youth is actually participating really active in the arts and cultural life (Van den Berg, 1998). It will be interesting to see how this difference can be explained.

My motivation for this research relates to a study trip we had during the second year of the bachelor Cultural Sciences to concert hall 'De Doelen' in Rotterdam. This was the first time I heard about the graying of audience. They explained how they tried to deal with this development, by mainly investing a lot in education for the younger ages groups. With my thesis I would like to contribute to a possible solution for this problem, by providing a clear overview over the ways in which motivations, demographics and barriers can influence the attendance of students in classical concerts and pop concerts. This information can then be used by cultural organizations like 'De Doelen' to adjust their marketing efforts in order to better reach this target group.

Results of researches on the determinants of demand for the live performing arts have often been contradictory and with little explanatory power (Seaman, 2006: 417). Moreover, existing researches focus mainly on socio-demographic variables and at other practical factors like costs, scheduling and availability that can affect the attendance decision of an individual. Swanson et al. (2008) however argue that why people attend the arts is a matter of motivations, which concerns internal, individual psychological forces that determine the decisions that are made. Research on these motivations is therefore very important, but unfortunately almost not existent (McCarthy & Jinnett, 2001). Swanson et al (2008) have made a promising start to explore this research area. However research of Hager and Winkler (2011) in which they investigate how motivation and demographic explanations vary between three cities and three different art forms shows that the results of the study of Swanson et al (2008) cannot be generalized. The influence of motivations and socio-demographic variables differs across place and art form. Each city has its own history, political economy, number and types of performing arts options etc. which can influence the development of audiences.



## 1.1 Research question

This is where this research steps in. Several factors that are suggested as explanatory for the attendance in the performing arts by previous research will be discussed including demographics, motivations and different barriers. This research will test these different theories and will see how they can be applied in order to explain differences in attendance rates between classical concerts and pop concerts by students in Rotterdam. The choice for the focus on the city of Rotterdam is mainly because of practical reasons. I live in Rotterdam, so it will save me a lot of time for travelling. I know the city very well and I have my connections, which makes it easier to approach people.

The main question of this research is:

***How can motivations, demographics and barriers explain the difference between attendance rates of students in Rotterdam when looking at classical and pop concerts?***

## 2. Theoretical framework

### 2.1 Motivations and needs

Swanson et al. (2008) identify six different motives of art performance attendees. The first type of motivation that is described is *aesthetics*. In this case the beauty and grace of an artistic expression motivates the attendee. This motivation relates to the emotional needs of an individual (Botti, 2000:33). An art performance is appreciated because of the esthetic response an individual experiences during the interaction with it. Second, attendees can be motivated by the desire to learn and to know more about the arts. They want to *educate* themselves. This motivation is related to an individual's functional needs, as defined by Botti (2000: 33). A functional need is present when one is aware of the lack of something, when there is a problem that needs to be solved. Art performances can provide a solution to the thirst for knowledge, by offering a learning experience. Another motivation is the possibility to *escape* from daily routines. The escape motivation is common with individuals who are bored or are not satisfied with aspects of their life. Attending a live performance can make someone forget about their everyday problems. This motivation also relates to the emotional needs. Next, people can also visit a live performance just for entertainment. In this case the motivation is *recreation*. The attendee is simply looking for satisfaction and pleasure. This motivation comes from emotional needs (Botti, 2000:34). Individuals wish to take part in an experience that is fun and stimulating. Another motivation can be to *enhance self-esteem* via association. Individuals can create a positive self-concept by identification with other individuals, an activity or an organization. They want to belong to and feel connected to a human collective. This motivation relates to the symbolic needs of an individual (Botti, 2000:33). An individual uses the things that he or she buys to send out a signal to the community about his or her values and personality. Attending the arts can also help an individual to attain a specific social status (Bourdieu, 1986). Finally, *social interaction* can be a motivation for attending art performances. Attending a live performance allows an individual to share this experience with others, to feel part of a group and to meet new people. It provides a chance to spend time with and to socialize with others. By attending a live performance individuals can try to satisfy social needs (Botti, 2000: 33). The performance then functions as a "gathering place" or a "talking point".

Researchers have different opinions on which of the motivations described above has the greatest influence on arts attendance. Botti (2000: 34) argues that art attendance in the first place is self-motivated and that art is very subjective. This means that art is defined by what the consumer perceives as art. The emotional aspects of art consumption therefore are the most important in her opinion. For the purpose of arts marketing she quotes Holbrook (1980:105): "it is to structure the artistic offering so as to prompt the optimal esthetic

response” Boorsma (2006: 90) emphasizes the importance of the artistic experience and the emotional and the cognitive value this can give to the customer. The artistic experience has to be the central exchange or customer value. However, she states it is also not unimportant to pay attention to additional services, to be able to compete with the leisure industry. Especially when an organization wants to reach a broader and younger audience, it is useful to also pay attention to recreational, educational and social values. Yet in building a long term, structural relationship with the audience, the focus should be on the artistic value of which the audience is the co-creator. Kolb (2002:180) argues that the social aspects of arts event can be equally important as the art form itself, especially when it is concerning the live performing arts. Ranshuysen (2004) looks specifically at the youth from 15 to 25 years old in the Netherlands and states that this group is mainly using the arts to shape its own identity and their personality. So according to her the self esteem motivation is the most important for them. Music is very suitable to use when you want to show who you are and with which people you feel connected. Next to this the youth can use its leisure time to learn, not only about culture itself but they can also gain social and communicative competences. This relates to the education and the social motivation as distinguished by Swanson et al. (2008). As becomes clear, the opinions of researchers about which motivation is the most important are divided. All motivations will be included in the questionnaire of this study to measure which of these is the most important for determining the attendance to classical and pop concerts by students in Rotterdam.

## **2.2 Demographics**

Swanson et al. (2008) use the following demographic characteristics: age, education level, sex and household income. These characteristics are also adopted by Hager and Winkler (2011) in their research in which they investigate how motivation and demographic explanations vary between three cities and three different art forms. Age will not be discussed, since this research is only looking at one age group and the characteristics of this group are already mentioned in the introduction. The adequacy of the other variables will be described below. Furthermore the variable ethnicity will be included, following the research of Trienekens (2002).

### **2.2.1 Education**

Educational level is claimed to be the main predictor of arts participation (Robinson et al., 1985; National Endowment for the Arts, 2004). The higher the level of education, the higher the appreciation is for art and also the attendance. According to Toffler (1964) this is because art attendees need to be able to think in the abstract, to appreciate the art to the fullest and

this skill is mainly developed at higher levels of education. There are however discussions about this effect. When following the homology argument one will have the believe that people with a higher level of education will be more likely to attend high culture events, while people with a lower education will mainly visit low culture events (Bourdieu, 1984). However, when following the omnivore/univore theory of Peterson (1992), people with a higher level of education are said to attend a greater variety of cultural performances, including both high cultural forms as low cultural forms. They are called cultural omnivores. People with a lower level of education are expected to attend only in popular/lowbrow cultural performances and are therefore called univores. Botti (2000) also discusses this transition by stating that the product oriented distinction between high culture and low culture is outdated. This distinction represents an old-established belief and is the product of an aristocratic and hierarchical society where high culture was believed to be only for a closed circle (Hudson, 1975: 3). With the so-called high art, the art is pursued as an end in itself. The 'high art artist' has no explicit intention to cater to the needs of the market. If the market appreciates the art, this is only a secondary objective of the creative activity. Earlier, only a small number of people had enough knowledge to understand this type of art and therefore it was seen as a privilege, only available for the elite. On the opposite side of the high culture was the so-called popular culture, which was produced by professionals that were looking to obtain commercial success. To achieve this, they focused on a much larger audience and not only on the experts as was the case with the high arts. They were able to achieve a larger audience by reproduction of the artistic creation (Botti, 2000: 30). However, Botti (2000: 32) argues that with the rise of the mass media in the 1950's the boundaries between high art and low art have faded. Mass media make it possible to reach a wider audience. This brings the concept of unique and original work under discussion. Botti (2000: 36) states that the value of a piece of art is determined by the subjective emotional experience that is aroused when the personal feelings of an individual interact with the meanings the artist has chosen to transfer through the work. This emotional experience relies on highly personal factors and the circumstances under which the experiences take place. The interaction with the customer should determine the uniqueness of a product and therefore the value of an art product, Botti argues (2000: 36) and not the rarity which is leading within the market.

The reasons behind the positive relationship between education and arts attendance aren't completely clear. Some researchers stress the importance of socialization or network effects that education generates (Orend and Keegan, 1996; Relish, 1997), while others emphasize that education can reduce search costs and can generate more accurate perceptions of performing arts prices (Globerman and Book, 1977). Thus, education is said to have its effect not only on taste formation, but can also reduce constraints.

The information above concerns formal education. However Ranshuysen (2004) distinguishes other forms of education that can have an influence on attendance. The first is via education at home, through parents that are showing the way into the cultural field. This seems to be one of the most effective ways to stimulate cultural attendance (Ranshuysen, 2004). Second is the influence of friends on attendance behavior. Students that are interested in arts and culture, look for friends that are also interested in arts and culture so that they can visit them together. Conversely this also applies to students who have no interest, for which non-participation will be strengthened (Ranshuysen, 2004: 10). Another way is to take lessons to learn to play an instrument. Research has shown that 40% of the youth in the Netherlands participates actively in the arts by playing an instrument, making photographs, drawing or singing (SCP, 2000). Singing and playing an instrument are very popular. From the age of 15 till 17, 24% sings and 22% plays an instrument. From the age of 18-25 this has been lowered a bit, to a respective 15% for singing and 17% for playing an instrument. Research of De Haan and Knulst (1998) has shown a relatively weak connection between participation in a specific discipline at an amateur level and the attendance to this discipline. Cultural education by visiting the performing arts is said to have a stronger influence on future attendance than special lessons in school. This effect is larger with popular music than with high culture classical music. There is however a relation between the artistic discipline that students take classes in. For example, when taking the music class, attendance on music concerts will be higher in the future (Voorpostel & Van der Lippe, 2001).

### **2.2.2 Gender**

Preferences for performing arts can differ by sex, because women and men are socialized into different gender roles at an early age. However, these differences diminish as people become older (Carstensen, 2001). It is said that males are mainly guided by self-focused goals while women focus primarily on the relationships with and the feelings of other people (Meyers-Levy, 1988). This pattern is still visible with the youth, which is confirmed by Verbert (2002). He says that boys are more likely to choose activities which enables them to compare themselves with others. They like to compete with others and therefore have a strong preference for sports. Girls on the other hand prefer activities that evolve around social contacts and their emotional experience. Girls are more active than boys when it comes to participation in high culture and the amateur arts (Van Wel, 1993; Voorpostel & Van der Lippe, 2001). Ranshuysen (2004: 11) states that after age and education, sex is the most decisive factor in determine theater attendance. This difference is mainly visible among the youth of Dutch origin. With other ethnicities, the difference is smaller. This could be because in these other cultures the girls have less freedom. The difference between the attendance of boys and girls with the so-called low or popular culture is much smaller. The amount of boys

visiting a pop concert is said to be even larger than the amount of girls (Voorpostel & Van der Lippe, 2001).

### **2.2.3 Ethnicity**

Ethnicity is another demographic characteristic that can be added and that will be extremely useful for this research since Rotterdam is a multicultural city. 44% of the inhabitants of Rotterdam is of dual or non-western cultural heritage. The three largest subgroups within this ethnic minority exist of people of Surinamese, Turkish or Moroccan cultural heritage. Ethnicity has been hardly included in econometric demand studies, and almost all of the studies that do include it make use of US data (Seaman, 2006: 461). This makes it a very interesting topic to include in this study. Trienekens (2002) is one of the few researchers in the Netherlands that studied ethnicity. She states that ethnicity is a great predictor of cultural consumption. Further on Ranshuysen (2004) stated that in the Netherlands the audience of highbrow culture consists mainly of people with Dutch origin (Ranshuysen, 2004). Research has also shown that the Moroccan and Turkish youth participates the least in culture (Van Wel, 2006; Trienekens, 2002). However, this could also be caused by the fact that people with an origin other than Dutch are often lower educated and arts attendance is stimulated less from home (Van Iperen, 2002). When looking at the attendance in high culture though, there is a difference to be found which cannot be explained by the level of education or the social environment: people with an origin other than Dutch participate less in high culture (Voorpostel & Van der Lippe, 2001).

### **2.2.4 Household income**

When looking at the household income, it becomes clear that there is a positive relation between income and attendance of performing arts events. The higher the income, the higher the attendance (Hager and Winkler, 2011). However, differences in income are smaller with the youth than they are with adults who have a full time job. Next to this, research has shown that the role of education in predicting arts attendance was much stronger than that of income (Seaman, 2006: 421). Also, income is always a touchy subject which in many cases leads to incomplete results because of respondents who refuse to answer the question. These factors together, brought me to the conclusion that it is better to disregard income in this study.

## **2.3 Barriers and risks**

Ranshuysen (2004) identifies different types of hurdles that can have a negative influence on the performing arts attendance of the youth. These can be divided into three different

categories: social barriers, knowledge and experience barriers and practical barriers. These barriers relate to the four risks as described by Colbert (2003). Due to the incomplete information in the arts market, the consumption of live arts will always be risky. The quality of the good is never completely known before purchase (Throsby, 1994) and also depends on the opinion and the taste of the consumers themselves. Risks however can be reduced by information and experience. It is also known that some groups are more risk averse than others. For example, older consumers are more risk averse than younger groups (Seaman, 2006).

### **2.3.1 Social barriers**

Cultural activities can symbolize a person's identity in society (Ranshuysen, 1999). This applies very strongly to the youth, because they in particular are very much focused on finding their own identity and showing this to the rest of the society (Verbert, 2002: 8). Some forms of culture fit with the image that they want to show, but there are also forms of culture that they cannot connect with. This barrier relates to two of the four risks that Colbert (2003) identifies. First the social risk, which relates to the risk for a consumer to be seen somewhere that doesn't fit with the perception of them by others. And second the psychological risk, which means that the place does not fit the self image of a consumer.

### **2.3.2 Knowledge and experience barriers**

The degree in which an individual is able to enjoy the performing arts is strongly dependent on his or her earlier experiences and cultural capital (Bourdieu, 1986). A consumer needs to invest in knowledge about culture to develop a taste and to become able to make better decisions concerning quality. These investments take time and money, but without them it would be hard to understand and to enjoy the performing arts to the fullest. Younger people may be less experienced and therefore can have a lack of cultural capital, which will form a barrier for them to attend. This relates to the functional risk of Colbert (2003), which means that the consumer can get bored and with this will waste money and time.

### **2.3.3 Practical barriers**

In her research about the theater attendance of the youth Ranshuysen distinguishes four different practical barriers (2004: 14). These practical barriers relate to the fourth risk that is determined by Colbert (2003), which is the economic risk of losing money and time.

### 2.3.3.1 Price

The first of these four barriers is the ticket price. Price of the performing arts is said to be relatively inelastic. This means that a raise in the price of the performing arts will not have an equal decrease in demand as a result, but this decrease will be smaller. This way, when increasing the price, performing arts organizations can increase their revenue (Colbert et al, 1998). Price inelasticity in the performing arts can be explained because consumers see a higher price as an indication of value and therefore expect the good to be of a high quality (Colbert, 2003: 36). Another reason for this can be that the ticket price does not represent the total costs that are made by an attendee of the performing arts. Costs for transport, meals, parking and accommodation for out of town visitors and most important the opportunity costs should also be included. Research has shown that when taking into account the total costs of attending the performing arts, demand is much more price elastic (Seaman, 2006: 429). Colbert (2003) argues that price sensitivity can be linked to demographic variables. For high earners, available leisure time is a more important constraint than the price. The opposite can be seen with seniors and students, who have a lot of leisure time available, but their income is much lower. Therefore, for them income is a more important constraint and they are more sensitive for changes in the ticket price. However nothing can make a consumer buy a product that he or she does not want (Colbert, 2003). So when there is no need, there will be no consumer.

### 2.3.3.2 Time

The second practical barrier that Ranshuysen (2004) distinguishes is time. Nowadays people experience a lack of free time and therefore aspire flexible hours in every domain (Bouder-Pailler, 2008). The performing arts however, do not provide for this need because the time of a performance is fixed and is mostly in the evening which is at a peak hour. Other leisure activities, like visiting a museum, ask for less time and are more flexible (Ranshuysen, 1999). Also while visiting the performing arts it is impossible to do something else at the same time. With other leisure activities like listening to music, multitasking is possible (Ranshuysen, 2004). Bouder-Pailler (2008) makes a distinction between personal time, performance time and social time. Temporal characteristics belonging to *personal time* are for example level of planning, of perseverance and of constancy of an individual. Examples of characteristics of the *performance time* are duration, intended tempo, sequence and waiting time. *Social time* is the interaction between personal time and performance time. It reflects the thinking of the society as a whole. The conclusion of the article of Bouder-Pailler (2008) is that time is an important factor to explain live entertainment attendance and can also be used in its reinvention that is necessary due to the crisis. She also recognizes a causal model between motivations, conception of time and attendance behavior. A sense of optimism and constancy



leads to frequency of attendance. Lack of planning, lack of a rational conception of time and lack of perseverance are the main constraints. From the motivating factors intellectual development and the need for emotion are the most important. Personal time is often linked to the individual's past (parents, education etc) bringing up memories and with this emotions. It is also associated with the intimacy of the encounter with the work. Social time mainly has a cognitive focus and can explain attendance frequency by optimism about the future and the rational conception of time. Following this conclusion are some recommendations for the management of live performance art organizations. First, they should offer consumers more freedom in time by providing performances of varied lengths. Second, waiting time should be reduced. Further, they should market the emotional benefits and last they should increase access to the box office and also enable consumers to do last minute purchases.

#### ***2.3.3.3 Information***

Finally, Ranshuysen (2004) states that the unavailability of information and its form can have a negative influence on attendance rates. Youngsters indicate that the information that is provided by arts organizations is not appealing for them. Further on they often do not even receive the information because many arts organizations still mainly use traditional media, while the youth is mainly active on the internet and watches the television. Research has also shown that youngsters often base their decision to attend on information they get from their friends (Van Wel, 1993).

#### ***2.3.3.4 Accessibility***

Another barrier that is mentioned by Ranshuysen (2004) is the accessibility of live performances. The possibility to enjoy a good becomes less once one lives further away from the place where it is offered, because then there are higher travel costs and it takes more time to reach the performance (Christaller, 1966). The audience in the Netherlands is not willing to travel very far for normal programming. They will only make an exception, when it comes to special programming (Langeveld, 2010). However, Rotterdam is a central place which offers both classical and popular music concerts. The students that are the target group for this research all study in the city and are therefore expected to live there or to live close by, in the neighborhood. This means they do not have to travel far. Next to this they all have the possibility to travel for free with the public transport on most of the days, so the expenses for travelling are also low. Therefore it is to be expected, that this barrier will not have a significant large effect on attendance. This is the reason that this barrier will be left out of the research.

## **2.4 Interaction**

The different factors that are described above are believed to have an influence on the attendance on popular and classical music concerts. However, the different factors also influence each other. Motivations and demographics show to have an interaction, and so do the motivations and the barriers.

### **2.4.1 Motivations and demographics**

Motivations and demographics can be looked upon separately as predictors of cultural consumption. However, there can also be interaction between the two. Swanson et al. (2008) found that female participants are more likely to be motivated by the aesthetic value of a performance, the desire to learn more, and as a recreational pastime, when comparing this to male participants. Further they state, there is a positive relation between age and the motivations of aesthetics, education, recreation, and self-esteem. The results also show significant relationships between income level and motivations of aesthetics, education, recreation, self-esteem and social interaction. Finally, there are mixed results when looking at the level of education. Aesthetic, educational, and recreational motivations are positively related to the level of education. However, there is a negative relationship between escapism motivation and education level. The relation between the level of education and the self-esteem motivation is rather special and maybe unexpected. Customers with higher or lower educational levels were found to be more likely to be motivated by self-esteem than customers with a moderate educational level.

### **2.4.2 Motivations and barriers**

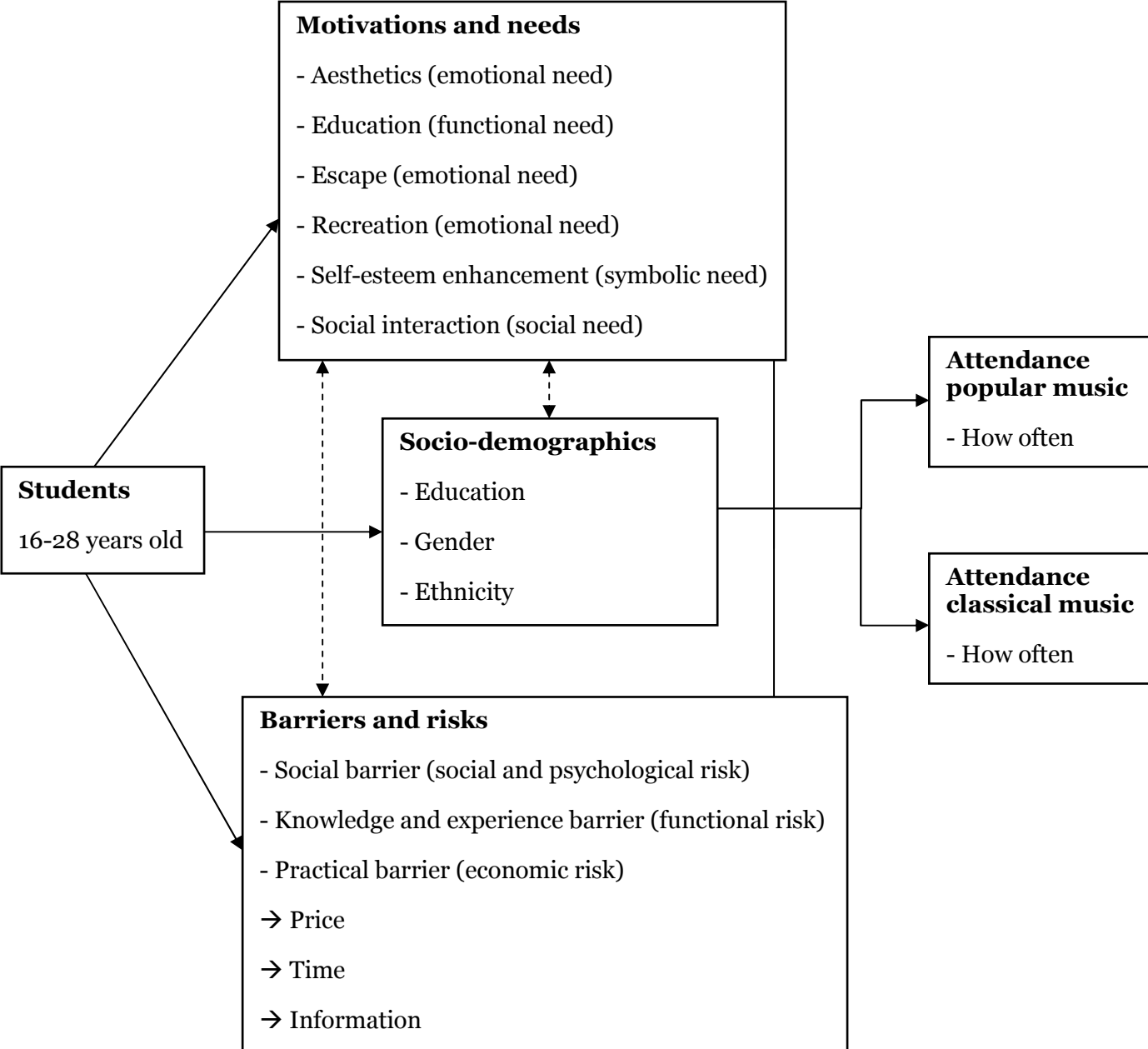
Ranshuysen (2004) states that the more motivated someone is, the more he is willing to overcome the practical barriers. This means that they are willing to pay more, travel further, put more effort in the search for information and spent more time on the live performance if the motivation is stronger. Therefore Ranshuysen (2004) holds the opinion that the practical barriers are less important in determining arts demand than motivations.

## **2.5 Conceptual framework**

The theoretical notions above give us a number of expectations for this research project. These expectations are shown in figure 2.1. Subject of this research are students in Rotterdam from the age of 16 to 28. The motivations the students indicate to have for visiting a concert are expected to have a relationship with their attendance to classical and pop concerts. Next to this the socio-demographics of these students are also expected to influence the number of

times they have visited a classical and a pop concert. Finally the barriers that are described can hold the students back from visiting one of the two concerts. Together these factors are believed to determine the attendance. Differences in one of them will influence attendance rates. As described in the theoretical framework above the different factors motivations, demographics and barriers can also influence each other.

Figure 2.1: A schematic view of the conceptual framework of this research



### **3. Data collection**

#### **3.1 Research strategy**

For this research a deductive approach is used. Different theories about which factors can have an influence on the attendance of students in Rotterdam in classical music and popular music are tested. The outcomes of this research can confirm the theories that are described in the previous chapter, but they can also indicate that there is a need for a revision of these theories. The research will be quantitative, which means that there will be a strong emphasis on measurement. Quantitative research is based on the natural scientific model and positivism in particular. Furthermore it sees the social reality as an external and objective reality, which means that it consists beyond our reach or influence (Bryman, 2008: 22). This research strategy is chosen to test different theories about the determinants of demand that are, as described in the introduction of this thesis, often contradictory and with little explanatory power (Seaman, 2006:417). This research can provide insights in which of the theories contains the largest element of the truth. Also research of Hager and Winkler (2011) has shown that results of one specific case cannot be generalized to other cities, other art forms and other groups of people. Therefore this research tests the theories on their applicability in the city of Rotterdam, with students of the age of 16 to 28, concerning the attendance to classical and pop concerts to see whether they still hold there.

#### **3.2 Research design**

This research has a cross-sectional design. ‘A cross-sectional design entails the collection of more than one case (usually quite a lot more than one) at a single point in time in order to collect a body of quantitative or quantifiable data in connection with two or more variables (usually many more than two), which are then examined to detect patterns of association’ (Bryman, 2008: 44). This research looks at a large number of students in Rotterdam (174 respondents). Data have been collected in the first week of June 2012. All respondents have been asked the same questions, which will be explained in more detail in the next paragraph. With the collected data relationships between variables can be explored. The cross-sectional design is extended with an element of the comparative design, in that the attendance of students in Rotterdam in classical concerts and pop concerts can be compared. The choice for the cross-sectional research design is made, because it enables the comparing of a large number of people in various categories. This way the findings have more chance of being suitable for generalization, which makes the information more useful for cultural organizations.

### 3.3 Research method

A self-completion questionnaire has been distributed among students in the cafeteria's of various schools. Cafeteria's were chosen as the best suitable location to hand out the questionnaires because there are many students at one place from many different educations. This way many answers from respondents could be collected in a relatively short time. Moreover the diversity of the group of respondents is guaranteed more than when the questionnaire would be distributed in a classroom, selecting only students from a certain study. Next to this the cafeteria is a place where the students are relaxed, are having a break and are therefore more willing to fill out the questionnaire. For example when the researcher would be standing at the exit, students would be less likely to fill in the questionnaire because they are on their way home. The students were personally asked to fill out the questionnaire and the researcher collected the questionnaires after they had been completed. The process is thus supervised by the researcher. The decision to hand out the questionnaire at the various schools and not at the specific concerts themselves is to also include the non-attendees off which there are a lot among the students in Rotterdam, especially when it concerns classical music. Students are an underrepresented group and this makes it interesting to investigate what they are looking for in music concerts and what are the main reasons that they are not attending now. The questionnaires were written in Dutch, but also in English so that international students would not be excluded from the research. The reason to choose for a questionnaire as a method for this research is because a lot of issues can be addressed in a short time. The large majority of the questions is closed. This makes it easy to process the answers, using SPSS and it enhances the comparability of the answers. Furthermore because of the larger number of closed questions, filling out the questionnaire only takes a couple of minutes, which makes it easy to reach a lot of respondents in a short time.

The questionnaire starts with a short introduction to tell the respondents more about the researcher, to inform them about the reason why the research is conducted and the time that it will take to fill out the questionnaire. Further on, the respondents received clear instructions and the layout of the questionnaire is spacious and attractive. The questionnaire is kept short in an attempt to improve the response rate. The vast majority of the questions are closed and provide multiple response possibilities in order to identify categories. The only open questions are the ones about the age of the respondent and their ethnicity (partly). A five point Likert scale is used for the measuring of attitudes. The table below shows how the questions of the questionnaire relate to the various concepts and variables that are described in the theoretical framework of this thesis.

*Table 3.1: Questionnaire design*

<b>Concept</b>	<b>Variable</b>	<b>Question</b>	<b>Response</b>
Cultural consumption	Attendance	How often did you attend a classical concert in the last twelve months? (6)	Multiple response
Cultural consumption	Attendance	How often did you attend a pop concert in the last twelve months? (5)	Multiple response
Motivation	Aesthetics	One of the main reasons I go to concerts is because I think the music is beautiful. (10)	Likert scale
Motivation	Education	I visit concerts because I can learn from them. (11)	Likert scale
Motivation	Escape	Going to concerts allows me to forget about my problems. (12)	Likert scale
Motivation	Recreation	I am going to concerts to have a good time. (13)	Likert scale
Motivation	Self-esteem enhancement	I visit concerts to get the feeling that I belong to a group. (15)	Likert scale
Motivation	Social interaction	I go to concerts to be with my family and/or friends. (14)	Likert scale
Demographics	Education	What is the level of your current study? (4)	Multiple response
Demographics	Education, parents	How often do you visit a concert with your parents? (7)	Multiple response
Demographics	Education, friends	How often do you visit a concert with your friends? (8)	Multiple response
Demographics	Education, instrument	How often do you make music yourself? (9)	Multiple response
Demographics	Gender	What is your gender? (2)	Dichotomous
Demographics	Ethnicity	What is your country of origin? (3)	Multiple response
Demographics	Age	What is your age? (1)	Open question
Barriers	Social	I do not visit certain concerts because they do not fit my image. (16)	Likert scale
Barriers	Knowledge	I do not attend certain concerts because I do not have enough knowledge about the music to enjoy it. (17)	Likert scale
Barriers	Practical, price	Ticket price is a decisive factor in my decision whether or not to attend a concert. (18)	Likert scale

Barriers	Practical, time	I do not have enough time to attend concerts. (19)	Likert scale
Barriers	Practical, information	There is insufficient information about concerts that take place in the city of Rotterdam. (20)	Likert scale

### 3.4 Sampling

The total population of this study consists of all students in the city of Rotterdam. This population is too large to approach everyone that belongs to it. Therefore efforts have been made to choose a representative sample. 195 students were approached from which 65 were from the 'Erasmus University' (WO), 65 were from the 'Hogeschool Rotterdam' and 'Inholland Rotterdam' (both HBO) and 65 were from the 'Albeda College' (MBO). This ensures a diversity in level of education within the sample. This way of sampling can be referred to as quota sampling. The Erasmus University is the only university in the city of Rotterdam and was therefore chosen as one of the places to approach students. Students were approached here in the three main cafeteria's that are situated in the L-building, the T-building and the H-building. Among the students that come in these three cafeteria's is a great diversity in types of education. There are students from Business Studies, Philosophy, Psychology, Cultural Sciences, etc. With the other levels of education a list of all the schools and their various locations has been made, from which several schools were chosen as locations to approach students. With the Higher Vocational Education Schools (HBO) this led to the location of the Hogeschool Rotterdam at Wijnhaven 61 in Rotterdam and the location of Inholland Rotterdam at the Posthumalaan 90. Here also various studies were represented like Leisure Management, Business Studies, Human Resource Management, Communication, Accountancy, etc. At the first of these two locations 30 questionnaires were distributed among the students that were in the central cafeteria, at the second 35 questionnaires were handed out. With the Intermediate Vocational Education Schools there was an attempt to do the same. However there was only one location that provided access to the cafeteria and that was the location of the Albeda at Weena 743. On the first day 30 students filled out the questionnaire. The days after were spent by visiting the Zadkine at Hofplein 19 and Marconiplein 16, the locations of the Albeda College at Roselaan 1101, at the Breitnerstraat 94 and Mathenesserlaan 321 in Rotterdam. However to all these locations access was denied because of safety reasons and the exams of the students. Therefore two days later the Albeda at Weena 743 was revisited to get the remaining 35 questionnaires to be filled out. Due to the limited time that is available to write this thesis, this seemed to be the most suitable solution. Unfortunately this does make the selection of students from the

Intermediate Vocational Education Schools (MBO) less diverse and this also has an influence on the representativeness for the complete population. At the Albeda at Weena 743 students followed studies to become a financial administrative assistant, a secretary, a legal assistant, etc. The selection of the students in the cafeteria's is called convenience sampling, which is a type of non-probability sampling. A downside of this type of sampling is that findings cannot be generalized because results may be biased. The decision on who to approach and who not can be influenced by judgments made by the researcher on how friendly and cooperative students are likely to be. Who is taken into the sample and who not is also dependent on the location where the researcher is handing out the questionnaires. Some students will be in the cafeteria more often, while others will go to the library to study. Again others will perhaps not even be at school because they do not have classes at the moment. These are all factors that can cause the research to be biased and with this can influence the representativeness for the total population of students in Rotterdam. On the other hand, the personal approach also has an upside in causing the response rate to be very high. With a percentage of 89% this is said to be excellent, following the classifications of Mangione (1995: 60-1). Random sampling was seen as unsuitable because of the large amount of time that it would take to gather lists with all the students that belong to the population. Next to the time issue, schools were likely to refuse providing any information about the students because this would violate their right to privacy. Finally, the random selected students could then only be reached by phone, post or the internet with which it would be expected that the response rate would be much lower than it is now. Therefore it was impossible to use another method with a higher response, because of the limited time that was available for the research. However this way still a respectable number of respondents has been reached which does make the study indicative.

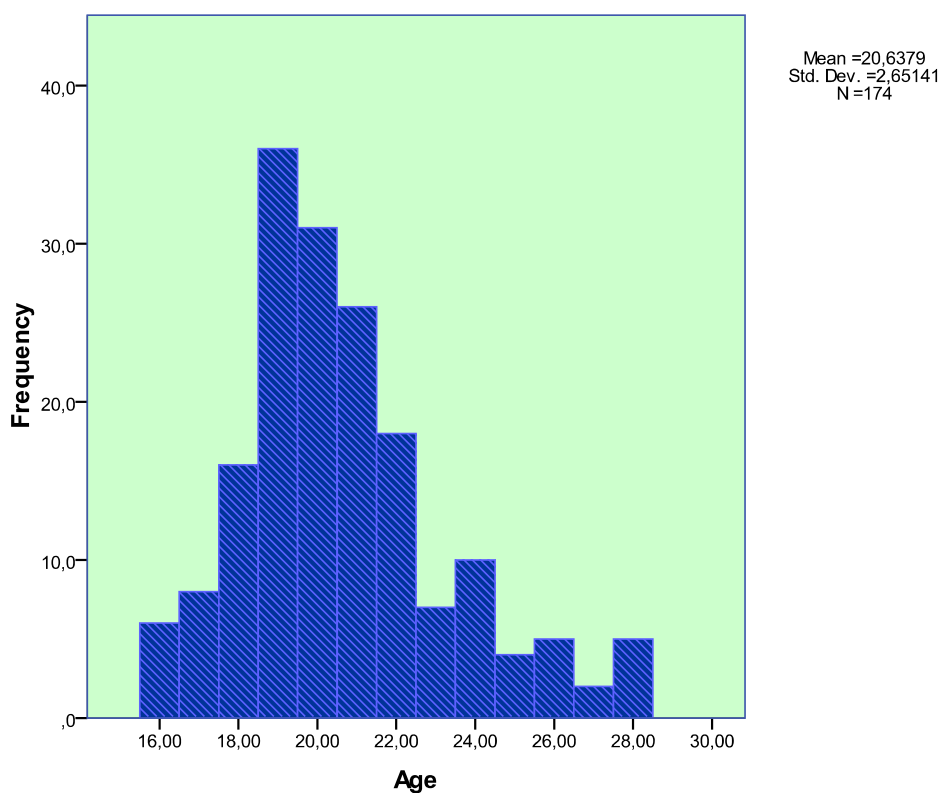


## 4. Results

### 4.1 Introduction to the respondents

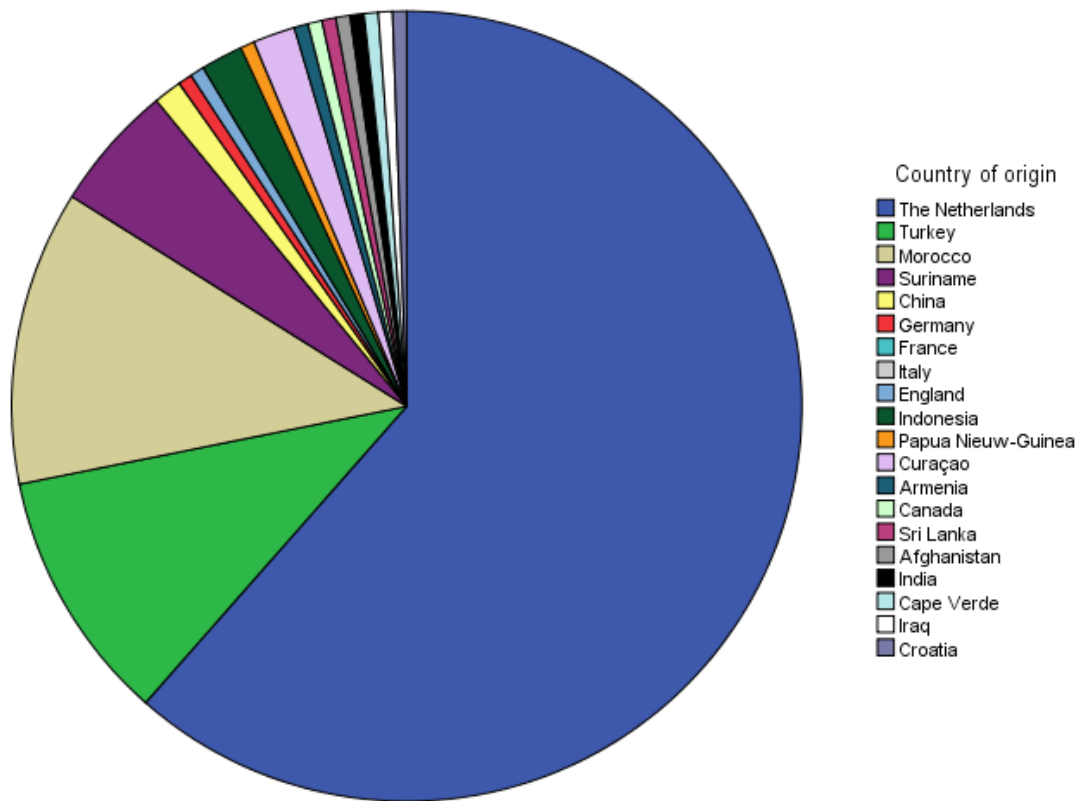
The questionnaire was completed by 174 respondents. This gives a response percentage of 89%. From these respondents 40,8% is male, while 59,2% is female. The average age is 20,6 with the youngest respondent being 16 years old and the oldest being 28 years old. The exact distribution of ages is shown in figure 4.1.

Figure 4.1: The distribution of age



A number of 59 respondents indicated that they were studying at Intermediate Vocational Education Schools (MBO). 60 were studying at Higher Vocational Education Schools (HBO). The remaining 55 students were from the University (WO). This means that respectively 33,9% of the students was from an MBO study, 34,5% of HBO and 31,6% was studying at the University. When looking at the ethnicity of the respondents, one can see that with 61,5% the majority is of Dutch origin. The remaining 38,5% consists of a great diversity of ethnicities with Turkey (10,3%), Morocco (12,1%) and Suriname (5,2%) being the most common countries of origin. The complete distribution of the countries of origin is shown in figure 4.2.

Figure 4.2: Distribution of countries of origin



Question 5 of the questionnaire asked the respondents about how often they had visited a pop concert in the last twelve months. The most given response to this question was 'less than one time' with 44,8%, meaning that these respondents did not visit a pop concert at all. Following was 'one time' with 24,7% of the responses. Shortly after was the answer 'two to three times' with a percentage of 20,1. The other two possible answers were chosen much less, with 8% for 'four to eleven times' and 2,3% for 'twelve times or more'.

At question 6 the respondents were asked about their attendance to classical concerts in the last twelve months. The most given answer to this was less than one time with 83,9%. 11,5% of the respondents indicated to have been to a classical concert one time and 4,6% stated that they had been to a classical music concert two to three times in the last twelve months. No respondents have chosen for the fourth or fifth answer possibility. It is obvious that the respondents have attended more pop concerts than classical concerts in the last twelve months. When looking at the median of both variables, this difference can also be subscribed. The median of the attendance to pop concerts is 2, while that of classical concerts is only 1.

## 4.2 Motivations and needs

When comparing all different motivations with each other, the score for the motivation ‘recreation’ seems to be the highest with a mean of 4,45. 61,5% of the respondents indicated that they strongly agreed with statement 13 of the questionnaire: ‘I am going to concerts to have a good time’. Table 4.1 shows an overview of the reactions of the respondents and the corresponding percentages with these answers.

*Table 4.1: Answers to statement 13 of the questionnaire*

<i>I am going to concerts to have a good time.</i>	Frequency	Percentage
Strongly disagree	6	3,4%
Disagree	0	0%
Undecided	11	6,3%
Agree	50	28,7%
Strongly agree	107	61,5%

Second comes the aesthetics motivation, with a mean of 3,93. The statement belonging to this variable is statement 10 of the questionnaire: ‘One of the main reasons I go to concerts is because I think the music is beautiful’. The most given answer here is ‘Agree’ with 46,0%, followed by ‘Strongly Agree’ with 29,3%. Table 4.2 shows an overview of the reactions of the respondents and the corresponding percentages with these answers.

*Table 4.2: Answers to statement 10 of the questionnaire*

<i>One of the main reasons I go to concerts is because I think the music is beautiful.</i>	Frequency	Percentage
Strongly disagree	7	4,0%
Disagree	6	3,4%
Undecided	30	17,2%
Agree	80	46,0%
Strongly agree	51	29,3%

Closely after the aesthetics motivation is the social interaction motivation with a mean of 3,71. The 14<sup>th</sup> statement of the questionnaire concerns this variable, stating: ‘I go to concerts to be with my family and/or friends’. 42,5% stated that they agreed with this statement. Another 21,8% strongly agreed with it. Table 4.3 shows an overview of the reactions of the respondents and the corresponding percentages with these answers.

*Table 4.3: Answers to statement 14 of the questionnaire*

<i>I go to concerts to be with my family and/or friends.</i>	Frequency	Percentage
Strongly disagree	8	4,6%
Disagree	11	6,3%
Undecided	43	24,7%
Agree	74	42,5%
Strongly agree	38	21,8%

Therefore it can be stated, that the respondents think the three motivations that are described above are the most important when looking at concert attendance in general. The other three motivations ‘escape’ (mean= 3,07), ‘education’ (mean=2,24) and ‘self-esteem enhancement’ (mean=1,95) are staying behind.

Now, it is important to see whether the variation in motivations coincides with the variation in attendance to pop concerts by the means of bivariate analysis. Since the variable ‘attendance to a pop concert’ is ordinal and the different motivation variables are of an interval/ratio level, the right way to see whether or not there is a relationship between these variables is to use Spearman’s rho, following the schedule presented by Bryman (2008: 326). Table 4.4 shows the results of this analysis.

*Table 4.4: Relationships between attendance to pop concerts and different motivations.*

	Aesthetics	Education	Escape	Recreation	Self-esteem	Social
Attendance pop concert	0,301**	0,318**	0,120	0,356**	0,078	0,132

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

The results show that there is a significant relationship between the attendance to pop concerts in the last twelve months and three of the six motivations namely aesthetics, education and recreation. People that strongly agree with the statements belonging to these three variables also visited more pop concerts in the last twelve months. This can also work the other way around: people that have visited more pop concerts in the last twelve months are more likely to go because of the aesthetics of the music, because they can learn from it or just because they want to have a good time rather than any of the other motivations.

When investigating any possible relationships between motivations and the attendance to classical concerts Spearman's rho can also be used. Table 4.5 shows the results of this analysis.

*Table 4.5: Relationships between attendance to classical concerts and different motivations.*

	Aesthetics	Education	Escape	Recreation	Self-esteem	Social
Attendance clas. concert	0,140	-0,021	-0,074	0,104	-0,188*	-0,083

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

The results show only one relatively weak connection between the attendance to classical concerts and the self-esteem enhancement motivation. This relationship is negative, which means that the higher the level of attendance to classical concerts is, the lower the level of agreement on statement 15 of the questionnaire is. Thus people that visit a classical concert relatively often, do not think it is important to belong to a group. It can also work the other way around: people that do think it is important to belong to a group do not visit classical concerts very often.

There are also significant relationships to be found between the various motivations, using Pearson's r. Table 4.6 shows the relationships that are found. Almost all relationships between the variables are significant, with the relationships between 'recreation' and 'aesthetics' on one hand and 'recreation' and 'social' on the other hand being the strongest. This means that people that indicate that having a good time is an important reason for them to visit concerts, are also likely to go to concerts because of the aesthetics of the music and the social interaction with family and/or friends.

Table 4.6: Relationships between motivations

	Aesthetics	Education	Escape	Recreation	Self-esteem	Social
Aesthetics	x	0,284**	0,180*	0,610**	-0,039	0,318**
Education	x	X	0,389**	0,191*	0,179*	0,218**
Escape	x	X	x	0,200**	0,230**	0,289**
Recreation	x	X	x	X	-0,060	0,512**
Self-esteem	x	X	x	X	x	0,147
Social	x	X	x	X	x	X

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

## 4.3 Demographics

### 4.3.1 Education

#### 4.3.1.1 Formal education

To investigate whether there is a relationship between level of education (question 4) and attendance to pop concerts and classical concerts, Spearman's rho can be used. This is because all three variables are ordinal. Table 4.7 shows the results of this analysis.

Table 4.7: Relationships between level of education and the attendance in concerts.

	Pop concert	Classical concert	Education
Pop concert	X	0,209**	0,212**
Classical concert	X	X	0,222**
Education	X	X	X

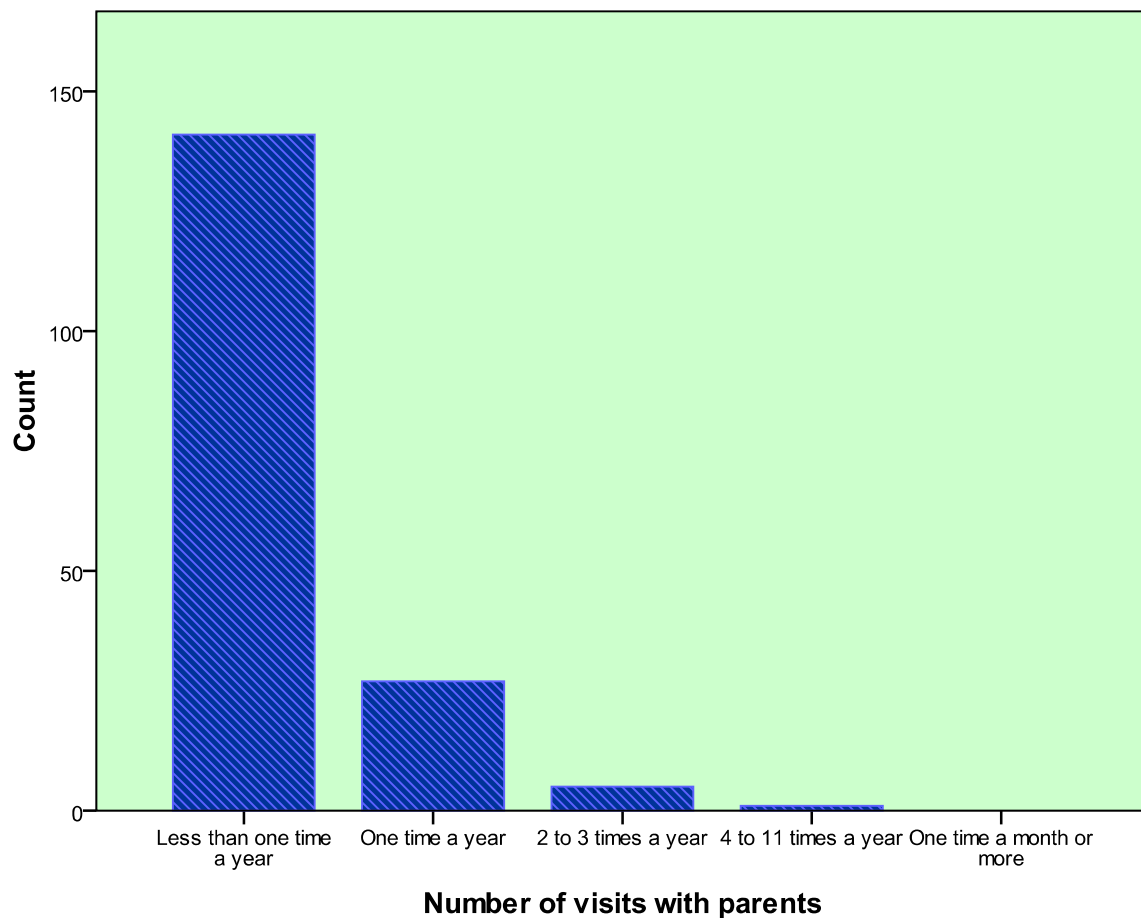
\*\* Correlation is significant at the 0.01 level (2-tailed).

There is a significant relationship between visits to pop concerts and visits to classical music. This means that the more respondents visit concerts of one type, the more they also visit concerts of the other type. Next to this there is also a relationship between the level of education and the attendance in pop concerts and classical concerts. These findings confirm the omnivore hypothesis as formulated in the theoretical framework earlier in this thesis. The higher the level of education, the higher is also the attendance in both pop concerts and in classical concerts. With classical concerts this effect is slightly stronger.

#### 4.3.1.2 Visits with parents

Question 7 of the questionnaire gives insight in how often respondents visit concerts with their parents. 81% stated that they visit a concert with their parents less than once a year. The mean of the numbers of visits with parents lies at 1,23. Figure 4.3 shows the exact distribution of answers given to the question: ‘How often do you visit a concert with your parents?’.

Figure 4.3: Distribution of answers given to question 7.



To investigate the possible relationship between visiting a concert with parents in general and the attendance in pop concerts and classical concerts, Spearman’s rho is used. Table 4.8 shows the findings of this analysis.

Table 4.8: Relationship visits with parents and attendance to pop- and classical concerts.

	Pop concert	Classical concert
Visits with parents	0,292**	0,247**

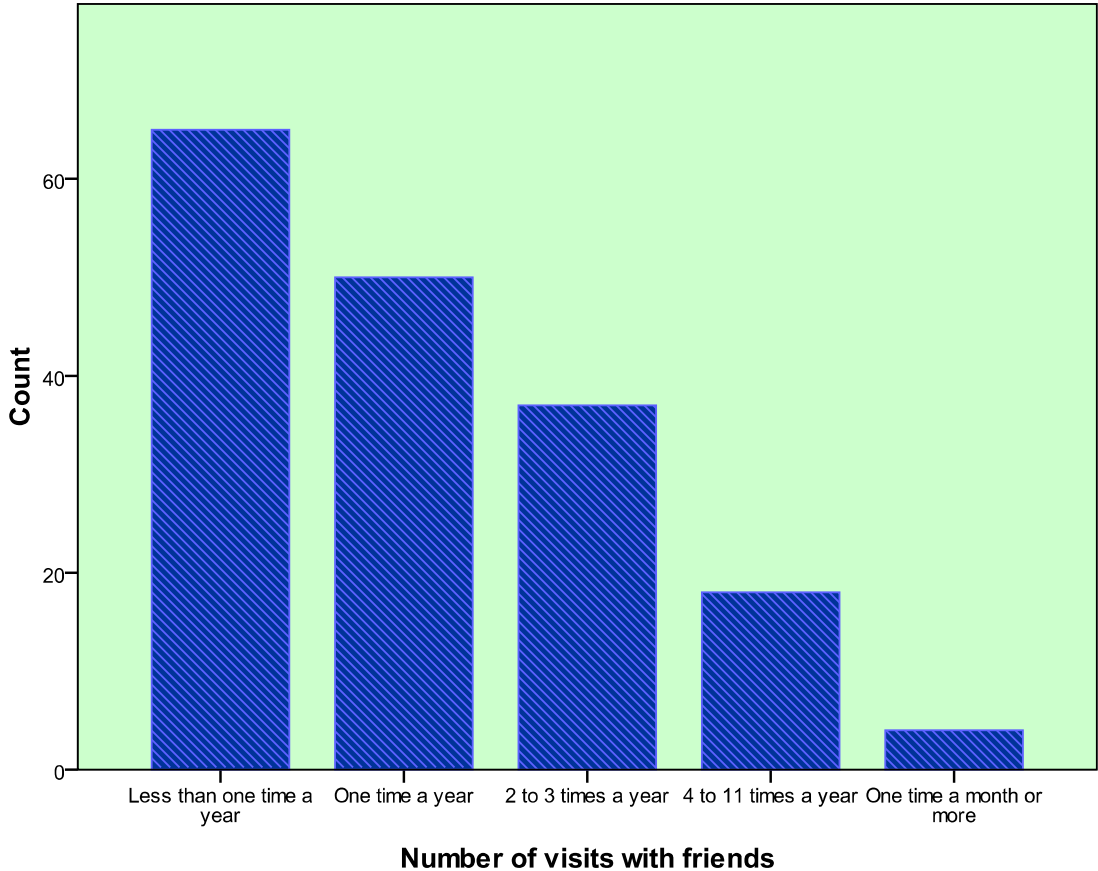
\*\* Correlation is significant at the 0.01 level (2-tailed).

These findings show that the relationship between visits with parents and attendance to pop concerts is slightly stronger, than the relationship between visits with parents and the attendance to classical music. This means that students who visit concerts with their parents, are more likely to go to pop concerts than to classical concerts. It should be noticed however that this difference is relatively small.

**4.3.1.3 Visits with friends**

Question 8 of the questionnaire asks respondents about how often they visit concerts of any type with their friends. Here the most common answer was also ‘less than one time a year’, but this time with only 37,4% instead of the 81,0% which was the response at question 7 about the visits with parents. Other answers that were frequently given were ‘one time a year’ with 28,7% and ‘two to three times a year’ with 21,3% of the responses. The mean of the numbers of visits with friends lies at 2,11. This is obviously higher than that the mean of visits with parents. Figure 4.4 shows the exact distribution of answers given to question 8.

Figure 4.4: Distribution of answers given to question 8.





To investigate the possible relationship between visiting a concert in general with friends and the attendance to pop concerts and classical concerts, Spearman's rho is used. Table 4.9 shows the findings of this analysis.

*Table 4.9: Relationship visits with friends and attendance to pop- and classical concerts.*

	Pop concert	Classical concert
Visits with friends	0,799**	0,297**

\*\* Correlation is significant at the 0.01 level (2-tailed).

These findings show that the relationship between visits with friends and attendance to pop concerts is much stronger than the relationship between visits with friends and attendance to classical music. This means that students who visit concerts with their friends are more likely to attend a pop concert than a classical concert.

It should also be noticed that there is a significant positive relationship (0,303) between visits with parents and visits with friends. Students that visit concerts with friends are also more likely to visit concerts with their parents, this also works the other way around.

#### *4.3.1.4 Make music themselves*

At question 9 respondents are asked about how often they make music themselves. The largest part of the respondents (60,3%) indicated that they never made music themselves. However, the other 39,7% was distributed among the other answer possibilities with 'one or more times a month' being the second most popular answer with 14,9% of the responses.

To investigate whether there is a relationship between the respondents being musically active themselves and the attendance to pop concerts and classical concerts, Spearman's rho is used. Table 4.10 shows the findings of this analysis.

*Table 4.10: Relationship making music and attendance to pop- and classical concerts.*

	Pop concert	Classical concert
Making music themselves	0,205**	0,243**

\*\* Correlation is significant at the 0.01 level (2-tailed).

These findings show that there is a relatively weak relationship between the respondents being musically active themselves and the attendance to pop concerts and classical concerts in the last twelve months. The relationship between making music themselves and the attendance to classical music is slightly stronger than the relationship between making music themselves and the attendance to pop concerts. These results correspond with the results of the study of De Haan en Knulst (1998) as described in the theoretical framework of this thesis.

#### 4.3.1.5 Education and motivations

Swanson et al. (2008) describe a relationship between education and the various motivation variables. They found positive relationships between the level of education and the aesthetic, education and recreation motivations. A negative relation is found between the level of education and the escape motivation. Finally their research showed that customers with higher and lower levels of education were more likely to be motivated by self-esteem enhancement than customers with a moderate education level. However these results are not found in this research. Table 4.11 shows the results of the analysis for which Spearman's rho is used.

Table 4.11: Relationships education and different motivations.

	Aesthetics	Education	Escape	Recreation	Self-esteem	Social
Level of education	0,130	0,244**	-0,086	0,115	0,084	-0,036

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

The only significant relationship that is found is between the level of education and the education motivation. Students with a higher level of education are more likely to agree on statement 11: 'I visit concerts because I can learn from them'. When looking at the variable playing music themselves and the different motivations, also the only relationship that is found is with the education motivation with a strength of 0,158 (sign. 0,037).

## 4.3.2 Gender

### 4.3.2.1 Gender and attendance

To investigate whether there is a relationship between gender (question 2) and level of attendance to pop concerts and classical concerts, Spearman's rho can be used. This is because gender is a dichotomous variable and the attendance to pop concerts and classical concerts variables are ordinal. Table 4.12 shows the results of this analysis.

Table 4.12: Relationship gender and attendance to pop- and classical concerts.

	Pop concert	Classical concert
Gender	0,066	0,034

\*\* Correlation is significant at the 0.01 level (2-tailed).

This way, no significant relationships are found. However gender can also be treated as a nominal variable. When looking at the variable gender in this way, relationships between gender and attendance should be discovered using a contingency table, the chi-square and/or Cramer's V (Bryman, 2008:326). Table 4.13 shows the contingency table for the variable gender and the attendance to pop concerts.

Table 4.13: Contingency table gender and attendance pop concerts.

Attendance pop concert		Male	Female	Total
Less than one time	Count	38	40	78
	% within gender	53,5%	38,8%	44,8%
One time	Count	10	33	43
	% within gender	14,1%	32,0%	24,7%
Two to three times	Count	14	21	35
	% within gender	19,7%	20,4%	20,1%
Four to eleven times	Count	6	8	14
	% within gender	8,5%	7,8%	8,0%
Twelve times or more	Count	3	1	4
	% within gender	4,2%	1,0%	2,3%
Total	Count	71	103	174
	% within gender	100,0%	100,0%	100,0%

A large difference that can be observed is that men tend to answer ‘less than one time’ more than women, while women more often choose the answer ‘one time’ at the question how often they have attended a pop concert in the last twelve months. For the rest of the possibilities to answer, the percentage of men and women choosing them lie very close to each other.

The chi-square test gives a value of 9,48 with a significance level of 0,05. However, it should be noticed that 2 cells (20,0%) have an expected count that is less than 5. The minimum expected count is 1,63. Cramer’s V shows a relationship between gender and attendance to pop concerts with a strength of 0,233 (sign. 0,05).

When looking for a relationship between gender and the attendance to classical concerts, chi-square shows a value of 3,69 which however shows to be not significant (0,158). Here also two cells (33,3%) have an expected count lower than 5. The minimum expected count is 3,26. Cramer’s V shows a value of 0,146 which is neither significant (0,158). The contingency table (4.14) shows that women are more likely to choose for the answer possibility ‘one time’ than men, while men are more likely to choose for the possibility ‘two to three times’. The percentage of women and men choosing for ‘less than one time’ lies very close to each other.

*Table 4.14: Contingency table gender and attendance classical concerts.*

<i>Attendance classical concert</i>		Male	Female	Total
Less than one time	Count	61	85	146
	% within gender	85,9%	82,5%	83,9%
One time	Count	5	15	20
	% within gender	7,0%	14,6%	11,5%
Two to three times	Count	5	3	8
	% within gender	7,0%	2,9%	4,6%
Total	Count	71	103	174
	% within gender	100,0%	100,0%	100,0%

#### **4.3.2.2 Gender and amateur music making**

In the theoretical framework it is also described that girls tend to be more active in the amateur arts. Testing this by looking for a relationship between gender and how often respondents make music themselves (question 9) leads to results that are the opposite of

what is to be expected when following the theory. Table 4.15 shows the contingency table that belongs to this analysis.

*Table 4.15: Contingency table gender and the making of music themselves.*

<i>Making music themselves</i>		Male	Female	Total
Never	Count	34	71	78
	% within gender	47,9%	68,9%	60,3%
One or more times a year	Count	6	10	16
	% within gender	8,5%	9,7%	9,2%
One or more times a month	Count	10	16	26
	% within gender	14,1%	15,5%	14,9%
One or more times a week	Count	9	5	14
	% within gender	12,7%	4,9%	8,0%
Every day	Count	12	1	13
	% within gender	16,9%	1,0%	7,5%
Total	Count	71	103	174
	% within gender	100,0%	100,0%	100,0%

The percentage of women stating that they never make music is larger than the percentage of that answer given by the men. Men indicate more often that they make music one or more times a week or even every day. Pearson's Chi-Square shows that there is a significant relationship between gender and making music at an amateur level with a value of 20,69 (sign. 0,00). This finding is supported by the outcome of Cramer's V which shows a significant relationship with the strength of 0,345 (sign. 0,00). We can conclude that male respondents tend to make more music themselves than female respondents.

#### **4.3.2.3 Gender and motivations**

Finally theory describes differences in motivations by gender. Analyses in SPSS show that the variables education, recreation and social interaction have significant relationships with the variable gender. When looking at the education variable, one can see that men are more outspoken in their answers to statement 11 than women. The most chosen answer by women is 'undecided' with 36,9%, closely followed by 'disagree' with 33,0%. The most chosen answer by men is 'strongly disagree' with 36,6%, followed by 'disagree' with 28,2%. Following these percentages it would be logical to say that men are more negative towards this statement.

However, the percentage of men choosing the answer ‘agree’ (16,9%) is larger than the percentage of women that chose this answer (7,8%). The contingency table belonging to this analysis can be seen below (table 4.16). Pearson’s Chi-Square gives a value of 11,368 with a significance of 0,01. Cramer’s V shows that the strength of the relationship between gender and the education motivation is 0,256.

*Table 4.16: Relationship gender and statement 11.*

<i>I visit concerts because I can learn from them.</i>		Male	Female	Total
Strongly disagree	Count	26	23	49
	% within gender	36,6%	22,3%	28,2%
Disagree	Count	20	34	54
	% within gender	28,2%	33,0%	31,0%
Undecided	Count	13	38	51
	% within gender	18,3%	36,9%	29,3%
Agree	Count	12	8	20
	% within gender	16,9%	7,8%	11,5%
Total	Count	71	103	174
	% within gender	100,0%	100,0%	100,0%

The recreation motivation shows a clear significant relationship with the gender variable. Cramer’s V shows a value of 0,292 with a significance of 0,002. The value given by Pearson’s Chi-Square is 14,67. However it should be noted that 3 cells (37,5%) have an expected count lower than 5, which could influence the reliability of the findings. The contingency table (table 4.17) shows which differences there are between men and women. It clearly shows that women are more likely to choose ‘strongly agree’ while men divide themselves between ‘strongly agree’ and ‘agree’.

Table 4.17: Relationship between gender and statement 13.

<i>I am going to concerts to have a good time.</i>		Male	Female	Total
Strongly disagree	Count	3	3	6
	% within gender	4,2%	2,9%	3,4%
Undecided	Count	5	6	11
	% within gender	7,0%	5,8%	6,3%
Agree	Count	31	19	50
	% within gender	43,7%	18,4%	28,7%
Strongly agree	Count	32	75	107
	% within gender	45,1%	72,8%	61,5%
Total	Count	71	103	174
	% within gender	100,0%	100,0%	100,0%

When looking at the social interaction motivation and gender women are more likely to choose the option ‘strongly agree’ than men are. The percentage of men is higher than that of women with the answer possibilities ‘undecided’ and ‘disagree’ indicating that women are more likely to go to concerts to spent time with their family and friends. The value of the chi-square is 16,65 with a significance of 0,002. However it should be noticed that there are three cells (30,0%) that have an expected count less than 5, which could influence the reliability of these results. Cramer’s V shows a strength of the relationship of 0,309. In table 4.18 the exact distribution of responses given to statement 14 are showed.

Table 4.18: Relationship between gender and statement 14.

<i>I am going to concerts to be with my family and/or friends</i>		Male	Female	Total
Strongly disagree	Count	3	5	8
	% within gender	4,2%	4,9%	4,6%
Disagree	Count	8	3	11
	% within gender	11,3%	2,9%	6,3%
Undecided	Count	24	19	43
	% within gender	33,8%	18,4%	24,7%
Agree	Count	29	45	74
	% within gender	40,8%	43,7%	42,5%
Strongly agree	Count	7	31	38
	% within gender	9,9%	30,1%	21,8%
Total	Count (100% within gender)	71	103	174

### 4.3.3 Ethnicity

At question 3 of the questionnaire respondents were asked about their ethnicities. The amount of different answers given to this question are too large to carry out an analysis. Using the chi-square test on the original data shows that 92,2% of the cells have an expected count lower than five. Therefore the variable ethnicity first needs to be recoded before any analysis can be done. There is a separation made between respondents that are from the Netherlands and respondents that are not from the Netherlands. All other countries than the Netherlands belong to this latter category. Now, the variable ethnicity has become a dichotomous variable. Following the schedule of Bryman (2008: 326) the right way to look for a relationship between ethnicity and the attendance in pop concerts and classical concerts is by using Spearman's rho. Doing this shows a significant negative relationship between ethnicity and attendance to pop concerts of  $-,259$  (sign.  $0,001$ ). There is no significant relationship between the new recoded variable ethnicity and the attendance to classical concerts. These findings are interesting because in the theoretical framework the effect of ethnicity on the attendance to high culture was emphasized. However in this sample it seems to be more present with the attendance to pop concerts which belong to the so-called low culture.

When ethnicity is treated as a nominal variable a contingency table, the chi-square test and Cramer's V can be used to search for relationships with attendance to pop concerts and classical concerts. This way there is also a significant relationship to be found between ethnicity and the attendance to pop concerts. Pearson's Chi-Square shows a value of  $12,22$  (sign.  $0,016$ ). It has to be stated that 2 cells (20%) have expected count less than 5. Cramer's V indicates that the relationship between ethnicity and the attendance to pop concerts has a strength of  $0,265$ . Table 4.19 shows the contingency table of this analysis. It can clearly be seen that respondents with another country of origin than the Netherlands participate less in pop concerts than do the respondents that are from the Netherlands. The respondents with a different country of origin than the Netherlands mostly choose the answer possibility 'less than one time' with  $58,2\%$ . The respondents that are from the Netherlands score higher than the other respondents for the highest categories, that is 'two to three times' ( $25,2\%$ ), '4 to 11 times' ( $10,3\%$ ) and 'twelve times or more' ( $3,7\%$ ). Again with ethnicity and attendance to classical concerts, no significant relationship is found.



Table 4.19: Contingency table ethnicity (grouped) and attendance pop concerts.

<i>Attendance pop concert in the last twelve months.</i>		Netherlands	Other countries	Total
Less than one time	Count	39	39	78
	% within ethnicity	36,4%	58,2%	44,8%
One time	Count	26	17	43
	% within ethnicity	24,3%	25,4%	24,7%
Two to three times	Count	27	8	35
	% within ethnicity	25,2%	11,9%	20,1%
Four to eleven times	Count	11	3	14
	% within ethnicity	10,3%	4,5%	8,0%
Twelve times or more	Count	4	0	4
	% within ethnicity	3,7%	0,0%	2,3%
Total	Count	71	103	174
	% within ethnicity	100,0%	100,0%	100,0%

#### 4.4 Barriers and risks

When comparing all different barriers with each other, the score for the barrier ‘price’ seems to be the highest with a mean of 3,25. 42% of the respondents said to agree with statement 18 of the questionnaire: ‘Ticket price is a decisive factor in my decision whether to attend a concert or not’. Table 4.20 shows an overview of the reactions of the respondents and the corresponding percentages with these answers.

Table 4.20: Answers to statement 18 of the questionnaire

<i>Ticket price is a decisive factor in my decision whether or not to attend a concert.</i>	Frequency	Percentage
Strongly disagree	17	9,8%
Disagree	19	10,9%
Undecided	53	30,5%
Agree	73	42,0%
Strongly agree	12	6,9%

Second comes the information barrier, also belonging to the practical barriers, with a mean of 2,97. Most respondents choose the answer ‘undecided’ as a response to statement 20: ‘There is insufficient information about concerts that take place in the city of Rotterdam’. The percentage of respondents choosing for the answers ‘agree’ (28,7%) and ‘disagree’ (27,6%) lie very close to each other. Table 4.21 shows an overview of the reactions of the respondents and the corresponding percentages with these answers.

*Table 4.21: Answers to statement 20 of the questionnaire*

<i>There is insufficient information about concerts that take place in the city of Rotterdam.</i>	Frequency	Percentage
Strongly disagree	9	5,2%
Disagree	48	27,6%
Undecided	62	35,6%
Agree	50	28,7%
Strongly agree	5	2,9%

The other three barriers stay behind with a respective mean of 2,77 for the knowledge and experience barrier, a mean of 2,69 for the time barrier and a mean of 2,59 for the social barrier. Comparing the scores of the barriers to that of the motivations it is safe to say that respondents give much higher scores when it concerns motivations.

Now it is interesting to see whether there is a relationship between attendance to pop concerts and classical concerts and each one of these barriers by the means of bivariate analysis. To examine this Spearman’s rho is used, since attendance to pop concerts and classical concerts are ordinal variables and the different barrier variables are of an interval/ratio level (Bryman, 2008: 326). Table 4.22 shows the results of applying this analysis to the relationship between attendance to pop concerts and the different barriers.

*Table 4.22: Relationships between attendance to pop concerts and different barriers*

	Social	Knowledge	Price	Time	Information
Attendance pop concert	-0,195*	-0,067	-0,015	-0,150*	-0,052

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

There are two statistically significant negative relationships to be found. The first is between the attendance to pop concerts in the last twelve months and the social barrier. The higher the level of agreement of the respondents on statement 16 (I do not visit certain concerts because they do not fit my image), the lower the attendance rate to popular concerts was in the last twelve months. It can also work the other way around: the higher the attendance rate to pop concerts the lower the level of agreement was at statement 16. The effect between these two variables is relatively weak. Second, there is a relationship between the time barrier and the attendance to pop concerts in the last twelve months. The higher the level of agreement on statement 19, the lower the attendance rate to pop concerts in the last twelve months. This also works the other way around: the higher the level of attendance the lower the level of agreement is at statement 19. This effect is also relatively weak. The other barriers do not show a significant relationship with the attendance to pop concerts.

When looking at classical concert attendance in the last twelve months, the same method of analysis can be applied. Table 4.23 shows the results of applying this analysis to the relationship between attendance to classical concerts and the different barriers.

*Table 4.23: Relationships between attendance to classical concerts and different barriers*

	Social	Knowledge	Price	Time	Information
Attendance pop concert	-0,111	-0,020	-0,087	-0,058	-0,193*

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

Spearman's rho only shows a relatively weak negative connection between the information barrier and the attendance to classical music. The higher the level of agreement at statement 20 (There is insufficient information about concerts that take place in the city of Rotterdam), the lower the attendance rate to classical concerts in the last twelve months. There is no significant relationship between the other barriers and the attendance rate to classical music in the last twelve months.

It should also be stated that significant relationships are found between the different barrier variables. These relationships are found by using Pearson's r and are shown in table 4.24.

*Table 4.24: Relationships between barriers*

	Social	Knowledge	Price	Time	Information
Social	x	0,295**	0,043	0,247**	0,017
Knowledge	x	x	0,093	0,185*	0,014
Price	x	x	X	0,062	-0,106
Time	x	x	X	x	0,085
Information	x	x	x	x	x

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

The strongest significant relationship is between the knowledge and experience barrier and the social barrier. Respondents that feel they do not have enough knowledge about the music to enjoy it are also more likely not to visit certain concerts because they do not fit their image. This can also work the other way around. Next there is a relationship between the social barrier and the time barrier with a strength of 0,247. This means that people who tend to skip certain kinds of concerts because they do not fit their image are also more likely to agree on statement 19: 'I do not have enough time to attend concerts'. Finally there is a relationship between the knowledge barrier and the time barrier which is relatively weak (0,185). Respondents that tend to skip concerts because they do not have enough knowledge to enjoy them are also more likely to indicate that they do not have enough time to attend concerts. Of course this relationship can also work the other way around.

Ranshuysen (2004) stated that the more motivated someone is, the more he or she is willing to overcome the practical barriers. Table 4.25 shows the relationships that are found between motivations and barriers, using Pearson's r.

*Table 4.25: Relationships between motivations and barriers.*

	Aesthetics	Education	Escape	Recreation	Self-esteem	Social
Information	0,029	-0,090	0,108	0,074	0,055	-0,082
Time	-0,148	0,006	0,102	-0,037	0,226**	0,006
Price	0,127	0,095	0,160*	0,063	0,128	0,221**

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

There are relationships between the time barrier and the self-esteem enhancement motivation, the price barrier and the escape motivation and the price barrier and the social motivation. These relationships are all positive. The relationship between the time barrier and the self-esteem enhancement motivation means that the more people visit concerts to belong to a group, the more they feel that they do not have enough time to visit concerts. The relationship between the price barrier and the escape motivation indicates that the more people go to concerts to forget about their problems, the more they find ticket price an important factor in the decision to attend a concert or not. Finally the relationship between the barrier price and the social interaction motivation means the more people visit concerts to be with family and friends, the more they think ticket price is a decisive factor in their decision to attend a concert or not. These findings insinuate the opposite of what Ranshuysen (2004) argued. The larger the self-esteem enhancement, the larger the time barrier is. The larger the escape and the social interaction motivation, the larger is also the price barrier. Therefore it can be stated that the motivations reinforce the barriers, instead of weakening them.

## 5. Conclusion and discussion

### 5.1 Answer to the main research question

Students' attendance rates to pop concerts turn out to be much higher than their attendance to classical concerts in the city of Rotterdam. This research looked upon motivations, demographics and barriers as predictors of the attendance to classical and pop concerts by students in Rotterdam and in this way attempted to explain the difference in attendance rates between the two.

The 'aesthetic', 'education' and 'recreation' motivations showed to have a significant relationship with the attendance to pop concerts. Students who indicated that these motivations were important for them, attended more pop concerts in the last twelve months than students who found these motivations unimportant. There is only one significant relationship found when looking at motivations and the attendance to classical concerts. This is a negative relationship with the self-esteem enhancement motivation. Students who indicated that this motivation was important for them attended less classical concerts in the last twelve months, which insinuates that classical concert attendance has a negative influence on the self image of students in Rotterdam. Students do not want to belong to and feel connected to the group of people that visits these type of concerts.

These results are consistent with the view of Botti (2000: 34), that the emotional aspects of cultural consumption are the most important. The aesthetics motivation and the recreation motivation both relate to emotional needs. The only emotional need that doesn't show a significant relationship with attendance to pop concerts is the escape motivation. The education motivation is the only motivation that does not relate to the emotional needs, but instead relates to the functional needs. Boorsma (2006: 90) puts the aesthetic value central and states that additional services are a useful way in which recreational, educational and social values can be provided. However, this research shows that the relationship between the recreation motivation and attendance to pop concerts is the strongest (0,356), followed by the relationship between the education motivation and the attendance to pop concerts (0,318). The relationship between the aesthetics motivation comes third (0,301). These findings show that despite the great importance of the artistic product, some additional services are even more important in determining the demand for pop concerts. The great importance of the education motivation for students in Rotterdam could be explained by the fact that they are still busy building their cultural capital. When the respondents get older their level of cultural capital is likely to rise and with this their appreciation for the arts. It can therefore be expected that the aesthetics motivation will become more important later in life.

Strikingly there is no significant relationship found between the social motivation and attendance in concerts although this motivation was marked by Kolb (2002: 180) as having the same level of importance as the aesthetic motivation. The self-esteem enhancement motivation did not seem to be as important as Ranshuysen (2004) indicated and only provided an explanation for the lower attendance rates to classical concerts.

When looking at demographics, there are various significant relationships found with the attendance in classical and pop concerts by students in Rotterdam. The first one is that of formal education, which shows a relatively weak relationship with both the attendance to classical concerts and pop concerts. This relationship is slightly stronger with the attendance in classical concerts than it is with that of pop concerts. Also, the attendance in classical concerts and the attendance in pop concerts is related. These results support the cultural omnivore hypothesis as described in the theoretical framework. The higher the level of education of the students in Rotterdam, the higher is also the attendance in both pop concerts and classical concerts. Also belonging to the demographical factor education is the influence of parents and of friends. Remarkable is the large influence of friends in the attendance to pop concerts. Furthermore, another aspect that is being looked at belonging to the demographical factor education is the making of music by the students themselves. Results show a relatively moderate relationship between the making of music by the students themselves and the attendance to classical and pop concerts. This effect is slightly larger for classical music than it is for pop music. This means that students that make music themselves are more frequent visitors of both pop concerts and classical concerts. Finally a relationship is found between formal education, the making of music by students themselves and the education motivation. The higher the level of the education and the higher the amount of time spent by making music themselves, the more important is the education motivation.

Gender showed to be related to the attendance to pop concerts only, where women go more often than men. 53,5% of the men indicated that they did not visit one concert in the last twelve months, against 38,8% of the women. Further on, the percentage of women stating that they visited one pop concert in the last twelve months (32,0%) is much larger than the percentage of men that has chosen this answer possibility (14,1%). There is no significant relationship between gender and the attendance to classical concerts. Interesting is that the making of music by students themselves is also related to gender, in that male students make more music than female students. These results do not correlate with the expectations that were formulated in the theoretical framework, in which it was stated that girls would be more active in the high arts and the amateur arts and boys would go to pop concerts more often than girls. Finally three of the motivations were found to be related with gender. It concerns

the education, recreation and social interaction motivation, which all seem to be more important for women than they are for men. Swanson et al. (2008) also found that women are more likely to show the education and recreation motivation than men. However they also state that women are more likely to be motivated by the aesthetic value of a performance. This research does not show this relationship when it concerns students in Rotterdam. Instead female students are said to be more motivated by social aspects, but this relationship was not found in the research of Swanson et al. (2008).

The last of the three socio-demographics that was studied, was ethnicity. Results show that there is a significant relationship between ethnicity and the attendance to pop concerts. Students from the Netherlands have been to pop concerts more often than students from other countries. There is no significant relationship found between ethnicity and classical concert attendance. It is striking that there is only a significant relationship to be found between this variable and the attendance to pop concerts and not to the attendance in classical concerts, since previous theories especially brought forward that the attendance in high culture was significantly lower for people with another origin than Dutch. However, this effect was not found in this study.

Finally barriers were indicated as predictors of attendance to classical and pop concerts. The social and the time barrier were negatively connected to the attendance rates of students to pop concerts. This means that the more students indicated that they do not visit concerts because they do not fit their image or because they do not have enough time, the less they visit pop concerts. These two relationships however are relatively weak. The importance of the social barrier corresponds to the expectations that were formulated by Verbert (2002: 8) in that this will be important for the youth because they are in particular very much focused on finding their own identity and showing this to the rest of the society. The importance of the time barrier also fits the statement of Boudier-Pailler (2008) that nowadays people experience a lack of free time. With all the other barriers and the attendance to pop concerts, no significant relationship has been found. When looking at classical concert attendance, there is only a negative significant relationship with the information barrier. This means that the more students indicate that there is not enough information available about concerts, the less they visit classical concerts. This relationship is also relatively weak. It correlates with the expectations that were formulated by Ranshuysen (2004). Organizations that present classical concerts, may provide their information in a way that is not appealing for students or that doesn't even reaches them.

It is striking that there is no relationship found between the price barrier and the attendance in concerts, since students are believed to be more price sensitive because of their lower income. However this research shows that the price does not determine the demand for pop



concerts or classical concerts. Next to this it is also striking that the knowledge and experience barrier is not more determining for the attendance in especially classical concerts. As mentioned earlier in the theoretical framework of this thesis, students are believed to have less cultural capital which is especially needed to enjoy classical concerts. However no significant relationship is found between this barrier and the attendance in concerts.

As can be read above motivations to attend classical concerts or pop concerts are very different. So are the socio-demographic characteristics of students attending these two types of concerts. And also the barriers that keep students from visiting concerts differ. Relationships between motivations and pop concert attendance among students in Rotterdam are much stronger and more present than they are with the attendance to classical concerts. This also goes for some of the socio-demographics and for the barriers. This brings us to the belief that the factors which have been put forward in this study, may be more suitable in explaining the attendance to popular concerts than for the attendance to classical concerts. Other factors may provide more insights in the reasons why students do or do not attend classical concerts. However it can also be the case, that analyses are disturbed by the limited amount of students that did visit a classical concert in the last twelve months. We can conclude by stating that in general motivations and socio-demographics are more reliable indicators of attendance in concerts, than are the barriers.

## **5.2 Recommendations for cultural organizations**

For cultural organizations in Rotterdam it is best to focus their marketing efforts on the students that are already interested in music, because it is relatively easy to increase visits of this group by providing them products and services that fulfill their needs (Ranshuysen, 2004). On the basis of the results that are described above, it can be stated that cultural organizations that offer pop concerts should focus on the art product itself and should also provide additional services that offer students a learning experience and that enable them to enjoy themselves. For example it can be a good idea to have a DJ playing music after the concert, so that students can stay longer and can dance. This will probably increase their pleasure. Next to this it is also an idea to provide workshops and lectures for the students that want to learn more. For example, there can be a workshop where the artists explain how the students can play some of his/her songs for themselves or a lecture in which the lyrics of the songs will be further explained. Also a movie about the life of the performing artist can be shown, when this is available. Organizations that offer classical music concerts should focus on ways to connect with the identity of the students. Visiting a classical music concert should

be something that is hip and cool, instead of the image it has now with the students which the results of this research show is a reason not to visit the concerts.

Students that are interested in attending classical and pop concerts are mainly highly educated and play an instrument themselves. Therefore efforts made on reaching these groups of students will relatively easy cause an increase in the attendance rates to these concerts. This is why cultural organizations are advised to maintain good contacts with schools and music schools. Further on when looking at pop concerts, it can be said that organizations are wise to focus mainly on women with a Dutch origin since these groups have already shown to be interested in pop concerts. Maybe it is an idea to organize a women's night out once in a while, or to program more artists that are interesting for women as a way to further increase the attendance rates of this group. However the difference between men and women is not extremely large and therefore cultural organizations should also not forget to pay attention to men and their wishes.

And finally, since the social barrier has a significant effect on the attendance rates to pop concerts by students in Rotterdam, it is stated that cultural organizations that offer pop concerts can also put more effort in making their product connect to the identity of the students. Next to this because of the time barrier it can also be recommended that pop concerts should be programmed also on other times than only in the evening, to reach more students. Also it can help when organizations provide pop concerts of varied lengths and when waiting time for the box office is reduced. Students should also be able to buy tickets at the last moment (Bouder-Pailler, 2008). When looking at classical music, the results show that the information that is provided by organizations doesn't reach the students. Therefore it is advised that organizations that offer classical concerts make their information more appealing for students and also distribute the information via the internet and television since these are the media that are often used by students.

### **5.3 Limitations of the research**

The findings of this research are only applicable to students in Rotterdam from the age group of 16 to 28 and their attendance in classical and pop concerts. Results cannot be generalized to other groups of people, to other cities or other art forms. Also the sample for this research is not randomly chosen, which may cause the research to be biased. Therefore there should be some caution in making statements about the total student population in Rotterdam, based only on the results of this research. Findings of this research can however serve as an indication of various factors which can influence attendance to the specific situation in Rotterdam. The results can be further investigated in a follow-up study.

Because of the research design that is used for this study, statements about the direction of causality cannot be made with 100% certainty. Measurements were made at one moment in

time, so therefore it is not clear which of the factors preceded the other. An experimental setting can give more clarity about this, but was not seen as suitable for this study since most of the variables cannot be manipulated.

There are some critical points regarding the questions of the questionnaire that is distributed among the students. Only one question is used for each variable, to keep the questionnaire short in order to get a high response rate. However if multiple questions were used per variable this would have benefited the internal validity. Also the questions about attendance contained categories for the respondents to choose from. These questions would be better if they were open, so that interval/ratio variables were produced instead of ordinal variables. This would be better for the analysis of the data.

Further research can focus on other factors that can possibly explain the attendance in classical concerts, since the factors that were put forward in this study could not fully explain the low demand for classical concerts by students in Rotterdam. Qualitative research can provide more insight into other factors that are excluded from this study but that may play a role in the consideration whether or not to attend a classical concert for students in Rotterdam. An exploratory study with an inductive approach is therefore advised.

Due to time issues it was only possible to involve a limited number of students in this research. However it is desirable that this quantitative research is carried out on a larger scale. When the sample of students in Rotterdam is bigger, this will benefit the reliability of the results that are found. This makes the results more suitable for generalization and thereby also for the implementation in the management of cultural organizations. A random sampling method will also contribute to the reliability of the findings.

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## 7. Appendix

### 7.1 Questionnaire in Dutch

Hallo! Mijn naam is Tamara Bakker. In het kader van mijn master Cultural Economics & Entrepreneurship doe ik onderzoek naar het bezoek aan klassieke en popconcerten door studenten in Rotterdam. Met het invullen van deze enquête help je mij om dit jaar mijn scriptie af te ronden en daarmee af te studeren. Het invullen neemt maximaal 5 minuten in beslag. Vink bij elke vraag steeds het geschikte antwoord aan, tenzij instructies anders aangeven. Kies per vraag slechts voor één antwoordmogelijkheid. Alvast bedankt!

1. Wat is je leeftijd? (*Vul in*)

\_\_\_\_\_

2. Wat is je geslacht?

- Man
- Vrouw

3. Wat is je land van herkomst?

- |                                    |   |
|------------------------------------|---|
| <input type="checkbox"/> Nederland | <input type="checkbox"/> Duitsland              |
| <input type="checkbox"/> Turkije   | <input type="checkbox"/> Frankrijk              |
| <input type="checkbox"/> Marokko   | <input type="checkbox"/> Italië                 |
| <input type="checkbox"/> Suriname  | <input type="checkbox"/> Engeland               |
| <input type="checkbox"/> China     | <input type="checkbox"/> Anders, namelijk _____ |

4. Wat is het niveau van de opleiding die je op dit moment volgt?

- MBO
- HBO
- WO

5. Hoe vaak ben je de afgelopen twaalf maanden naar een popconcert geweest?

- Twaalf keer of vaker
- 4 tot 11 keer
- 2 tot 3 keer
- Één keer
- Minder dan één keer

*(De enquête gaat verder op de achterkant van deze pagina)*



6. Hoe vaak ben je de afgelopen twaalf maanden naar een klassiek concert geweest?
- Twaalf keer of vaker
  - 4 tot 11 keer
  - 2 tot 3 keer
  - Één keer
  - Minder dan één keer
7. Hoe vaak bezoek je een concert samen met je ouders?
- Één keer per maand of vaker
  - 4 tot 11 keer per jaar
  - 2 tot 3 keer per jaar
  - Één keer per jaar
  - Minder dan één keer per jaar
8. Hoe vaak bezoek je een concert samen met vrienden?
- Één keer per maand of vaker
  - 4 tot 11 keer per jaar
  - 2 tot 3 keer per jaar
  - Één keer per jaar
  - Minder dan één keer per jaar
9. Hoe vaak maak je zelf muziek? (*inclusief eventuele muziekles*)
- Dagelijks
  - Één of meerdere keren per week
  - Één of meerdere keren per maand
  - Één of meerdere keren per jaar
  - Nooit

**Hierna volgen enkele stellingen. Geef aan in hoeverre je het eens of oneens bent met elke stelling door wederom het passende antwoord aan te vinken.**

10. Ik ga voornamelijk naar concerten omdat ik de muziek mooi vind.
- Volledig mee eens
  - Mee eens
  - Neutraal
  - Mee oneens
  - Volledig mee oneens

11. Ik bezoek graag concerten omdat ik er van kan leren.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

12. Het bezoeken van concerten zorgt er voor dat ik mijn problemen kan vergeten.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

13. Ik ga naar concerten om een leuke tijd te hebben.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

14. Ik ga naar concerten om tijd door te brengen met familie en/of vrienden.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

15. Ik bezoek concerten om het gevoel te hebben ergens bij te horen.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

*(De enquête gaat verder op de achterkant van deze pagina)*

16. Sommige concerten bezoek ik niet omdat zij niet passen bij het imago dat ik uit wil stralen.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

17. Sommige concerten bezoek ik niet omdat ik te weinig weet van de muziek om er van te genieten.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

18. De prijs van een kaartje is doorslaggevend bij mijn beslissing om een concert wel of niet te bezoeken.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

19. Ik heb niet genoeg tijd om naar een concert te gaan.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

20. Er is onvoldoende informatie te vinden over concerten die plaats vinden in Rotterdam.

- Volledig mee eens
- Mee eens
- Neutraal
- Mee oneens
- Volledig mee oneens

## 7.2 Questionnaire in English

Hello! My name is Tamara Bakker. As a part of my master Cultural Economics & Entrepreneurship I am now doing research about the attendance in classical and popconcerts by students in the city of Rotterdam. By answering the questions following below you will help me to finish my thesis this year and with this you will also help me to graduate. It will not take longer than 5 minutes. With every question tick the box of the most appropriate answer, unless instructions indicate otherwise. Only choose one answer for each question. Thank you very much for your help!

1. What is your age? *(fill in the answer)*

\_\_\_\_\_

2. What is your gender?

- Male
- Female

3. What is your country of origin?

- |  |  |
|--|--|
| <input type="checkbox"/> The Netherlands | <input type="checkbox"/> Germany             |
| <input type="checkbox"/> Turkey          | <input type="checkbox"/> France              |
| <input type="checkbox"/> Morocco         | <input type="checkbox"/> Italy               |
| <input type="checkbox"/> Suriname        | <input type="checkbox"/> England             |
| <input type="checkbox"/> China           | <input type="checkbox"/> Other, namely _____ |

4. What is the level of your current study?

- HBO / Higher Vocational Education
- WO / University

5. How often did you attend a popconcert in the last twelve months?

- Twelve times or more
- 4 to 11 times
- 2 to 3 times
- One time
- Less than one time

*(Please continue on the backside of this page)*

6. How often did you attend a classical concert in the twelve months?

- Twelve times or more
- 4 to 11 times
- 2 to 3 times
- One time
- Less than one time

7. How often do you visit a concert with your parents?

- One time a month or more
- 4 to 11 times a year
- 2 to 3 times a year
- One time a year
- Less than one time a year

8. How often do you visit a concert with your friends?

- One time a month or more
- 4 to 11 times a year
- 2 to 3 times a year
- One time a year
- Less than one time a year

9. How often do you make music yourself?

- Every day
- One or more times a week
- One or more times a month
- One or more times a year
- Never

**In the next set of questions, you are presented with statements. You are being asked to indicate your level of agreement or disagreement with each statement by ticking the box of the answer that is the most appropriate.**

10. One of the main reasons I go to concerts is because I think the music is beautiful.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

11. I visit concerts because I can learn from them.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

12. Going to concerts allows me to forget about my problems.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

13. I am going to concerts to have a good time.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

14. I go to concerts to be with my family and/or friends.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

15. I visit concerts to get the feeling I belong to a group.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

*(Please continue on the backside of this page)*

16. I do not visit certain concerts because they do not fit my image.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

17. I do not visit certain concerts because I do not have enough knowledge about the music to enjoy it.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

18. Ticket price is a decisive factor in my decision whether or not to attend a concert.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

19. I do not have enough time to attend concerts.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree

20. There is insufficient information about concerts that take place in the city of Rotterdam.

- Strongly agree
- Agree
- Undecided
- Disagree
- Strongly disagree