

The unique performing arts experience and its impact on the visitor

**Research in the factors that contribute to an increased intrinsic experience for the performing arts visitor**

Master thesis Cultural Economics and Cultural Entrepreneurship

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## **Abstract**

By using a mixed-method research approach consisting of focus groups and questionnaires, it is measured which factors contribute to an increased intrinsic experience of the visitors of a pop concert, a cabaret performance, a classical music concert and a dance performance. The aesthetic experience appears to be the factor that influences the intrinsic experience the most, both in a positive and a negative way. The aesthetic experience consists of several facets, both internal and external, which all have an impact on the visitor's experience. Furthermore, from the focus groups it became clear that the level of captivation is connected with the intrinsic experience of the visitor although in most cases this is not statistically supported.

## **Summary**

Within the art world as well as within cultural policy, today we see more emphasis on the visitor experience of the performing arts. Whereas before it was mainly the case of critics within the art world to decide upon programming and quality, today, also due to the financial crisis, there is more emphasis on the wishes and appreciation of the audience. Research on the visitor experience is relatively new and mainly conducted in the US and Australia. The fact that an art performance is an experience good complicates the possibility to generalize results that stem from this research. In this thesis I recognize this aspect and I conduct both focus groups and questionnaires on four particular art performances in four genres. Seven factors that might contribute to an intrinsic experience are measured: risk and knowledge, captivation, intellectual stimulation, emotional resonance, aesthetic experience, social bonding and the spiritual value. Beside these factors it is measured whether people are motivated to return and which of the intrinsic factors was perceived as the most positive factor and which of the intrinsic factors was perceived as the most negative factor. The genres researched in this thesis are a pop concert, a cabaret performance, a classical music concert and a dance performance. I used this mixed method approach to optimize the advantages of both a qualitative and quantitative method in this particular visitor experience research. Results demonstrate that the aesthetic experience is apparent in every art performance whereas other factors differ throughout the various genres of performances. Furthermore within the pop genre they demonstrate a causal relationship between the aesthetic experience and captivation on one hand and the aesthetic experience and intellectual stimulation on the other hand. For the dance genre it demonstrates causal relationships between the aesthetic experience and the intellectual stimulation, the aesthetic experience and return, and the emotional resonance and captivation.

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## **1. Introduction**

A live art performance has some typical characteristics that makes it both special and difficult for consumers and critics to discuss. Because every performance is live, every performance will differ. And because every performance will differ from the previous performances the visitor attended, one can never be entirely certain what to expect. Another, related issue is whether a live art performance is of high artistic quality. Before the 1980s mainly the recognized art critics and professional artists were the ones to decide upon artistic quality (Radbourne et al. 2010), Before the 1980s it was implicated that true art is somehow not embedded in our culture, but is rather defined by a set of standard criteria that are not confined by consumer taste. Up until the 1980s quality has been defined by a narrow group of scholars and cultural critics who had the objective of maintaining distinction of taste, value and judgement (Wali & Østergaard 2010; Bourdieu 1986). According to Radbourne et al. (2010) the way public funding was arranged reinforced this issue: public funding has privileged the supply side of artistic production with too little attention to the demand for arts.

Since postmodernism arrived the arbitrariness of quality in the arts is being recognized and discussed (Foreman-Wernet & Dervin 2010). Today we see a shift in focus from the supply to the demand side. The focus is shifting from supplying the forms of art that a selected group qualified as art, to supplying these forms of art when also accounting for the wishes of its audience. The basic marketing principle of appealing to target markets or audiences is identifying their needs and offering products that satisfy those needs is more emphasized in the arts world today (Foreman-Wernet & Dervin 2010). However it is also recognized that the arts sector cannot merely respond to the wishes of its buyers or its audience. There is always a certain degree of autonomy inherent to the arts sector. Hence the relationship between the performing arts and its audience is somehow different from the supply and demand of other markets.

Still, today we are even moving further away from the assumption that there is a select group that can decide upon quality (Radbourne et al. 2010). The recent financial crisis also contributed to this fact: with less money to allocate to cultural organizations, governments put more emphasis on the wishes of its visitors. Within the Dutch government for example, this is translated in the requirement for a performing arts organization to have at least 17.5% of own income when it aims to qualify for subsidies. The shift leads to a changing way organizations view their relationship with their audience (Rentschler et al. 2001). The audience becomes more important in deciding upon issues such as quality and programming at a certain performing arts

organization. The emphasis is moving from a transaction focus to a relationship focus with the aim of long-term audience retention.

Cultural organizations wish to obtain more knowledge about their audience and the related wishes, however this can be done in various ways. In this thesis I aim to get more insight in the audience experience, including its different facets and appearances. Since the arts in general is a field too broad to investigate within the given time for a master thesis, I have decided to focus on the performing arts. Since the performing arts have some typical characteristics on one side but on the other side entail genres that differ from one another in various ways, I believe it is fruitful to focus on this particular field in the arts and investigate in which ways the audience experiences differ regarding different genres in the performing arts. Therefore I have investigated four genres within the performing arts, respectively a pop concert, a cabaret performance, a classical music concert and a dance performance. I have come to the selection of these four genres based on classifications by previous research, which will be further explained in the literature review, and the feasibility to attend these performances. By using a mixed-method approach of focus groups and questionnaires I wish to come to a coherent view on how a visitor experiences an art performance.

In the literature review, I first broadly describe the earlier discussed shift in focus, which is the central motivation for investigating the matter of the audience experience for the performing arts. I then look at the various ways in which the audience experience are investigated so far. I look at the traditional ways of data retrieval and the ways in which this has been done recently, since there are multiple ways to do so. I will review this research and the appurtenant data to underpin the ways in which I research the audience experience. Furthermore I give an overview of the articles that describe different intrinsic factors of the audience experience in order to come to a coherent and comprehensive list of factors for my own research.

## **2. Literature review**

### *2.1 A shift in focus*

Today, when art organizations face budget and subsidy cuts, the discussion about the actual allocation of these subsidies is being fuelled. According to Radbourne et al. (2010) successive generations of public inquiries have investigated and made recommendations about public funding and the way this funding should be allocated to the performing arts. The main critique of these reports is that public funding has privileged the supply side of the artistic production with too little attention to the demand for the arts. Reports have emphasized the need for more research into the demographics and interests of potential audiences. This argument of a shift in focus from the demand to the supply side of the performing arts already started in the 1980s (Foreman-Wernet 2010). It was already in these years that a series of postmodern questions about the arbitrariness and the canonization of arts and culture were put forward. These questions became important both to the left and the right wings of the political spectrum (Foreman-Wernet 2010), as both the canon of historically great and the selection of worthy contemporary works came under fire.

Miranda Boorsma (2006) argues that today, art is seen as a culturally and socially imbedded phenomenon that arises as a result of social interaction. The assumption that artistic value can arise autonomously, independently of its consumers, is no longer tenable. To counter the separation between the performing arts and its public an organizational culture is needed in which arts institutions pay as much attention to marketing as to the aesthetic product. Boorsma (2006) states that marketing can contribute to the realization of artistic goals, since without the right audience the performing arts simply lose its meaning.

Towse (2010) therefore questions the aim of subsidizing cultural organizations. Cultural policy aims to broaden participation in the arts and culture and therefore allocate subsidies so that the organizations can charge lower prices, but the question remains whether people will actually go if prices are lower. If people do not have the taste for something they may not want to consume it either way. There has been an increased recognition among many artists, art administrators and cultural policy makers that the general public needs to be more central to institutional missions and activities (Foreman-Wernet 2010).

## *2.2 Cultural policy in the Netherlands*

As in most of Europe, today the Dutch cultural sector is subject to change. The financial crisis hit the performing arts sector which also causes the Dutch government to renew its goals and values. Regarding subsidy allocation, whereas previously it was mainly decided by connoisseurs of the arts whereas a cultural product was of extensive quality, today due to extensive individualisation the cultural sector is seen as a sector where all people of society have the right to decide for themselves which cultural goods to consume and which arts performances to attend (Ministerie van Onderwijs, Cultuur en Wetenschap 2011). This means that regarding subsidy allocation, the government also keeps in mind the wishes of society instead of only funding those cultural activities that the connoisseurs and critics in the art world find worth funding. The ministry of Education, Culture and Science and especially the State Secretary of Culture decides how to allocate subsidies. However, the ministry is being assisted by a council consisting of connoisseurs to give advice on what to decide, the so-called Council of Culture. Their recommendations are most of the time taken into high consideration when taking decisions.

In order to qualify for subsidies, today cultural organizations need to have an own income of at least 17.5 percent. Furthermore, in order to allocate these subsidies, the Council proposes four qualifications to which cultural organizations should answer. Two of these criteria are quality and public outreach. It demonstrates a growing emphasis on the legitimization of cultural products by looking at the wishes of its audience. Public outreach does not mean to merely respond to the demand of the audience. The possibilities to do so are much dependent on the type of organizations, its goals and its values. As an example, for experimental and new organizations it is difficult to live up to this requirement of a constantly growing number of visitors, as well as for organizations that mostly focus on education. Public outreach also does not merely mean to ensure a growing number of visitors: the government emphasizes its wish for performing arts organizations to investigate why the visitors appreciate certain performances and look for possibilities to respond to these appreciations.

Hence the question of what cultural organizations know about their audience becomes more important these days. The issue thus is how cultural organizations can discover the wishes of their audience and learn about the audience experience. Letty Ranshuysen (2012) argues that the current cuts indicate a dwindling support for subsidies. Further deterioration of the support for cultural policy will be countered by justifying expenditure on cultural programming.



## *2.3 Experiencing the performing arts*

### *2.3.1 Experience goods*

For the visitor of an art performance it is often difficult to know what to expect, for several reasons. The performing arts come with a certain gradation of information asymmetry: the exact content of an art performance may be unclear until its start, since in most cases it is the very first time a person attends the performance. Also, since every performance is live, even the same performances may differ throughout different shows. This does not imply that information asymmetry is inherent in only the performing arts. When we buy a product there is always a certain gradation of uncertainty whether this product will satisfy our wishes and expectations. The economist Philip Nelson (1970) investigated the information asymmetry people face when using all kinds of products and goods in everyday life. He developed an influential theory in which he describes two kinds of goods: experience goods and search goods. This distinction is based on the question whether it is possible to observe the qualities of a good in advance: when features and characteristics can be easily observed in advance the good is called a search good; when features and characteristics are difficult to observe in advance the good is called an experience good. Of course we cannot decide for every single person whether it is difficult or easy to review the qualities of a product in advance. Therefore Nelson (1970) includes the aspect of expected marginal cost of search and return. In the case of search goods, people will treat a product as a search good when the marginal expected cost of search becomes greater than its marginal expected return. In the case of experience goods, however, the expected cost of information depends on the utility distribution. The marginal cost of an experience good is the loss in utility from consuming a brand at random rather than using the best brand that one has already discovered.

### *2.3.2 The performing arts as experience goods*

Regarding the arts in general, we can state that this is a market full of experience goods (Caves 2000). However the gradation often differs. Take for example a new cd from a band that has already produced several cd's before. The consumer will be uncertain about the quality of the new cd until he or she finds out by listening to the new cd. Especially with the rise of new media devices such as Spotify and Youtube it becomes easy to listen to something before deciding upon buying the actual CD. But when a person attends an art performance, although he may have read critical reviews that give the visitor more or less information about the performance, he or she still does not know what to expect exactly. Furthermore, since a performance is live, the same performance may differ throughout different shows.

However, the reason why people attend a live performance is to actually experience this. It would be rather unusual and also undesirable to know exactly what will happen beforehand. Hence this implies that the performing arts are not experience goods in their purest form. An experience good in the sense of Nelson's theory implies that one needs to experience a good in order to know the quality for future use and can eliminate other products (Nelson 1970). The reason why people visit an art performance is not because they can exclude other art performances, the reason they visit is the actual experience. The heterogeneity of performances contribute to this factor. A visitor is not experiencing every single related performance to eventually chose the performance he or she likes most. It is the intrinsic value that counts strongly when visiting an arts performance. Still the theory of Nelson (1970) helps us in understanding the issue that in order to say something about an art performance, a person needs to experience the actual performance. But the difficulty remains in the fact that although a visitor might like a certain performance, it is still uncertain what he or she will experience in the future.

## *2.4 Measuring demand*

### *2.4.1 Introduction*

According to Lévy-Garboua and Montmarquette (2003), an economist being asked to specify the demand for the arts in general might begin by saying that it is not essentially different from the demand for other goods and services. Only then he or she would want to consider the specificity of art. The theory of Nelson (1970) contributes to an explanation of why quality in the arts and in this case the performing arts is difficult to measure. Although Nelson (1970) talks about several types of products and not directly about the performing arts, he shows us that different individuals can eventually decide upon different products. For instance individual A. could, after having obtained enough information, decide to use product B. whether individual B. after the same process decides to use product C. The utility of different products is being tested by different individuals who can decide upon using different products. The same is true for the performing arts. Different factors of an art performance contribute to the fact that one person may have liked the performance and another person may have not liked it. However this aspect also causes for the difficulty to say something about the experience of a particular art performance in general. However, what arts administrators, the government and arts organizations do know is the demand for cultural products in the past. That is why most empirical studies are devoted to estimating the demand for the live performing arts from aggregate time-series data, cross-section surveys on the audience and individual survey data on specific groups or on the general population. There are many studies that document the demographic characteristics, attitudes and participation rates of traditional arts audiences

(Radbourne et al. 2010). Rentschler et al. (2001) add venue occupancy rates and subscription purchases as regular ways to measure success of a certain performing arts organization. Another method that is commonly used is the usage of demand metrics such as ticket sales and attendance figures (Brown & Novak 2007). The most important studies in this area will be described below, as well as their limitations.

#### *2.4.2 Aggregate demand studies*

In the United States National Endowment for the Arts commissions the Survey of Public Participation in the Arts or the SPPA, which is performed by the NEA's Office of Research and Analysis (the ORA). It is part of a household survey which reaches more than 60.000 households in the United States. Citizens are being surveyed via the Current Population Survey (Iyengar et al. 2008). In the Netherlands a comparable way is being used to conduct data about the attendance rates of the performing arts, The planning bureau the *Sociaal Cultureel Planbureau* or SCP is being deployed by the government to scientifically measure recent trends with the aim of measuring the social and cultural well-being of its inhabitants. This led to the publication of the 2009 report *Cultuurbewonderaars en Cultuurbeoefenaars*, in which the SCP measures the trends in cultural consumption of the Dutch society (Van den Broek et al. 2009). Since the SCP investigated the same subject in 2004 (Van den Broek et al. 2004), it is possible to compare the results of both reports and see whether there are any trends visible.

Just as with the SPPA, the data are obtained by integrating questions about cultural consumption in a broader survey, which is the *Aanvullend Voorzieningengebruik Onderzoek* or AVO. The AVO makes it possible to investigate thousands of Dutch people of the age of six and older on the usage of public services. One of the modules of the survey consists of questions about cultural participation and also specifically the attendance of art performances.

The research methods of the ORA and the SCP show many similarities. In both surveys, people are asked to fill out demographic data such as age, sex, current education, nationality and residence. However there are differences in the selection of variables of the performing arts between the two surveys. The ORA determines music, theatre and dance as three main categories, where music is sub-divided in jazz, classical, opera and Latin; theatre in musicals and non-musicals and dance in ballet and other dance. The SCP determined theatre, ballet, classical music and pop music as the main categories. Classical music is sub-divided into classical music and opera; pop music into jazz, musical and dance. When comparing these categories we see that the SPPA actually does not have a category for pop music. The survey generally seems more focused on the classical arts. Other differences worth notifying are the fact that the SCP heads jazz, musical and dance under pop music whereas one also could argue that these are separate

genres. Musical is far removed from theatre, whereas according to the SPPA musical is actually a form of theatre. Dance does not always involve pop music and jazz can be seen as a different genre from pop. These differences, although minor, are important for my own research, since I need to select four different performing arts genres. It is important to see here that different researchers demonstrate a different selection in genres, hence there is no consensus on genres in the performing arts.

The data retrieved from this type of research are limited in a sense that each performance differs from another and these differences are not accounted for since they are all categorized in one genre. Also, the way in which the research was done can become problematic. Both bureaus asked about the attendance of certain performances over the last twelve months. People may not remember attending certain performances; thus this makes the data unreliable to a certain degree. The previously mentioned categorizations of the performing arts can also become problematic. For instance when people need to fill out whether they attended a musical or a non-musical in the SPPA, doubts may rise about the genre and data can become unreliable as such. Also, as Towse (2010) points out, data on repeat attendance are often not published. The SPPA also has a limitation the AVO does not have, since it ranks data under the question whether people have attended an arts event but does not account for the frequency. If attendance rates at orchestra concerts declined but people who do attend are attending many more concerts, then the two trends may balance each other out.

Another important limitation is that these data do not tell us anything about the motivations of people about attending certain art performances. Ranshuysen (2012) argues that the longitudinal data collection the SCP is retrieving could actually demonstrate changes within cultural participation but does not do justice to dynamics and developments within cultural practices. Swanson et al. (2008) argue that the data that are being obtained by this type of research do not explain us the reasons why people attend the arts. This is a matter of motivation, which can be for various reasons. Census data provide detailed information on the extent and types of participation, but the surveys are designed specifically to collect information on national participation. The data provided have only a limited ability to reveal patterns of participation (McCarthy & Jinnat 2001). In short, the way in which government and cultural organizations can use these data to estimate demand is limited. It tells them something about previous years, but not on how one can account for a certain level of demand. Reflections on how people appreciated performances are also left out, making an estimation even more impossible.

### 2.4.3 Econometric demand studies

There have been many attempts to estimate the demand for the future by using econometric models. In the article *Empirical Studies of Demand for the Performing Arts*, Bruce Seaman gives an overview on how demand for performing arts has been studied so far (Seaman 2006). He the starting point of demand studies for the performing arts: by using econometric models. Both Withers (1980) and Bonato et al. (1990) designed such a model. In the article *Unbalanced Growth and the Demand for Performing Arts: An Econometric Analysis*, published in 1980, Withers (1980) discusses an econometric model to calculate demand, in which he measures the following variables: number of attendances, population, price of attendance, price of substitutes, income and distribution of income. Bonato, Gagliardi and Gorelli (1990) designed a similar model but also include the average duration of the performance and the average total cost of attending a performance, which is for instance the money it costs to travel to the performance.

These models are very helpful and inspiring to come to think concretely about the measurement of demand for the performing arts and to show us the clear distinction between measuring demand for the performing arts and other goods and products. However today we rarely see them used. There are some limitations and difficulties to use such models, for instance you need a very great database of people of which you all need to know their income, the price of the performances they are willing to attend. Furthermore, the distribution of income is difficult to measure, since for a reliable estimation people should write down how they distribute their income from day to day. As Lévy-Garboua and Montmarquette (2003) put it, the results are often partial. When using the model of Bonato et al. (1990) it becomes even more complicated because we need to know the average total cost of attending a performance, which differs between people. Another notable issue is what the researchers account for substitutes. Bonato et al. (1990) account for the substitute of watching TV but do not include other live performances. Furthermore, when including watching television, it is first of all difficult if not impossible to measure this activity, and secondly when watching TV is a substitute, one can think of many other substitutes. Finally, in both models the operationalization of quality is left out. Which should also be accounted for as an important criterion for consumers' choice.

This literature highlights the role that practical factors play in individuals' decisions (McCarthy & Jinnet 2001). It highlights for example the important notion of substitutes: when consumers gain more information in the availability and prices of arts activities relative to those of other leisure activities, participation rates will change. But again, it does not tell us about the reason people prefer one type of art activity over another or why they choose one form of arts participation over another.

## *2.5 Quality measurement*

According to Throsby (1990) important features of quality in the arts can be determined quite objectively. He names a set of qualifications: the source material, the technical factors, the benefit to the audience, the benefit to society and the benefit to the art form. Throsby retrieved his data from a study of three theatre companies in Sydney, which were collected by looking at total paid attendances, average real price, season length, venue capacity and “[...] a number of quality characteristics of a series of individual productions covering a period of about five years” (Throsby 1990: 73). The last two variables Throsby retrieved from press reviews. His research shows that technical factors and nature of the source material both have a significantly positive influence on the demand for theatre. Research by Abbé-Decarroux (1994) also uses the expert opinion as an assessment criteria. Abbé-Decarroux (1994) measures the degree of excellence of a production by assessing press reviews. The degree of excellence is operationalized by its repertoire classification and from the reputation of the author, producer and actors.

In the article *Quality in the Performing Arts: Aggregating and Rationalizing Expert Opinion* Tobias Stefan (2004) explains that when assessing whether a theatre is regarded as successful we do not only look at the number of seats that are filled, but also look at the quality of its performances, which makes quality as least as important (Stefan 2004). Stefan investigates the connection of a theatre’s perceived quality and production cost. This is in line with Throsby’s features source material and technical factors, still Stefan investigates whether there is a possible connection, whereas Throsby (1989) already includes hence implies these factors in quality assessment. Another similarity in assessing quality is that Stefan also relies on expert opinions. Theatre experts have been asked to judge quality of certain performances, using an ordinal scale to qualify the quality of all ensembles they know. This leads to the fact that the quality of a theatre is defined relatively to other theatres.

### *2.5.1 Problems when using expert opinions as quality assessment*

Regarding demand the question arises whether quality measurement will be fruitful in this way. Abbé-Decarroux (1994) states that, from a demand standpoint, it is necessarily to investigate the consumer’s perception of quality prior to consumption that applies here. Since the performing arts are experience goods, you might as well say that deciding on which performance to attend is “the same as buying a lottery ticket” (Abbé-Decarroux 1994: 101). Abbé-Decarroux shows that there is no necessary causal relationship between quality and demand. Furthermore it does not tell us why people attend art performances.

## *2.6 Experience from the visitor's perspective*

### *2.6.1 Introduction*

Brown & Novak (2007) argue that the true quality of an artistic performance resides in the individual audience member's definition of quality, based on their intrinsic experience of a performance. McCarthy et al. (2004) prove that this approach is even more vital when an organization wants to build a sustainable relationship with its audience. They state that instrumental benefits lack rigour and specificity and that those individuals who are most engaged by their arts experience are the ones who are the most attuned to the intrinsic benefits, and those benefits create not only positive attitudes towards the arts but also motivations to return. The more intense the engagement with the arts, the more gratifying the experience. Radbourne et al. (2010) come to a similar conclusion: if audience members have a personal experience that meets an individual self-actualization need, they are most likely to re-attend. This has brought a long change in focus from the instrumental values of the performing arts to the intrinsic value of the performing arts.

### *2.6.2 From an instrumental to an intrinsic approach*

Since there is an on-going need to justify arts programs to various funding agencies, performing arts organizations search for evidence of the impact of the arts on individuals and communities. There is an increasing focus of arts policy on an instrumentalist approach of art. Arts policy is justified by the fact that art will contribute to a society in a social or economic way (Radbourne et al. 2010). Radbourne et al. (2010) argue that art is often seen as too nebulous to have tangible policy outcomes and instead arts funding advocates effectively borrow from the quantified outcomes of other policy sectors and seek to attribute some of these to the arts. Letty Ranshuysen (2012) makes a similar claim: there is a fear within the art world that the instrumental values increasingly have the upper hand. To counter this development the art world seeks for ways to bring the intrinsic values of the arts into the limelight.

Jensen (2002) argues that merely relying on the instrumental arguments has put support for the arts at risk and puts forward the need to better articulate the intrinsic and experiential values of art. The new arts consumer is on a quest for self-actualization where the creative or cultural experience is expected to fulfil a spiritual need that has little to do with the traditional marketing plan of an arts organization. Audiences increasingly want to shape their own experience. The audience's experience is an intrinsic part of the performance event, and can influence the actual performance, even in situations in which the audience is not expected to provide obvious feedback except in the form of the traditional applause at conventional moments (Radbourne et al. 2010).

Today more critics see the discussed measurements as too inadequate to fully understand the complex relationships between the arts and audiences. There is a shift in focus from merely identifying who attends the arts to understanding from the perspective of the audience members in which ways they appreciate performances and why they decide to attend a performance in the first place (Foreman-Wernet & Dervin 2011).

### *2.6.3 The audience development theory*

This shift in focus also brought along a new theory that embraces the principles of focusing on the audience experience, the so-called audience development theory. Sigurjonsson (2010) explains that the main doctrines of the prevailing audience development theory are that there needs to be more accessibility for potential visitors and a more comfortable musical engagement. It is a planned process which involves building a relationship between an individual and the arts (Maitland 2000). This will help the consumer in the change from a passive to an active visitor.

### *2.6.4 The experience economy*

Petkus (2002) states that the common thread in recent research in marketing entails the arts experience. Studies indicate that arts organizations are increasingly recognizing that a marketing orientation is important for the performing arts sector. Performances are experience goods, which put arts marketers in a unique position to apply the principles of experiential marketing to the performing arts sector. Experiences have always been inherent in the entertainment sector (Pine & Gilmore 1999; Petkus 2002). The experiences people have however can be of wide variety, so it does not mean that the values of the entertainment sector only cause for people to be entertained. Entertainment is just one of the many values people attribute to the arts. Pine and Gilmore (1999) also discuss the principle of transition: the arts sector provides customers with a memorable experience, which has as an advantage that they achieve competitive advantage and customer satisfaction. The more sensory an experience, the more memorable it will be. Cultural organizations need to engage their visitors and connect with them in a personal way. Both internal and external factors can play a role, such as the seating, lighting but also merchandizing and food and drinks.

Pine & Gilmore (1999) design four categories to subdivide the impact of a live performance on its visitors. These categories are entertainment, education, the aesthetic dimension and the escapist dimension. However they do not put the four categories to the test; it is more or less a first theoretical step to conceptualize the different dimensions of the audience experience. The entertainment dimension covers the passive participation in the event. This is opposed to the aesthetic dimension, which is also a passive form of participation but it includes a more



proximal or intense experience of sensory stimuli than does the entertainment dimension. However therefore the entertainment dimension becomes questionable. When attending a live performance the experience is almost self-evidently taken in, implying that this happens at every live performance.

## *2.7 Measuring the audience experience*

### *2.7.1 Introduction*

The next issue is thus how we can investigate why people go to art performances and how we can measure the audience experience in a consistent way. The New Economic Foundation (2012) describes the problem considering measuring the audience experience very clearly. They state that when we wish to measure the experiences of audiences members rather than only looking at statistics, a clear and consistent way of talking about the different factors of experiences is required, while at the same time everyone who attends a theatre performance will have unique experiences. Individuals have different tastes, memories and knowledge of the experience. The New Economic Foundation (2012) argues that enjoyment is mostly the reason why people attend art performances, however this may be too short-sighted. Because the actual question is where people get this enjoyment from. There can be various reasons: people wish to learn something from the performance, the social aspect of going together may be involved or the aesthetic quality may be the most important.

Recent research has begun to investigate the emotional or cultural impact of the arts on audiences, with the aim of identifying the intrinsic dimensions (Radbourne et al. 2010). This research stems especially from the United States and Australia. The research is mainly empirical, however it is done in both qualitative and quantitative ways. Since the research is highly explorative, there has been an emphasis in identifying clusters of benefits and impacts of art experiences as seen by arts participants (Radbourne et al. 2010). In the following paragraphs I will discuss the quantitative and qualitative ways in which research in audience experience is done.

### *2.7.2 Quantitative research*

In 2013 Andries van den Broek, commissioned by the *Sociaal Cultureel Planbureau*, investigated what the most important attributions are people give to the arts in general (Van den Broek 2013). Based on previously performed research by Motivaction that shows that the Dutch society mainly associate art and culture with aesthetics and recreation, the SCP wishes to broaden this information by investigating whether there are differences in experiences

regarding different art forms. They also wish to investigate whether there is a correlation between different segments of society and experiences. In the designed questionnaire people were asked about their last visit to different genres of art performances which are a pop concert, a musical, a theatre performance, a classical music performance and a dance performance. The authors consider the first two genres as popular forms of art and the latter three as canonized forms of art.

Seven different values people attribute to arts performances were operationalized and translated into seven different statements. People could answer upon each statement whether they agreed with it or not. These statements were about whether people considered the performance relaxing, whether the performance made them think, whether the performance made them happy, whether the performance worked conciliatory, whether the performance gave them energy and whether the performance made them emotional. In general, the results show that the difference in attributed values is relatively small when the popular performing arts and the canonized performing arts are compared. Every genre is largely considered relaxing, however the popular art forms made the visitor think the least. Classical music made the least people happy. Still it worked the most conciliatory compared to the other genres. Pop concerts give people the most energy. To conclude, the emotional value was attributed mostly to musical and classical music. Cabaret en pop music were considered the least emotionally stimulating.

There is a couple of limitations regarding this research. The authors argue that within this research they could demonstrate that people attribute different values to different genres of the performing arts. However, in the end it turns out that every value can be found in every performing arts genre. Furthermore, the respondent had to fill out the questions for every genre and this leads to a couple of problems. First of all, a person can be a regular visitor of one genre but could rarely attend another genre. People's preferences for a genre and the reason for this preferences are not investigated in this research. Secondly, a visit to a genre may have happened a long time ago, causing the information to be less reliable. Another limitation is caused by the way the questionnaire is designed. Because the authors designed the statements beforehand, there was no space left for the respondent to come up with other values he or she attributes to a performance. As we will see later, other authors designed additional values to the ones described above. This could have been solved by leaving space for the respondent to describe other values that came to his or her mind.

Brown & Novak (2007) distinguish six factors that could explain impact of a live performance on the audience. The first factor is the captivation index, which characterizes the degree to which an

individual was absorbed in the performance. Secondly there is the intellectual stimulation index, which encompasses several aspects of mental engagement. It has a personal and social dimension. The emotional resonance index measures the intensity of emotional response; the spiritual value index addresses an aspect of experience that goes beyond emotional or intellectual engagement and assesses the extent to which the respondent had a transcendent experience. The spiritual value index is distinguished from the emotional and intellectual stimulation by the fact that it goes beyond these types of indexes. The individual has an empowering experience. The aesthetic growth index indicates the extent to which an individual was exposed to a new type or style of art or otherwise stretched aesthetically by the performance. Important to note here is that the individual has space to decide him or herself what he or she understands as something of aesthetic quality. Finally the authors mention the social bonding index which measures the extent to which the performance connected the individual with others in the audience.

To test these factors they designed a questionnaire in which they operationalized these seven values. However the questionnaire was sent home to the respondent who had to mail it back. The problems that can arise here is that people may not respond and people may fill out the questionnaire too late to clearly remember the different effects.

Swanson et al. (2008) review the arts and sports literatures that are focused on motives for attending. They find six reasons which are in most ways comparable to the seven values of Brown & Novak (2007). First of all, people may attend an art performance because of its aesthetic quality. It is the beauty and grace found through artistic expression in live performance that motivates the attendance. Secondly, there is education. The willingness to learn and know more about the arts can be a motivation; the visitor seeks to educate him- or herself. Thirdly there is the desire to find escape from daily routines, the so-called escape value. Individuals may temporarily forget about other things in live by attending a live performance. The fourth value, recreation, seems to be highly relatable to the third. The recreation value shows us that attending a live performance may serve primarily as a recreational pastime. People may attend a live performance simply to be entertained. The fifth value includes self-esteem enhancement. Individuals are motivated to attain and maintain a positive social identity. It is the perceived oneness with or connectedness to some human aggregate. Finally, Swanson et al. (2008) note social interaction as a motivational value to attend the performing arts. People are motivated by the opportunity for social interaction. Attending a live performance allows the individual to share the experience with others and feel affiliated.

Swanson et al. (2008) consider the attendance frequency as a factor that can influence motivations. The characteristics of frequent visitors often differ sharply from those of others, hence Swanson et al. (2008) placed the performing arts visitor in three categories based on frequency of art attendance: those who rarely attend, those who attend frequently and those who attend infrequently. The sample of the research was drawn from attending spectators at three unique performances: a theatrical production, a comedy troupe and a vocal popular music performances. They conducted 442 surveys from the participating audience members. They found that four motivations, which are the aesthetic, educational, recreational and self-esteem motivation, are significantly associated with times of attending the performing arts centre in the past year and the number of years attending the performing arts centre. Subscribers are more interested in the art from, education, recreation, and self-esteem than casual attendees.

McCarthy & Jinnett (2001) recognize the importance of the individual's' motivation on participation in the arts and the forms that participation may take. Although they underline the advantages of qualitative research which can discover the internal motivation and state that this research is nearly non-existent, their research consists of questionnaires which they spread among art managers. By doing so the authors wished to discover their perceptions of the most important motivations of the visitor to attend. 70% of these managers state that patrons were motivated by the opportunity for social interaction. Specifically, some arts patrons may attend performances as a social occasion or a chance to spend time with and socialize with others. The most important critique on this research is that it does not question the art patrons themselves but the managers. Managers may not be fully aware of the reasons why their visitors attend. The results may therefore be a little modest.

### *2.7.3 Qualitative research*

Radbourne et al. (2009) use focus groups to reflect on the nature of the audience's experience and investigate the elements that enhanced or detracted from that experience. Important here is that the values were not predetermined but were created by the participants in the focus group. The authors find four key experiential strands which are risk, knowledge, authenticity or quality and collective engagement. Knowledge is concerned with providing audiences with information to enable a better understanding of the performance they are experiencing. Risk refers to the possibility of either loss or gain. Since there is always a certain gradation of uncertainty considering an art performance there is always an inherent risk whether the performance will meet the expectations of the visitor. Authenticity has two main components: authenticity of what is being offered e.g. quality and the audience emotional perception. Finally the concept of collective engagement describes the audience member's sense of being engaged with the performer and the other audience members. As we can see two new factors arise from this

research, which are risk and knowledge. Important is that these factors are taken into consideration by a visitor before he or she attends a live performance. There is always a certain amount of risk since a performance is live and assumingly never seen before. Risk can partly be reduced by obtaining information about the performance. Lowered risk and more information lead to a heightened appreciation of a live performance.

Woodward & Ellison (2010) empirically explore the way audience members view and interpret theatrical performances and experience fusion with them. They do this by conducting seventy in-depth interviews with art patrons at the major-publicly funded performing arts institutions in capital cities around Australia. The average age of the respondents is 51 and more than two third of the respondents is female, namely 68 percent. There was no distinction made in occasional or regular attendees. Since the semi-structured interview questions were so broad and covered a wide range of topics, it can become problematic to generalize any outcomes. Furthermore, attendance preferences may differ between frequent attendees and occasional attendees. This difference was not accounted for, neither the difference in age. Age may influence preferences and the way of experiencing, thus it is important to at least take these differences into account. Regarding the results, respondents frequently mentioned the aliveness of theatre in terms that they recognize a heightened risk that something might go different than expected. Woodward and Ellison (2010) find two different types of impacts: immediate impacts and more lasting impacts. The complication is, however, that people were asked about their aesthetic experiences long time after these experiences actually took place. People might not remember the immediate impact anymore thus this research measure is assumingly more trustworthy when a researcher wants to investigate people's experiences that made the biggest impressions and which are thus more lasting. Furthermore, they do not make clear whether they found common factors of the art experience of their conducted interviews. They do make clear that the relationship between the actor and the audience is very special and operates in the so-called third sphere.

Foreman-Wernet & Dervin (2011) held four in-depth interviews to investigate the intrinsic impact of the arts on the individual. They depicted their participants from a larger database of a previous research. They asked their four informants to select cultural experiences that had significant meaning in their lives. Participants had to fill out highly structured open-ended self-interviews. This methodology has the advantage that people are actually not sent in a particular direction but rather can decide what they find notable to tell. The downside is that just as with Woodward & Ellison (2010) there is no clear definition or concept of art and culture anymore. Nearly every definition can be taken into account, which makes it impossible to compare any data obtained from these interviews. Previous research the authors did conclude with a set of

positive and negative impacts. These basic categories were used to subdivide the responses of their participants. The seven categories they design are more or less comparable to the six categories of Brown & Novak (2007). Some categories are not applicable for attending the performing arts as a visitor, such as self-expression. However there is one important category Brown & Novak do not use which is mentioned in the research of Foreman-Wernet & Dervin (2011), namely the category of well-being: engagement with the arts and culture often results in an overall sense of well-being e.g. pleasure and relaxation.

#### *2.7.4 Qualitative versus quantitative research*

The most important research in the field of the audience experience is now described, although research methods differ. The question thus is which research method will provide us the most sufficient information. We need to go deeper into the question what we wish to measure. It appears that quantitative studies often give a limited view on how a visitor experiences a performance. It can tell us, also in a restricted way, why people visit the performing arts. But the problem is that the reasons people attribute to their experience are designed beforehand. Furthermore it cannot predict anything for upcoming performances, since it does not tell us whether and why people appreciated the performance and why they visited the performance in the first place.

According to Ranshuysen (2012), who investigated how governments can obtain sufficient information to help them by allocating subsidies, quantitative research can demonstrate whether a policy measure or project is successful but not why this is the case. The behaviour of participants in the arts is not embedded in the designed constructions like questionnaires. There needs to be room for unexpected behaviour, motives, thoughts and emotions and for the specific situation in which the research takes place. This will lead to a better understanding of the interaction between art and culture with active and passive participants.

The audience experience unfortunately has little empirical basis (Ranshuysen & Elffers 2008). We know little about the assignment of value by the performing arts visitor. Small, qualitative studies that are bound to the specific context of a performance and considers the complex relationship can shed some light on this. According to Ranshuysen and Elffers (2008) a panel discussion with representatives of a crucial target group provides much more information: they often give sufficient information on what they like and do not like. This research contributes to more general knowledge about the values visitors attribute to the performing art and how this value attribution is affected by the specific circumstances of a particular performance.

Radbourne et al. (2010) demonstrate the advantages of qualitative research. They collected data from in-depth interviews with marketing managers at four Australian performing arts

companies. They asked them four questions about audience feedback and in which way the companies obtain this feedback. Overall, the organizations reported means of collecting feedback that fall into four broad categories. Organizations receive solicited, passive feedback with the means of audience surveys, recurring subscriptions and phone questionnaires. The downside of this research method is that audiences are asked to respond to predetermined questions which are not always responsive to the answers they have previously given. Such feedback is better suited to factual information about the audience, rather than in-depth information about their personal experience (Radbourne et al. 2010). The second category is unsolicited feedback which consists of audience member's phone calls or emails to the company. Then there is spontaneous, informal feedback which is often sought by staff who casually observe the behaviour of the audience during or after a show. However, both unsolicited feedback and spontaneous, informal feedback are flawed, furthermore it cannot guarantee to be representative of the audience as a whole and spontaneous feedback is subject to interpretation. The final category is deep feedback, which is progressively built on information given and obtained through lengthy discussions with audience members. They allow for audience to direct feedback to what aspects of their experience they consider worthy of discussion. Hence Radbourne et al. (2010) conclude that measurement of the audience experience requires feedback that is qualitative and thorough and encourages sustained reflection.

## *2.8 Conclusion*

Today there has been a recent shift in the ideas and consensus about public funding. Whereas previously the public funding was mainly concerned with the supply side and connoisseurs within the art world today there is a growing need for more research in interests for potential audiences (Radbourne 2010). Today art is seen as a culturally and socially imbedded phenomenon that arises as a result of social interaction (Boorsma 2006). The artistic value cannot rise autonomously anymore.

Whereas previously it were mainly the connoisseurs of the arts to decide upon artistic quality today, also due to extensive individualization, there is a consensus that people can decide for themselves which cultural products they regard as art that they appreciate (Ministerie van Onderwijs, Cultuur & Wetenschap 2011). We see this new view reflected in Dutch policy nowadays: in order to qualify for subsidies, two of the new qualification criteria are quality and public outreach. It demonstrates a growing emphasis on the legitimization of the public opinion.

The question is thus in which way we can measure the audience experience and whether we can generalize these measurements. The issue is that art performances ought to be experienced first in order for the visitor to say anything about it, and every performance is different. The live aspect of an art performance increases this issue. And in which way can we state something general about the audience and their appreciation of the arts? Nelson's theory (1970) demonstrates that in the end people may end up with different products.

A measurement that is in fact seizable is demand for past art performances and genres. That is why most studies are dedicated to demographical and aggregate time-series data. In the Netherlands the Sociaal Cultureel Planbureau is the most common bureau to investigate this, in the US the National Endowment for the Arts. However, differences in performances are not accounted for since performances are placed under a limited amount of genres. Furthermore, these data do not tell us anything about the motivations of the people that attend and their experience afterwards. Longitudinal data collection could demonstrate changes within cultural participation, but does not do justice to dynamics and developments within cultural practices (Ranshuysen 2012). Another common way to measure demand is by using econometric models. But the discussed models leave out the operationalization of quality, and again it does not tell us the reason why people prefer one type of an art activity over another, or why they choose one form of arts participation over another.



Quality has previously been measured mainly by the expert opinion (Throsby 1990; Abbé-Decarroux 1994; Stefan 2004). But it is also recognized that from a demand standpoint it is necessary to investigate the consumer's perception of quality prior to consumption that applies here. And since art performances are experience goods, it remains unclear whether there is actually a causal relationship between quality and demand. Furthermore, what exactly entails quality? Is it for example artistic quality, technical factors or simply being entertained?

That is why Brown & Novak (2007) argue that true quality of an artistic performance resides in the individual audience member's definition of quality, based on their intrinsic experience of the performance. This is also the reason why they and many others (McCarthy et al. 2004; Radbourne et al. 2010; Ranshuysen 2012; Jensen 2002) argue that relying only on instrumental arguments has put support for the arts at risk and puts forward the need to better articulate the intrinsic and experiential values of the arts. Thus there needs to be investigated how people get an increased intrinsic experience i.e. which facets contribute to this experience.

The impact of an art performance on the visitor experience is previously measured both in qualitative and quantitative ways. To come to the 'best' research methods we need to describe what we wish to measure more in depth. It appears that qualitative studies can tell us more about the actual motivations of people to visit an art performance and about their appreciation of the performance afterwards. Quantitative studies are fruitful in a way that they provide a lot of data in a relatively short amount of time, however it can only tell us in a restricted way why people visit the performing arts. There is only limited space for the visitor to mention different facets of the art experience since categories are designed beforehand. Regarding the different quantitative studies I have reviewed and the differences in categories, it appears that there is no consensus on which factors contribute to an increased audience experience. There needs to be room for unexpected behaviour and motives (Ranshuysen 2012; Radbourne 2010).

### **3. Research questions**

#### *3.1 Aims and objectives*

The visitor experience will be the central subject in my master thesis. Every performance is different and furthermore every visitor experience is different. Hence it becomes very complicated to tell something about an art performance in general. However this problem can also exist due to the research methods that are being used so far. They are mainly quantitative and apart from providing us with information about the demand for the performing arts research from the past does not tell us whether people actually appreciated the art performance they have attended.

Every performance is different, so it is difficult to tell us why people attend the performing arts in general. This is the reason why I wish to focus on only a limited amount of art performances and aim to discover how people experienced these performances. The literature review gave us various reasons why people visit an art performance. It can for instance be about the aesthetic quality of an art performance but also about the social aspect of an art performance. I aim to discover whether these reasons differ regarding different genres in the performing arts. This has also another advantage. Researching different genres in the performing arts can contribute to a better understanding of the differences in impact of live performance genres. I wish to discover whether the expectations are met. When a visitor has experienced the performance, did it meet his or her expectations?

My research focuses on the visitor experience in the Netherlands. The literature on the intrinsic visitor experience gives us an overview on the various intrinsic factors that contribute to such an experience. I have operationalized these to investigate the visitor's experience. As shown before there has been done research in various factors of the impact on the visitor of a live performance in other countries and in my thesis I wish to use these factors to focus on the live performing arts in the Netherlands. Especially since data in the Netherlands still focus mainly on demographic factors of the attendees and these data lack information on the individual experience of the visitor. Especially today, when there is a shift in focus from the instrumental to the intrinsic approach of the visitor experience I think this research can be of high relevance.

With this research I wish to contribute to the field of cultural economics with actual information about the intrinsic experience of performing arts' visitors, so performing arts organizations can update their knowledge about their audiences. Since audience involvement gains ground within cultural policy in the Netherlands today, this research can be seen as a guiding tool for cultural organizations to learn more about the different factors that contribute to the audience

experience and whether we can learn something more general about the audience experience regarding different genres in the performing arts. This information can hopefully contribute to a clearer view considering the cultural programming that performing arts organizations wish to offer and provide them with more information about the wishes of and impact on the audience.

### *3.2 Main research question and sub questions*

The main research question in this thesis will be:

Which factors contribute to an increased intrinsic impact for the visitor of a live art performance in the Netherlands and do these factors differ amongst different genres in live art performances?

The sub questions in this thesis will be:

- Which factors contribute to an increased intrinsic impact of a live theatre performance?
- Which factors contribute to an increased intrinsic impact of a live pop concert?
- Which factors contribute to an increased intrinsic impact of a live cabaret performance?
- Which factors contribute to an increased intrinsic impact of a live classical music concert?
- Are there any differences in factors to an increased intrinsic impact in different performing arts genres?
- Are there any factors that contribute to an increased intrinsic impact which are always apparent in the researched live art performance genres?

### *3.3 Explanation of the research questions*

#### *3.3.1 Increased intrinsic impact*

The intrinsic value of an art performance reflects the meaning of an art performance to an individual. As described in the literature review, there is a difference between the intrinsic and the instrumental value of the arts. I will not investigate whether the effects of an art performance are instrumental, i.e. can be attributed to external factors in life such as social and cultural factors. I will look at what a certain art performance means to a certain individual. This implies that the intrinsic value can be both positive and negative. In my research I aim to find the reasons why this intrinsic impact is felt and whether this impact will be increased with the contribution of certain aspects of a live performance.

#### *3.3.2 Factors that contribute to an increased intrinsic impact*

The discussed articles in the literature overview portray the different factors of the intrinsic experience that researchers have investigated so far. Intellectual stimulation and aesthetic growth appear in most articles (Van den Broek 2013; Brown & Novak 2007; Swanson et al. 2011; Radbourne 2009; Foreman-Wernet & Dervin 2011).

Van den Broek (2013) also investigates different types of emotions, such as happiness and a conciliatory feeling. Brown & Novak (2007) investigate the emotional resonance in a broader

sense by asking their participants about their emotional resonance in general. This has as an advantage that other emotions can be discussed as well.

Another aspect that has been researched by many is the aspect of recreation (Van den Broek 2013; Swanson et al. 2010; Foreman-Wernet & Dervin 2011). However the operationalization of this aspect becomes problematic, since the only criterion is that the visitor passively engages in the performance. It does not tell us something on how the visitor actually experienced the art performance. I therefore expect the recreational factor to be present at a live performance at all times. It is interesting to recognize the existence of this factor but it will not be of enrichment for the question I wish to answer in my thesis.

In order to answer the main question and sub questions I focused on the factors Brown & Novak (2007) and Radbourne et al. (2009) use. The six factors of Brown & Novak, namely captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding form a coherent set of data that include the different aspects of a visitor's experience and its appurtenant appreciation. Radbourne et al. (2009) recognize that the way a visitor enters a performance is also important, by taking into consideration the factor of risk and the factor of information. I have included three more subjects: returning, the most positive intrinsic factor that influenced the participant's experience and the most negative intrinsic factor that influenced the participant's experience. In the next part I will briefly explain each factor.

### Risk and knowledge

A person visits a performance while having obtained a certain amount of information about this performance, which might reduce the risk, as is explained by Woodward and Ellison (2010). In addition, Radbourne (2009) explains that knowledge is concerned with providing audiences with information in order to enable a better understanding of the performance. This can lead to a reduction of risk, what she calls "the possibility of either loss or gain" (Radbourne 2009: 20). By this she shows that risk is not something that is perceived to be negative at all times. As previously discussed, visitors of an arts performance never truly know what to expect, i.e. risk is inherent to the experience. Woodward & Ellison further explain this: there is a possibility that something was not going to go as expected and this chance of something adverse happening provided a pleasurable tension between the audience members and the performance that is somewhat unstable and unpredictable.

### Captivation

According to Brown & Novak (2007) this is the lynchpin of impact. It characterizes the degree to which an individual was engrossed and absorbed in the performance. Foreman-Wernet & Dervin (2011) connect captivation to getting lost in the moment: arts experiences have the ability to captivate us, in the sense that we lose track of time and place.

### Intellectual stimulation

This is the extent to which the respondent was engaged by the performance on an intellectual level (Brown & Novak 2007). The participants could for example have been provoked by an idea or message from the performer(s) or leave the venue with unanswered questions. The arts performance can stimulate the participants to think about the world around them and to develop new knowledge (Foreman-Wernet & Dervin 2011). Some participants may be motivated by the desire to learn and know more about the arts (Swanson et al. 2008).

### Emotional resonance

The emotional resonance factor indicates the degree in which the performance elicited a strong emotional response from the participants. This can take place on the level of the performance or on the level of the performers, the latter indicating the extent to which the respondent empathized with one or more of the performers. Radbourne (2009) calls this the emotional perception.

### Spiritual value

This factor indicates whether the respondents felt inspired or were uplifted or empowered by a live performance (Brown & Novak 2007). The respondents could for example leave feeling empowered. The respondents have the feeling that they have experienced something new that uplifted them. There should be noted that this is different from the intellectual stimulation factors, since with the latter people have learned something new on an intellectual level.

### Aesthetic experience

This factor allows for a progressively deeper engagement of audiences. This entails the artistic quality of a performance but also includes the questions whether the respondents were being exposed to a new type or style of art. Radbourne (2009) calls this the authenticity of what is being offered.

### Social bonding

Social bonding measures the social impacts of the arts experience on an interpersonal level. It mainly focuses on the relationship with the rest of the audience. It may even cause for participants to learn about new cultures or about their cultural heritage (Foreman-Wernet & Dervin 2011). Radbourne (2009) explains that with the construction of meaning during or after an arts performance people derive great value from collective engagement in the arts. Private feelings or thoughts can be shared, either literally by discussing the performance or feeling a certain vibe apparent in the venue during the performance. Attending an arts performance allows the individual to share the experience with others and feel affiliated (Swanson et al. 2008).

### Returning

Since it is important to know whether people will return to a performer or a venue, I added the category *returning* which covers questions about the issue whether people will return or not and, considering the focus group, why this is the case.

### Most positive and most negative intrinsic factor that influenced the experience

The last two factors entail the most positive intrinsic factor that influenced a participant's experience of the performance and the most negative intrinsic factor that influenced a participant's experience of the performance, regarding the previously discussed factors.

For a complete view of the focus group questions, see appendix 10.3. The themes I treated within my focus group consisted of one general, guiding question and a couple of sub questions. As mentioned before, this gave me a certain amount of control over the treated themes and I had more security whether every important aspect will be covered. Sub questions serve to treat a theme more in depth. These questions were used when the focus group participants did not mention these factors by themselves.

### *3.3.3 Genres in the performing arts*

When investigating the intrinsic impact on the visitor of an art performance it is of course dependent on the actual art performance which aspects will be of importance for an increased intrinsic impact. I aim to investigate whether there are different aspects present or more important than others considering different genres in the performing arts. Brown & Novak (2007) distinguish four different genres which are a music performance, a dance performance, a musical and a stage play. Van den Broek (2013) makes a relatable distinction, considering pop, musical, theatre, classical music and dance as five different genres in the performing arts. Van den Broek (2013) distinguishes classical music and pop music as two different genres whereas Brown & Novak consider the genre music performance as an overarching genre for all kinds music performances. For this research I will investigate four different genres, based on feasibility and distinction between the genres. I will research two popular culture forms and two high culture forms, based on the distinction Van den Broek et al. (2004) make. Namely a pop concert, a theatre performance, a classical music performance and a dance performance.



## **4. Research strategy and design**

### *4.1 Research strategy*

For my research I use both quantitative and qualitative research, to say mixed method research. This because the combination of quantitative and qualitative research strategies has advantages when it is concerned research in audience experience.

Regarding qualitative research, although this is the most used method to investigate the audience experience, it has some disadvantages. As Bryman (2008) states, qualitative research is often seen as too subjective. It depends on the researcher's views about what is significant and important. This issue also leads to the fact that qualitative research is often difficult to replicate. It is unstructured and often reliant upon the qualitative researcher's ingenuity; there are hardly any standard procedures to be followed. The researcher him- or herself is the actual instrument of data collection, hence the things that are observed and heard are what the researcher decided to concentrate upon. Furthermore, generalization is restricted. However since we are relatively at the beginning of investigating the audience experience, qualitative research can be a useful strategy to explore the field of this particular matter. As Letty Ranshuysen (2012) explains, qualitative research has the advantage that participants can mention their own ideas and interpretations of different factors of the audience experience. They can provide useful new data that the researcher him- or herself would not have come up with.

The quantitative research strategy on the other hand has as a disadvantage that the reliance on instruments and procedures hinders the connection between research and everyday life (Bryman 2008). For example when handing out a self-completion questionnaire, we cannot be sure that respondents understand the questions in an equal way. Furthermore it does not give the respondents the opportunity to mention additional aspects. However the advantage of quantitative research is that it entails the possibility to demonstrate correlations or causal relationships between different factors.

With a clear view on the advantages and disadvantages of both strategies I have decided to use a mixed-method strategy for my research. The issue of the visitor experience of the performing arts is, especially in the Netherlands, something that is still at the basis of research. Therefore the use of a qualitative method appears to be very fruitful. A strategy that is relatively unstructured gives the respondents as well as the researcher the opportunity to get deeper into issues.

The qualitative research strategy however can prompt relationships between certain factors which cannot be tested. Therefore an additional quantitative research strategy appears to be fruitful in this research. The assumed correlations or causal relationships discovered within qualitative research can be further researched with the use of quantitative research.

#### 4.2 Research design

I used four different cases and confronted these with the reasons to visit and other aspects of their experience with the performance. These aspects I have found in the literature and used in my survey and interview questions, added with the aspects 'most positive influencing factor' and 'most negative influencing factor'. Hence the design for my research is a cross-sectional research design. This entails the collection of data on more than one case at a single point in time (Bryman 2008). The cross-sectional design makes it possible to examine relationships between variables and between cases. Table 1 shows a rectangle of data that comprises variables to observations. It also gives a clear view on the possibility to compare observations within one case with observations within another case.

Reasons/aspects	Pop concert	Caret performance	Classical music concert	Dance performance
Risk and information				
Captivation				
Intellectual stimulation				
Emotional resonance				
Aesthetic experience				
Social bonding				
Spiritual value				
Returning				
Most positive factor that influenced experience				
Most negative factor that influenced experience				

Table 1 Rectangle of obtained research data

In chapter 6.1 this rectangle will be filled out in order to give a clear overview on which factors were apparent during which case.

### *4.3 Research methods*

#### *4.3.1 Focus group and questionnaire*

Bryman (2008) explains that the focus group is a useful tool when people that have had a certain experience can be interviewed in a relatively unstructured way about that experience. Since there exists no consensus (yet) about the different facets of the audience experience of a live art performance, it appears that this research method is an effective one. The accent of focus groups is the group dynamics, the interaction within the group and the joint construction of meaning to certain topics. This is a difference from individual interviews, which would also be a fruitful way to investigate this subject but more time-consuming. Furthermore, the chance that participants underpin their ideas and beliefs is more apparent since they are in a group discussion. As Bryman (2008) argues, the focus group approach offers the opportunity of allowing people to probe each other's reasons for holding a certain view. It gives the researcher a more profound idea of people's beliefs and opinions. Bryman (2008) distinguishes two elements of the focus group: a focused interview in which interviewees are selected because they are known to have been involved in a particular situation and a group interview in which several people discuss a number of topics. In contrast with an individual interview the moderator has to relinquish a certain amount of control which gives participants the opportunity to discuss issues that they deem to be important and significant (Bryman 2008). Furthermore, when conducting individual interviews, the interviewees are rarely challenged. Inconsistent statements can be cleared by other members of the focus group. Members argue with each other and challenge each other's views.

Another advantage is that focus group research is less artificial than many other methods, because "in emphasizing group interaction, which is a normal part of social life, it does not suffer from the problem of gleaning information in an unnatural situation" (Bryman 2008: 475).

Although the relatively loose structure of the focus group is previously mentioned as an advantage, it can also be seen as a disadvantage since it gives the researcher less control over proceedings. However this limitation can be solved by constructing main questions and sub questions, which gives the interviewer the opportunity to discuss all relevant topics. Another important limitation is that mostly focus groups are dealing with reticent speakers and with those who host the stage. The moderator can have a (limited) effect on this issue. Finally, as

mentioned earlier, data are more difficult to analyse. We cannot be entirely sure of causal relationships or correlations.

The last two limitations of the focus group can be resolved by conducting an additional questionnaire. First of all, the participants will know which subjects they will discuss during the focus group hence this assumingly reduces the chance that some participants will be reticent. Secondly, when the data from the focus group suggest correlations, these correlations can be investigated by using statistics from the questionnaires.

To conclude, both research methods are not entirely sufficient, which is the reason that I combined these methods to investigate the subject matter (appendix 10.3; 10.4).

#### *4.3.2 Questionnaire elements*

The questionnaire I handed out is a self-completion questionnaire, which has as an advantage that characteristics of the interviewer and the respondents will not affect the answers people give (Bryman 2008). The questionnaire was based on the questions that will be asked during the focus group interview. The categories information and risk, captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic experience and social bonding are translated into a couple of close-ended scaled statements. Scaled questions have the advantage that respondents can express the strength of their attitudes or opinions (Hill et al. 2003). The category returning was operationalized into two questions which are designed as agree/disagree questions, in order for people to indicate the extent to which they agree or disagree with the statements. The last two questions about the most positive and the most negative factor that stimulated the respondent's experience are translated in open-ended questions. The range of responses can be very broad and I wanted to give my participants the opportunity to have the freedom to fill out what they think was the most positive and most negative factor that influenced their experience. I translated these answers into one of the above mentioned categories.

## **5. Selection of the participants and case studies**

### *5.1 Selecting the participants*

Morgan (1997) suggests that the focus group size is six to ten members. Since the limitation of time I decided that six people per focus group would be feasible for my research. A problem that often occurs when using focus groups is that people who agree to participate do eventually not turn up for the interview (Bryman 2008). This problem is strengthened by the fact that in this research participants do not only need to be interviewed but also need to attend an art performance. I countered this disadvantage in two ways. First of all, I searched for people who were already planning on attending a certain performance. This implies that they were already motivated to go. I did this in various ways. I looked up upcoming events through social media, where often people can virtually attend an event. I sent them a message, explained my research very briefly and asked them to participate. Secondly, when possible, I conducted the questionnaire and the interview directly after the performance. This has as an advantage that people are more likely to show up and that the participants do not have to participate in the research for an extra day.

I have selected the participants based on a couple of criteria. Participants need to be familiar with the performance genre. Swanson et al. (2008) show a difference in experience regarding people that frequently and infrequently visit. This bias is reduced because I only included people that are known with the genre of performance. Furthermore, participants were selected based on their age. I have included people in my research that are between 20 and 30 years old, to counter the effect that people from another age may experience an art performance differently.

Morgan (1997) describes the importance of setting: when people are being interviewed it is depended on the location whether they will feel comfortable (enough) to speak freely. I have provided the interviews with a relatively informal setting, ranging from a quiet café to my own house. People were provided with something to eat and to drink, in order to increase the possibility that they will feel comfortable. Interviews did not take place in unnatural or discomforting settings.

## *5.2 Selecting the art performances and conducting the participants*

In the literature overview many possibilities were given to conduct data on the audience experience. There is a difference in whether people were asked about their most memorable experience and whether people were asked about their experience of a performance they recently visited. I investigated the latter issue. This has as an advantage that the data become more reliable since people will have a more reliable remembrance of the performance. Another advantage is that data will become more comparable, since participants of one focus group now visit the same performances. The performances were selected based on multiple factors. First of all, the performances took place between April and the beginning of June 2013 with a exception of the cabaret performance which will be further explained. At least no later than the beginning of June 2013 since this gave me enough time to generate and process the obtained data. Secondly, attending the performance with a focus group needed to be feasible regarding seating and ticket pricing.

### *5.2.1 The pop concert*

For the genre pop concert I have selected the DJ with band called Bonobo. Simon Green, also known by his stage name Bonobo is a British musician. Previously Bonobo toured solo and performed DJ sets, this time he played with a full band. The band plays live renditions of studio material, and exists of a singer, keyboardist, guitarist, saxophonist, trumpet players, a string section and a drummer. Bonobo himself played the bass guitar. The participants attended the concert on the 30 of May 2013 in Muziekcentrum Vredenburg, Utrecht. Because I already planned to go with my friends, I asked them whether they knew people who would also go and would like to participate in my research. Three people were found this way, three other people belonged to my own group of friends. All people were asked before participating whether they were familiar with the music style and whether they participated in this genre of music concerts more often. The participants attended the concert on the 30<sup>th</sup> of May. I was there as well but since I would not want to bias their reactions or opinions, I left directly after the concert and did not talk with them about the actual performance during the concert. The first of June I invited the six participants over at my place in Utrecht. That night I conducted the questionnaire and the interviews.

### *5.2.2 The cabaret performance*

It was relatively difficult to find a feasible cabaret performance that took place within the time described above. I had a difficulty in finding participants that would attend a cabaret performance between April and June. I opted for the performers Vrijdag & Sandifort and attended their performance in deLamar Theater in Amsterdam on the 19<sup>th</sup> of April 2013. Martine

Sandifort and Remco Vrijdag are both experienced comedians. This performance is their first co-production. The piece, called Hulphond, is a cabaret performance about people, relationships and life, supported by musical additions. However I had a difficulty in finding participants since I did not have the option to contact them beforehand. That is why my brother contacted acquaintances that attended the cabaret performance of Vrijdag and Sandifort in Theater de Kom in Nieuwegein on the 23th of February 2013. These acquaintances brought me in contact with other people that attended, which resulted in six participants. I met them in Nieuwegein, since most of them live there, on the 2th of June and conducted the questionnaire and the interview.

### *5.2.3 The classical music concert*

Pulcinella is a chamber orchestra from Utrecht for advanced amateur musicians, founded in 2005. They performed three pieces: Ravel – Le tombeau de Couperin, Schumann – Symphony no. 3 and Darius Milhaud – Le boeuf sur le toit. A friend of mine plays the double bass in the chamber orchestra Pulcinella. Since they were performing on the 8<sup>th</sup> of June 2013 in the Geertekerk in Utrecht, I asked her whether she could bring me in touch with (some of) the visitors. She gave me email addresses of her friends and acquaintances. I emailed them with a slight explanation of my research and asked them whether they were familiar with the genre of performance and if yes whether they were keen on participating within the research. I found six people who were willing to participate, however on the night of the concert it turned out that two of them would not attend. This resulted in only four participants within this genre. After the concert we went to a café close to the Geertekerk, where it was relatively quiet. This was important in order to hear each other and in order to have a sufficient recording. Here I distributed the questionnaires and conducted the interview.

### *5.2.4 The dance performance*

The Nederlands Dans Theater is a theatre company for young and talented dancers. The dancers mainly perform pieces of the new generation of choreographers, aspiring to bring renewing pieces to the audience. For this performance the group dances pieces of Paul Lightfoot and Sol León, Alexander Ekman and Johan Inger. The dance performance, performed by the Nederlands Dans Theater 2, took place on the 28<sup>th</sup> of May 2013 in the Stadsschouwburg Utrecht. I found the participants through social media, since there was set up a Facebookpage where I could see which people would attend. I send them the message with the explanation about my research, whether they were familiar with the genre of performance, whether they would wish to participate and explained the time it would take. Since my questionnaire and interview were not fully finished yet on the 28<sup>th</sup> of May, I requested the participants to visit me at my home on the

6<sup>th</sup> or 7<sup>th</sup> of June, dependent on their availability. In the end we met on the 7<sup>th</sup> of June during evening hours at my home, where I conducted the interview and the questionnaire.



## **6. Data analysis**

To conduct the focus group interviews I used the online application MicPro. The usage of a recording device is a preference over writing down what every participant says during the focus group, since in the latter case it is extremely disruptive to ask the respondents to hold while you write something down (Bryman 2008). The recorded focus groups were transcribed as soon as possible. I wrote down what people say and which participant said it.

To analyse the results of the focus group I used two steps. The first step was indexing, in order to bring together all extracts of data that are pertinent to a particular theme. These themes were based on the different factors of the audience experience described above. Each group discussion covered the same topics, the main business of analysis and reporting was to address these topics (Morgan 1997).

Nearly all discussions of analysis for qualitative analysis in focus groups assert that the group, not the individual must be the fundamental unit of analysis (Morgan 1997). However Morgan (1997) emphasizes that the discussion in focus groups depends on both the individuals that make up the group and the dynamics of the group as a whole. Within this research I believe this emphasis is needed, since every focus group includes a different genre within the performing arts i.e. not all the data will be comparable. Focusing on the individual instead of the group will bring along more useful data. I therefore investigated whether each individual participant mentioned a given code or how many people within each of these groups mentioned the code (Morgan 1997).

To analyse the data obtained from the questionnaires I used SPSS 17.

## 7. Results focus groups

### 7.1 Introduction

Within this section I describe the focus group results. The results of each focus group are discussed separately. At the beginning of each section an overview of the discussed index codes are described. This can be of use to roughly compare the results of each focus group. After this part, the results for each intrinsic factor will be discussed. Appendix 10.3 demonstrates a comprehensive view on the citations of every participant.

### 7.2 Results pop concert

#### 7.2.1 Index codes

##### Information

- Knowledge artist
  - Knowledge by pre-listening to music

##### Risk

- Risk is present
  - Risk is negative
  - Risk is positive
- Risk is absent
  - Absence risk is positive
- Risk is reduced
  - Risk is reduced by social value

##### Captivation

- Captivation is absent
  - Barrier quality
    - Internal factors
      - Performance
      - Sight
      - Interaction artist
      - Sound
  - Barrier interaction
- Captivation is present
  - Quality
    - Internal factors
      - Light show

##### Intellectual stimulation

- New knowledge is absent
  - No expectation new knowledge
- Clear message artist is absent
  - No expectation clear message
- Thoughts during the performance at the performance
- Thoughts during performance elsewhere
- Thoughts after the performance elsewhere
- Self-reflection is absent

##### Emotional resonance

- Emotions present
  - Joy
- Emotions absent

- Relationship with the artist absent
  - No expectation relationship with the artist
- Spiritual value
  - Inspirational value absent
  - Ethical issues absent
    - No expectation ethical issues
- Aesthetic experience
  - Quality absent
    - Internal factors
    - External factors
      - Barrier sound
      - Barrier location
  - Quality present
    - Internal factors
  - New knowledge genre absent
- Social bonding
  - Togetherness audience absent
    - Barrier individualism
    - Barrier individual differences
    - Barrier genre
  - Direct contact with audience members absent
    - Barrier individual differences
  - Knowledge new cultures absent
- Returning
  - Returning possible
    - Internal quality
      - Performance
  - Returning not possible
    - External quality
      - Location
- Most positive influence experience
  - Aesthetic experience
    - External factors
      - Light show
    - Internal factors
      - Quality performance
- Most negative influence experience
  - Aesthetic experience
    - Internal quality factors
      - Sound
    - External quality factors
      - Location

### *7.2.2 Comprehensive results*

#### Risk and information

All the participants that attended the pop concert have listened to the music of the performing artists before the beginning of the performance. This knowledge contributed to the decision to attend the performance. In this way information about the artist is crucial. All the participants agreed upon the fact that in order to visit a pop concert one must be aware of the genre and whether he or she likes it beforehand. The information is obtained by listening to the music of

the artist, which can be done in many ways. Four of the participants mentioned listening to a CD of the artist, two of them mentioned listening to social media such as Spotify and Youtube.

Risk is apparent when visiting the actual pop concert, but this risk is not always interpreted in a negative way. Four out of the six interviewed participants indicate that risk can be seen as a positive factor or as something that is always apparent regarding the performing arts. One participant mentions for example that she knew the artist from the CD's he produced, which made her curious to visit the concert. This always implies a degree of risk but it is a risk she is willing to take. Two of them mention that risk is actually reduced by the fact that they were going with people they know. They are not concerned whether the concert will meet their expectations since they expect to have a good night out anyway. It implies that visiting Bonobo is also a matter of social bonding.

### Captivation

The participants discuss the matter whether focussing on a performance is the same as being captivated by it and they come to the conclusion that it is not entirely the same. Although focusing often means that the participant is captivated, immersion does not necessarily mean only focusing. It can also be a matter of transportation, for example when the participant associates personal feelings with the performance.

Although external quality factors such as the light show kept some of them focused on the performance, only one of the participants agrees upon the fact that he was captivated. Captivation is mostly absent and the participants mention various factors on why this is the case. These factors include factors that are in this thesis ranged under the aesthetic experience and the emotional resonance. The quality of performance did not meet the expectations, which caused for the attention to be distracted. External factors of quality are also mentioned. The location is too big to get fully immersed. The location also caused for a barrier of sight. The participants mention the importance of having a good view when visiting a pop concert. Regarding emotional resonance, the fact that there was no interaction between the artist and the public also caused for two participants to not fully immerse into the performance. Captivation however was also stimulated by an external quality factor, namely the light show. Three participants mention that when they focused on the light show, they were actually captivated by the performance at these times.

### Intellectual stimulation

Considering intellectual stimulation, the participants all agree upon the fact that they did not learn something new by the performance on an intellectual level. However they also mention

that regarding pop concerts in general, they do not expect to obtain new knowledge. They did not expect to learn something new from this performance. The feeling that the artist was conveying a clear message is also absent, but this factor also was not something the participants expected from this performance or expected from a pop concert in general. In response to the question what the participants thought about during the performance, four of them mentioned that they were immersed in the performance at most times and two of them mentioned that their thoughts were distracted. None of the participants mentioned any clear thoughts upon subject matters during the performance. All the participants mentioned that they did not have any form of self-reflection during the performance.

### Emotional resonance

Five participants mention that they did not feel a particular emotion during the performance. One participant mentions that she felt joy at certain moments, which could be attributed to the quality of the performance. There was no relationship with the artist. This was mainly due to two reasons: the fact that the artist did not talk to the audience and the fact that the venue was too big to feel a real connection between the artist and the audience. However the participants also mention that this does not influence their experience since they did not expect to feel a connection.

### Spiritual value

The participants all mention that they did not get inspired by the performance in any way. But they did not expect to get inspired since at pop concerts in general they do not get inspired in any way. They mention the same issue considering the appearance of ethical issues. This did not occur and the participants mention that they did not expect this to occur at a pop concert.

### Aesthetic experience

The participants make a distinction between different factors of the aesthetic experience. They mention quality factors that are inherent to the performance, the so-called internal quality factors and factors that are external to the performance, the external quality factors. Regarding the external quality one can think of the venue, the seating and the acoustics of a venue. Considering the internal quality, the participants agree upon the fact that the performance was of quality. However they mention different external factors that influence their quality perception and cause for a derogation of their quality perception. One participant mentions that although the music played was of good quality, this is not sufficient enough to appreciate a music concert. Four participants mention that the sound at the venue was of bad quality. Instruments were not tuned sufficiently which led to the fact that the participants could only hear the bass

very loudly whereas they could not hear the other instruments very well. Another external factor is the venue. Three participants mention that it was clearly a classical music venue since the number of bars was insufficient and half of the venue was seated. They state that these factors detract the aesthetic experience. All participants mention that their attitude towards the genre of the concert did not change or is not influenced by the performance.

### Social bonding

The participants did not feel a general flow within the audience. They mention various reasons why this is the case. First of all, there is a barrier of individualism. A participant mentions that each visitor was more or less on its own, experiencing the concert on its own. Another participant mentions individual differences: she could not relate to the other visitors because of their age and subculture. The third barrier is the genre itself. The participants state that they would rather enjoy the music on their own and get the impression that other visitors also felt this way. Direct contact with other visitors was also absent. Two participants mention that this is also due to the fact that the individual differences were too big. The participants all state that they did not learn something from new cultures.

### Returning

The opinions about a chance to repeat a visit to a performance of Bonobo differ. The fact that a concert is an experience good seems to be a reason to actually repeat the visit. Every concert is different, mentions a participant. Although they all agree upon the fact that the concert did not meet their expectations, three of the participants would go again. The internal quality of the performance was well enough, the participants agree. However the external quality was the obstruction of their experience. This is why the unanimously agree that when the concert takes place at the same venue they would not return. It implies that both internal and external factors of the pop concert are equally important.

### Most positive factors that influenced the intrinsic experience

The internal quality of the performance is for five of the participants the most positive factor that influenced the experience. One participant also mentions quality, but as an external factor, namely the light show.

### Most negative factors that influenced the intrinsic experience

All six participants mention quality again but this time mainly external factors. The venue and the quality of the sound are factors that influenced the intrinsic experience in a negative way.

### 7.3 Results cabaret performance

#### 7.3.1 Index codes

##### Cabaret performance

##### Knowledge

- Knowledge artist

  - Knowledge by brochure venue

  - Knowledge by previous visits

##### Risk

- Risk is present

  - Presence risk is positive

##### Captivation

- Captivation is absent

  - Barrier cohesion

  - Barrier quality

  - Barrier intellectual stimulation

##### Intellectual stimulation

- New knowledge is absent

  - Expectation new knowledge

  - No expectation new knowledge

- Message is absent

  - Expectation message

- Thoughts during the performance distracted

- Thoughts during the performance not distracted

- Self-reflection absent

##### Emotional resonance

- Emotion present

  - Joy

- Emotion absent

  - Obstruction quality

- Connection with the artist absent

  - Expectation connection with the artist

##### Spiritual value

- Inspirational value absent

  - Expectation spiritual value

  - No expectation spiritual value

- Ethical issues absent

  - No expectation ethical issues

##### Aesthetic experience

- Quality is present

- Quality is absent

  - Internal factors

    - Barrier structure

    - Barrier humour

- New knowledge genre absent

  - No expectations new knowledge genre

##### Social bonding

- Togetherness audience present

  - Motivation genre

- Direct contact with audience members absent

  - Barrier genre

  - Barrier venue

- Returning
  - Returning possible
    - Venue
  - Returning impossible
    - Artist
- Most positive influence experience
  - Knowledge
    - Aesthetic experience
      - Internal quality factors
        - Attributes
        - Funny-ness
- Most negative influence experience
  - Aesthetic experience
    - Internal quality factors
      - Non-coherence
      - Not funny enough

### *7.3.2 Comprehensive results*

#### Risk and information

The participants did not attend a performance of the comedians before. One of the participants mentions that she visited a performance of one of the comedians before and this stimulated her motivations to attend. The participants obtained the information about the cabaret performance by reading the brochure of the venue where the comedians performed. The participants agree upon the fact that risk is present but also an inherent factor of a live performance. Although they acknowledge that they know the genre of cabaret by dint of visiting previous performances, they mention that this is not a guarantee that this performance will meet their expectations. However, they do not see risk as a negative factor. It is something that is inherent in a cabaret performance. As one participant mentions, he was willing to take the risk. It is difficult to reduce this risk, as it is impossible to know what to expect beforehand.

#### Captivation

The captivation of the performance is absent for all of the participants. They relate this issue to the structure and the quality of the performance. The performance consisted of sketches that did not relate to one another, hence three participants mention that this counteracted the possibility of captivation. The other participants related the barrier of captivation to the internal quality of the performance. They did not like the performance in the sense that they did not think it was funny (enough) and they mention this factor as a blockage of their captivation. One participant mentioned intellectual stimulation as something that was missing and caused for him to not fully engage with the performance.



### Intellectual stimulation

The participants mention that they did not learn something new out of the cabaret performance. Three of the participants mention this as a deficiency of the performance since they expected to learn something new out of the performance. They mention that only having something to laugh about is insufficient for a cabaret performance. One of the participants disagrees and mentions that as long as something is funny enough she does not have the intention to learn something out of a cabaret performance. There was no clear message from the comedians. The participants argue that they did not get the feeling the comedians intended for their audience to learn something or address a certain message to the audience. Four participants see this as something that they would have liked to happen. Although the participants agree upon the fact that it was not funny or intellectually stimulating enough, apart from one participant their thoughts were not distracted from the performance. The one participant whose thoughts were distracted mentions that this was due to the fact that it was not funny enough.

### Emotional resonance

Two of the six participants mention that they felt hilarity during the performance, although this was only partially since they only felt it at certain sketches. Four of the six participants mention that they did not feel any emotions during the performance and attribute internal quality to the fact that this did not happen. The reasons are the inconsistent quality of the consecutive sketches and the fact that the sketches simply were not funny enough. The participants did not feel a certain connection with the artists. However they would have appreciated this to happen. They agree upon the fact that cabaret can be more interactive, by for instance addressing people in the audience. At this performance, they all had the feeling that the communication only came from the direction of the comedians.

### Spiritual value

All participants did not feel inspired and they did not feel the presence of a spiritual value. Three of the participants mention that they would have expected the performance to be inspiring. The other three participants are neutral on this subject, mentioning that they appreciate it when they leave feeling inspired but do not see it as a necessary factor that influences their experience.

### Aesthetic experience

The participants agree upon the fact that the quality of the performance was apparent, but was below estimation and they assign the internal quality as the main reason on why this is the case. However there is an important division on what the participants expected of the internal quality. Three of the participants missed the cohesion in the performance. As one participant mentions, he appreciates it when in the end all the parts of a cabaret performance are interrelated by for example an underlying theme. The three other participants state that it was not funny enough and this was their main reason why they feel that the performance was not of high quality, but they do not necessarily need a certain level of cohesion within a performance. The participants all mention that they did not experience something new by this cabaret performance. Considering external factors of quality, the participants argue that these factors were of high quality. They mention the seating and stage as objects that were very pleasant. However, this factors do not necessarily contribute to the aesthetic experience, as the participants mention that this did not influenced the quality of the performance. Especially since the comedians performed with limited attributes the participants do not believe that the place of performance would have influenced the performance itself.

### Social bonding

The participants believe that there was a certain vibe apparent during the performance. When the participants laughed, this laughing was strengthened by other people in the audience that were also laughing. As one participant says, this contributed to the togetherness of the audience. However two participants mention that this vibe could have been strengthened when the structure of the venue would have been different. Since everybody sits down and there is no possibility to look at each other's faces, the vibe was felt less than when visiting other genres. None of the respondents made contact with somebody they did not know during or after the performance. However they all did not expect this to happen, as they normally also do not make contact with people, they do not know during or after a cabaret performance. A participant thinks this is because of the genre of cabaret. People visit with people they know, during the concert there is little contact and afterwards people normally return home relatively soon. The participants did not learn something from new cultures.

### Returning

The participants discuss two factors that influence their return: the artists and the venue. They all appreciate the venue and this influences their return in a positive way. The fact that the performance was disappointing for all of the participants did not influence this. However this fact did influence the willingness to return to a performance of the comedians. The internal

quality of the performance was below estimations and the participants feel that returning to another performance is too high a risk.

#### Most positive factors that influenced the intrinsic experience

One participant mentions knowledge and risk as the most positive factor that influenced his intrinsic experience. Because he was partially aware of what he could expect, he experienced the performance in a less negative way. The other five participants mention quality as the most positive factor that influenced their intrinsic experience. Four of them attributed the internal quality to the funny-ness of the performance, because they felt that parts of the performance were funny. One participant attributed the internal quality to the limited attributes the comedians needed to perform.

#### Most negative factors that influenced the intrinsic experience

The aesthetic experience is the factor that all participants mention as the most negative factor that influenced their intrinsic experience. Four of the participants do not think it was funny enough to be of good quality. Two of the participants mention the missing theme within the performance as the factor they experienced as most negative.

## 7.4 Results classical music performance

### 7.4.1 Index codes

#### Classical music concert

##### Information

- Information artist
  - Information by website venue
  - Information by acquaintances
  - Information about the composer

##### Risk

- Risk is present
  - Presence risk is positive

##### Captivation

- Captivation is present
  - Associations
  - Cohesion
  - Internal quality

##### Intellectual stimulation

- New knowledge is absent
  - No expectation new knowledge
- Message is present
- Thoughts during the performance not distracted
  - Performance
  - Associations
- Self-reflection is present

##### Emotional resonance

- Emotion present
  - Joy
  - Gladness
  - Freedom
  - Euphoria
- Connection with the artist absent
  - Barrier view
  - Barrier genre

##### Spiritual value

- Spiritual value present
  - New experience
- Spiritual value absent
- Ethical issues absent
  - No expectations ethical issues

##### Aesthetic experience

- Quality is present
  - Internal factors
    - Performance
    - Sound
- New knowledge genre present
- New knowledge genre absent
  - No expectations new knowledge genre

##### Social bonding

- Togetherness audience absent
  - Barrier seating
- Direct contact with audience members absent

- Returning
  - Returning possible
    - Quality
    - Location
- Most positive influence experience
  - Quality
    - Internal factors
      - Play
  - Captivation
- Most negative influence experience
  - Quality
    - Internal factors
      - Non-coherence

#### *7.4.2 Comprehensive results*

##### Risk and information

The participants obtained the information about the performances via various ways. One participant looked up the upcoming concerts at the website of the venue and decided upon this information to go. The other three participants heard from the concert from people they know. They did not look up information about the performance but decided to join the people they know. Two participants were known with other compositions of Schumann, one participant was known with other compositions of Ravel. However none of the participants heard the pieces that were played at the classical concert before. The participants acknowledge a certain amount of risk that is inherent in visiting a classical music concert. This risk is consciously created and experienced as something positive. Three participants argue that they consciously do not listen to the pieces beforehand, since this can alter the live experience. One participant mentions that the location is a risk that can be seen as a negative factor. Location is seen as something important since it provides the sound and sight for a classical concert and since she did not visit the location before, there was a certain risk that the location would not be sufficient enough for the experience.

##### Captivation

Captivation was experienced by all the participants. They attribute captivation to focus and associations. The participants mention that they were captivated at the moments they could focus on their own thoughts because of the performance. Personal associations arose because of this and the music strengthened these thoughts. The level of captivation differed throughout the concert: the concert existed of three pieces and the factor of captivation differed per piece. The participants mention that in order to get captivated, a certain structure of the piece is needed. All the participants mention that during the third piece, captivation was not possible. The piece is

called incoherent and unconnected. It is viewed as not being a whole which obstructed the process of captivation.

### Intellectual stimulation

The participants did not learn something new on an intellectual level, but did not expect this to happen. All the participants agree upon the fact that they think that one piece of the performance demonstrated a message, however this message was retrieved from the composition and not from the performance of this composition. Three participants argue that they did not reflect upon themselves because of the performance but they did not expect to do so. One participant did reflect upon herself. She states that existential questions she is thinking of today were being strengthened by the performance. The thoughts of the participants during the performance were with the performance, although there were moments when the minds of the participants were with personal associations.

### Emotional resonance

Three of the participants mention that they felt emotions during the performance. These emotions were gladness, joy, freedom and euphoria. One participant mentions she did not feel a particular emotion. The participant that felt emotions during the concert, attribute those to the internal factors of quality. When the orchestra played something that was experienced as very beautiful, the emotions arose. The participants did not feel a particular connection with the artist. They describe the relationship with the performers as distant.

### Spiritual value

Three participants state that they were not inspired by the classical music concert. One participant states that she did feel inspired by the performance in the way that it was a new experience for her. None of the participants feel that the concert has raised ethical questions, which they also did not expect.

### Aesthetic experience

Two participants state that they did not learn something new out of the classical music performance. They argue that they did not expect to do so. The two other participants state that they did learn something new from the classical music performance. They have learned something new from the genre and the musical style of the composers. The participants feel that the performance was of high quality. The internal factor of the performance is seen as the most important factor that led to this high quality, in the sense that the performance was not dissonant, the ensemble was playing as a whole, the timing was right and the pieces were

appreciated. Besides this the participants mention an external factor of quality that is of importance, namely the acoustics of the venue. When the participants perceived a part as low quality, this was also due to internal factors such as dissonance and non-coherence of a piece.

### Social bonding

The participants did not feel a connection with the audience, nor did the participants feel a vibe apparent during the concert. Two participants mention the seating as a reason for the non-existence of this togetherness. Since everybody sits down and looks at the same direction, it is not possible to look at the other visitors hence this obstructs the feeling of a certain connection with the other people in the audience. One participant mentions that because the pieces were composed for many people, this may contribute to the fact that it is experienced by the audience as a whole. The participants did not make contact with people they did not know.

### Return

The participants all feel that they might return to see the ensemble again. The aesthetic experience mainly contributed to this fact: they feel that the performance was of high quality, hence they have the feeling that the next experience will be a pleasant one as well. An external quality factor is mentioned as well by two people, namely the location. They were very pleased with the acoustics, hence this stimulated them to return to the venue to see other artists play.

### Most positive factors that influenced the intrinsic experience

One participant mentions captivation as the most positive factor that stimulated her experience. The three other participants mention the aesthetic experience as the most important factor. They agree upon the fact that especially the first two pieces were of high artistic quality hence this is the factor that influenced their experience the most.

### Most negative factors that influenced the intrinsic experience

The four participants all think that the third piece that was played during the performance, influenced their experience in a negative way. This is also due to the internal quality, since parts of this play were dissonant and a-rhythmic and it was not seen as a whole but more a piece that consisted of different non-coherent parts.

## 7.5 Results dance performance

### 7.5.1 Index codes

#### Knowledge

- Knowledge artist
  - Knowledge by website venue
  - Knowledge by acquaintances

#### Risk

- Risk is present
  - Presence risk is positive
- Risk is reduced
  - Knowledge of the choreographer
  - Knowledge of the dance company

#### Captivation

- Captivation is present
  - Associations
  - Internal quality
  - Performance

#### Intellectual stimulation

- New knowledge is absent
- Message is present
- Thoughts during the performance not distracted
- Performance

#### Emotional resonance

- Emotion present
  - Joy
  - Moved
- Connection with the artist absent
  - No expectation connection with the artist

#### Spiritual value

- Spiritual value present
  - New experience
- Ethical issues absent
  - No expectations ethical issues

#### Aesthetic experience

- Quality is present
  - Internal factors
    - Play
    - Sound
    - Installations
  - External factors
    - Venue
- Quality is absent
  - Internal factors
    - Play
  - New knowledge genre absent
    - No expectations new knowledge genre

#### Social bonding

- Togetherness with audience present
- Togetherness audience absent
  - Barrier seating



Direct contact with audience members absent  
 Returning  
     Returning possible  
         Internal quality  
             Performance  
         External quality  
             Location  
 Most positive influence experience  
     Aesthetic experience  
         Internal quality  
             Performance  
 Most negative influence experience  
     Aesthetic experience  
         Internal quality  
             Performance

### *7.5.2 Comprehensive results*

#### Risk and information

The participants obtained their information about the dance performance in various ways. Three of the participants noted the website of the venue as a common way to obtain information about upcoming dance performances and mention that they found the information about the performance here as well. Two of the participants mention that they got the information about the dance performance from their friends, who asked them to join. Knowledge on the dance company and the choreographer were apparent for most of the participants (4 out of 6). They agree upon the fact that this reduces the risk factor which is apparent for performances but they also notify that every performance is different hence there is still an uncertainty apparent. None of the participants had seen a work, that was performed that night, before. The participants argue that there is a risk apparent but they do not regard this risk as a negative factor. It is something that is inherent to dance performances according to the participants.

#### Captivation

All the participants note that the factor of captivation was present during the performance. Captivation is related to various factors. Five participants connect captivation to internal quality. They mention the live music, the dances, the light show and the feeling that the pieces were experienced as a whole. However one participant also mentions that one particular piece caused for a barrier of captivation. This piece was too fragmented and not coherent, which caused for the participant not to get fully captivated but only partially.

### Intellectual stimulation

The thoughts of the participants were not stimulated on an intellectual level. The participants discuss the fact whether the dancers or choreographers wanted to give a certain message to their audience. Three participants believe that the choreographer wanted to give a certain message and this stimulated them in learning something about the piece and the genre, however this new knowledge is part of the aesthetic experience since the participants did not learn something on an intellectual level. One participant tells that she reflected upon herself during the performance. This was mainly because a piece of the performance connected to issues in her real life. The performance thus strengthened the self-reflection. The thoughts of the participants were with the performance, during the performance.

### Emotional resonance

All the participants mention that they felt emotionally aroused during the performance. Three of them mention that they felt moved, three of them mention that they felt joy. The participants did not feel a particular connection between them and the dancers, however they also mention that they did not expect this to happen, since they feel that it is common for them to not experience a real connection with the dancers.

### Spiritual value

The participants mention that they have experienced something new and that this contributed to the fact that they feel inspired. Two of them connect the inspirational value to the fact that they will attend dance performances in general more often. However the performance did not raise any ethical questions for any of the participants which they also did not expect to happen.

### Aesthetic experience

The participants all feel that the performance was of high artistic quality. They mention different things that contributed to this factor, both internal and external factors of quality. Internal factors are the dancing, the lights and the music. External factors are the seating and the view. Two participants out of six mention that in order to enjoy the internal quality, the external quality must be in place. Because they had a good view of the performance it gave them the opportunity to fully enjoy the performance. At some parts of the performance, the participants mention that the quality was absent. This was also due to internal quality factors because at these moments they did not feel the dancing went well (enough). Three participants mention that they have experienced something new. None of the participants feels that they have learned about the developments within the genre. The reason for this is that they do not know whether

the works that were being performed were contemporary or not. Four participants acknowledge that they have learned something new from the performance. The things that they have learned are mostly based on having learned something about the genre of a dance performance.

### Social bonding

There was no feeling of a social cohesion according to four of the participants. They did not have the feeling that there was a certain vibe sensible. Two of them argue that they did feel a certain vibe within the audience. One participant mentions that when something struck him as very beautiful, he had the feeling that other people might have felt the same. The participants that did not feel a togetherness with the rest of the audience mention that this was partly obstructed by the fact that they could not see the other visitors. Since everybody is faced in one direction, there is no possibility to see other people's faces hence the participants did not know how the other visitors felt at certain moments.

### Return

The performance had a positive influence on the possibility to return for all of the participants. They mention that the experience gave them more security of a positive experience when visiting both the NDT2 again and also the Stadsschouwburg. Internal and external quality factors contribute to this attitude. They mention that the performance was of high internal quality and they mention that external quality such as the venue and seating contribute to the fact that they wish to go to the Stadsschouwburg more often.

### Most positive factors that influenced the intrinsic experience

All of the participants mention the aesthetic experience as the factor that influenced the intrinsic experience the most. Internal factors are most apparent.

### Most negative factors that influenced the intrinsic experience

However, the participants also attribute the internal quality as the most negative factor that influenced the intrinsic experience. At some moments, they did not have the feeling that the dancing went very well and at it were these moments that they experienced as the most negative factor.

## **8. Results from statistical analysis**

### *8.1 Introduction*

Statistical analysis gives us the opportunity to further compare the results conducted by the focus group. Furthermore, there are some factors, discussed in the focus groups, which appear to have correlations or even a causal relationship. These factors are the aesthetic experience, captivation and emotional resonance. It appears that when the emotional resonance is relatively high, the aesthetic experience will be relatively high as well, as well as the other way around. The same seems to be true for captivation and the aesthetic experience. Brown & Novak (2007) mention this potential relationship as well: from the results of their research they state that it can be possible that captivation is a precondition for emotional resonance and captivation is reached by internal and external quality factors. Throughout the conducted questionnaires I investigated whether this is true. I will discuss every performance and the related correlations and causal relationships in this chapter.

### *8.2 Characteristics of the data set*

Since the questionnaire exists of two or more questions on each discussed intrinsic factor, it is an option to merge these questions into these factors. Therefore I first conducted a reliability analysis. This demonstrates that the following items cannot be merged: captivation ( $\alpha = .04$ ), emotional resonance ( $\alpha = .007$ ), inspirational value ( $\alpha = .559$ ), the aesthetic experience ( $\alpha = -.292$ ), social bonding ( $\alpha = -.168$ ) and returning ( $\alpha = .397$ ). The items that represent intellectual stimulation ( $\alpha = .711$ ) and knowledge and risk ( $\alpha = .925$ ) have been conflated. Furthermore the data are not normally distributed, which means that to analyse the data I have used the Wilcoxon test (appendix 10.1).

### *8.3 Results per intrinsic factor*

#### Risk and knowledge

From the focus groups it became clear that participants of the various groups prepared themselves in various ways. For instance, whereas pop concert goers prepare themselves by listening to the music beforehand, visitors of the cabaret performance prepare themselves by reading about the performance by reading the program of the venue. The mean and the mode for the pop concert participants are both 3.75. For the cabaret performance, the classical music performance and the dance performance the mean for risk and information is respectively 3.16, 2.37 and 3.75. The results from the quantitative research show that participants of the classical music concert prepared relatively the least and the dance performance participants and pop

concert participants prepared themselves the most. These results imply that different ways of preparing can be seen as sufficient ways to prepare oneself for a performance. Whereas the dance performance participants obtained their information by acquaintances and the program of the venue, the pop concert visitors obtained their information by listening to the artist beforehand. The results show a similar mean of preparation. As well as the mean, the mode of risk and knowledge for the cabaret performance participants is relatively low, namely 1. These results can be explained by the fact that the participants found that the performance did not meet their expectations, hence the information they obtained may have been not sufficient enough to have known this.

### Captivation

The results of the statistical analysis of the dance performance show that these participants were, compared to the other genres, the most captivated. The mean for this group is 3.33 and the mode 4. For the pop concert, cabaret performance and the classical music concert the means are respectively 2.33, 2.75, and 2.6. The mode both for the cabaret performance and the classical music performance is 3, demonstrating the participants felt neutral concerning the captivation factor. For the pop concert the mode is 2, showing that most participants of this group did not feel captivated. This result is in line with the conclusion of the focus group.

### Intellectual stimulation

Concerning the classical music concert, three of the participants agree with the statement that they did learn something new out of the performances, one participant considered this statement neutral. This leads to the result that the mean of this statement is 3.75 and the mode is 4. Regarding the focus group, two participants actually stated that they did not learn something new out of the performance and two participants stated that they did but not on an intellectual level. Considering the fact that the questionnaire was distributed before the focus group took place, the participants may have interpreted this question in a different way.

Both the participants of the cabaret performance and the participants of the dance performance have a mode of 2 which demonstrates that most people from these groups did not agree with the statement that they learned something new from the performance. Most of the pop concert participants answered this statement with a 3, demonstrating their neutral attitude towards this statement. However the mean here is 2.33.

Considering the statement whether the participants felt that they were engaged with the performance on an intellectual level, for all the groups the means demonstrate that they did not. For the genres the means are respectively 1.33, 2.83, 2.5 and 2. The modes are in line with these

results, except for the cabaret performance. Here the mode is 3, indicating that most respondents had a neutral attitude towards this statement. However the results show that none of the groups felt like they felt engaged with the performance on an intellectual level.

The statement that the artist carried out a clear message or idea is in most groups also disagreed upon. Especially for the pop concert participants, where the mean is 1.33 and the mode is 1. For both the cabaret performance participants and the classical music concert participants the mode is 2, indicating that they disagree with this statement. However for the dance performance participants, the mode is 4.

### Emotional resonance

Most of the participants of the classical music performance and the dance performance indicate that they felt emotionally aroused by the performance. The mode for both groups is 4 which equals that they agree upon this statement. Most participants of two other groups indicate that they did not feel emotionally aroused, for both of these groups the mode is 2. For the dance performance, the mean is higher than the classical music performance, respectively 4 and 3.2. Both the pop concert and the cabaret performance have a mean of 2.33.

In response to the statement whether one felt connected with the artist, all of the groups show a mode of 2. The means are also relatively low, respectively 1.8, 2.3, 1.75 and 2. This indicates that none of the groups felt a certain connection with the artist and also implies that this factor is not a condition to feel emotionally aroused.

### Aesthetic experience

Considering the statement whether the participant felt that the performance was of artistic quality, the pop concert, cabaret performance and classical music concert participants have a neutral attitude. The mode for these three groups is 3. However the mean for these three groups is 3.5. For the dance performance participants both the mean and mode is higher, respectively 3.8 and 4. Regarding the statement whether the participants felt that the performance changed their attitude towards the genre of the performance, only the cabaret performance participants indicate that this indeed happened. Here the mode is 4, whereas for the other groups this is 2.

### Spiritual value

Both the respondents of the classical music concert and the dance performance feel that they have experienced something new. The mode for these groups is 4 and the mean is respectively 4 and 3.8. Considering the other two groups, the mode is 2. The mean for the cabaret performance is 3.3 indicating a neutral attitude towards this statement, whereas the mean for the pop concert

is 2.3, indicating a disagreement with this statement. The performance inspired only the classical music performance visitors, indicated by a mode of 4. However the mean is 3.2, demonstrating that not all the respondents felt inspired by the performance. For the cabaret performance and the dance performance the mode is 2 and also the mean is comparable here: respectively 2.5 and 2.6. Finally, for the pop concert the mode is 1 and the mean 1.5. The most respondents of all the groups felt that the performance did not raise ethical questions: the mode for all groups is 1. Also the mean shows a negative response to this statement, for the four groups this is respectively 1.3, 2, 1.5 and 1.5.

### Social bonding

For the pop concert participants, the cabaret performance participants and the classical music performance participants, the connectedness with the audience is perceived negative. The mode for these groups is respectively 2, 2 and 1 and the mean 2, 2.6 and 1.75. The dance performance participants did not agree with this statement either, indicated by a mode of 3 and a mean of 2.3. Concerning the question whether the participants have met new people, all groups disagree. The mode for the groups is 1; the mean for the groups is respectively 1.5, 1.5, 1.75 and 1.1, indicating that the respondents disagree with this statement. The groups neither agree with the statement that they have learned something new about certain cultures. The modes are respectively 2, 1, 1, and 2 and the means 2.5, 1.5, 1.75 and 2.5. Finally, the statement whether the participants have gained new insights into social issues is also answered negatively. The mode for all groups is 2, the mean is respectively 2, 2.3, 1.75 and 2.1.

### Returning

Considering the pop concert, all the six participants notify that they would not wish to return to the artist, based on this performance. Regarding the cabaret performance, this is 50/50. The participants of the classical music concert and the dance performance all indicate that they would wish to return to a performance of the artist, based on this actual performance. Considering the statement whether the performance motivates the participants to visit a performance of a similar genre more often, for the pop concert, the cabaret performance and the classical music performance 50% agrees that they would and 50% disagrees that they would. 83% of the dance performance visitors claims that they would go visit the genre of the performance more often, 17% would not.

### Most positive factor that influenced the intrinsic experience

All participants of the pop concert filled out that the aesthetic experience is the strongest factor that influenced their intrinsic experience in a positive way. They mentioned internal quality

factors such as the lighting and the performance of the artist. Five participants of the cabaret performance also mention the aesthetic experience as the factor that influenced their experience in a positive way. One of the participants mentions risk and information as the factor that influenced his/her experience in a positive way, considering he/she knew what he could expect. For the classical music concert, quality is also mentioned the most often. One participant mentions the fact that he/she was captivated. The dance performance demonstrates the same results: five participants mention the aesthetic experience, one participant mentions captivation.

#### Most negative factor that influenced the intrinsic experience

The participants of the pop concert also mention the aesthetic experience as the factor that influenced their experience in a negative way. They filled out external quality factors such as the sound and the venue. 50% of the cabaret participants notified the (lack of) captivation as the negative factor that influenced their experience, the other 50% the (lack of) aesthetic experience. Important to note here is that these participants filled out the funniness i.e. internal quality as both a negative and positive factor: they considered the performance partly funny and partly not funny enough. Two of the participants of the classical music concert mention the aesthetic experience as the factor that influenced their intrinsic experience in a negative way. Comparable to the cabaret performance, they consider the internal quality both a positive and negative factor since throughout the performance this quality differed. The two other participants mention the social bonding as the factor that influenced their experience in a negative way, mentioning the lack of bonding with the other audience members and the obstruction of the venue to do so. Finally the dance performance participants all consider quality as the factor that influenced their experience in a negative way. Again we see that internal quality is perceived both in a positive and negative way, related to the variable quality of the performance.



#### *8.4 Relationships between factors that contribute to the intrinsic experience*

There are some factors, discussed in the focus groups, that appear to have correlations or even a causal relationship. These factors are the aesthetic experience, captivation and emotional resonance. It appears that when the emotional resonance is relatively high, the aesthetic experience will be relatively high as well, as well as the other way around. The same seems to be true for captivation and the aesthetic experience. Throughout the conducted questionnaires I investigated whether this is true. I will discuss each performance and the related correlations and causal relationships in this part.

Regarding the pop concert, there exists a causal relationship between the aesthetic experience and captivation [ $p = .038$ ] and the aesthetic experience and intellectual stimulation [ $p = .038$ ]. The aesthetic experience and the emotional resonance [ $p = .68$ ], the aesthetic experience and the quality [ $p = .24$ ] and the emotional resonance and captivation [ $p = 1.000$ ] do not demonstrate any causal relationships.

For the cabaret performance, none of the mentioned factors are correlated: the aesthetic experience and captivation [ $p = .414$ ], the aesthetic experience and intellectual stimulation [ $p = .194$ ], the aesthetic experience and emotional resonance [ $p = .357$ ], the aesthetic experience and returning [ $p = .066$ ] and the emotional resonance and captivation [ $p = .157$ ] are not causally connected.

The same is true for the classical music performance. The aesthetic experience and captivation [ $p = .083$ ], the aesthetic experience and intellectual stimulation [ $p = .317$ ], the aesthetic experience and emotional resonance [ $p = .564$ ], the aesthetic experience and returning [ $p = .063$ ] and the emotional resonance and captivation [ $p = .157$ ] are not causally connected.

Finally, the dance performance shows us some causal relationships. The aesthetic experience and intellectual stimulation [ $p = .046$ ], the aesthetic experience and the return [ $p = .020$ ] and the emotional resonance and captivation [ $p = .046$ ] demonstrate causal relationships. However no causal relationship is found between the aesthetic experience and the captivation [ $p = 1.80$ ], neither between the aesthetic experience and the emotional resonance [ $p = .564$ ].

## 9. Answers to the main and sub research questions

### 9.1 Answer to the main question

*Which factors contribute to an increased intrinsic impact for the visitor of a live art performance in the Netherlands and do these factors differ amongst different genres in live art performances?*

In table 2 the rectangle demonstrates an overview of the apparent factors within the different genres retrieved from the focus group. Since I have also looked at the individual cases within the focus group, the rectangle also demonstrates whether one or more members of the focus group mentioned that the factor contributed to their increased intrinsic experience. For the pop concert genre, risk and information and returning were apparent for all focus group members. Captivation and emotional resonance both were mentioned by one participant of the focus group. The most positive factor that influenced the participant's experience was the aesthetic experience, however this was also the most negative factor. This is explained by a difference in quality aspects: whereas the internal factors of the quality were perceived as the most positive factor, the external quality factors were perceived as the most negative. For the cabaret performance, the factors risk and information, the aesthetic experience and social bonding were apparent. Two participants mention the emotional resonance as apparent. For them, the aesthetic experience also was the most negative and most positive factor of their experience. One participant mentions risk and information as the most positive factor that influenced his experience. For the participants of the classical music concert, risk and information, captivation, emotional resonance and the aesthetic experience were factors that influenced their intrinsic experience. One participant mentions reflection as a factor of intellectual stimulation, one participant mentions that she was inspired. The participants are willing to return. The most positive factor that influenced their experience is captivation and the aesthetic experience. the most negative factor that influenced their experience is the aesthetic experience as well. Finally, for the dance performance participants risk and knowledge, captivation, emotional resonance, the spiritual value and the aesthetic experience were factors that contributed to their increased intrinsic experience. They are willing to return. As well as with the classical music performance, the participants mention the aesthetic experience both as the most positive and negative factor that influenced their intrinsic experience. Section 9.6 further explains the similarities and differences between the different genres and appurtenant factors.

Reasons/factors	Pop concert	Cabaret performance	Classical music concert	Dance performance
Risk and information	Yes	Yes	Yes	Yes
Captivation	1 participant	No	Yes	Yes
Intellectual stimulation	No	No	1 participant	No
Emotional resonance	1 participant	2 participants	Yes	Yes
Spiritual value	No	No	Yes	Yes
Aesthetic experience	Yes	Yes	Yes	Yes
Social bonding	No	Yes	No	No
Returning	Yes	No	Yes	Yes
Most positive factor that influenced experience	Aesthetic experience: internal factors	Aesthetic experience: internal factors Risk and information	Captivation Aesthetic experience: internal factors	Aesthetic experience: internal factors
Most negative factor that influenced experience	Aesthetic experience: external factors	Aesthetic experience: internal factors	Aesthetic experience: internal factors	Aesthetic experience: internal factors

*Table 2: rectangle of the factors that contribute to an increased intrinsic impact*

## *9.2 Answer to sub question 1*

### *Which factors contribute to an increased intrinsic impact of a live pop concert?*

Participants of the live pop concert were all prepared in the way that they listened to the music that was going to be played at the concert. They made their decision to go based on whether they appreciated the music. Risk is reduced by this way but still apparent. They mention the characteristics of the experience good: although the participants know the music, the concert can still be experienced in another way than they would have expected. Regarding the pop concert they attended, the level of captivation is low. Quality factors are connected to the level of captivation in general. The concert of Bonobo was experienced as of lower quality than the participants expected. Internal and external factors of quality are being mentioned. The participants also valued intellectual stimulation as low. Most participants also did not feel the factor of emotional resonance. One participant did sometimes and she attributed this resonance to the internal and external quality of the performance. The spiritual value was not present during the pop concert. The participants all regard the concert as an aesthetic experience. Some factors influenced their perception of the aesthetic experience in a negative way. These are mainly elements of the external quality. Social bonding was not apparent during the concert. Returning is dependent on the internal and external quality. When Bonobo will play in Vredenburg again, the participants will not go. But when Bonobo will play at another location, revisiting will be considered. Internal quality is mentioned as the most positive factor to increase the intrinsic impact of the visitor, external quality is mentioned as the most negative factor to increase the intrinsic impact of the visitor.

To conclude, the aesthetic experience contributed to an increased intrinsic impact of a pop concert, in a positive way. The factors that were not apparent during the pop concert can contribute to a more general understanding of the intrinsic impact of a pop concert. The participants mention not to expect the following factors to be apparent during this genre of performance: intellectual stimulation and the spiritual value.

### *9.3 Answer to sub question 2*

*Which factors contribute to an increased intrinsic impact of a live cabaret performance?*

The participants obtained information about the performance through the brochure and website of the venue where the performance took place. This information is a condition for deciding on attending a certain performance. Risk is still present, since the participants cannot obtain any more information about the actual play. Risk is a factor that is inherent to a cabaret performance and is not seen as something negative. The participants did not feel captivated, which is a result of the internal quality of the performance. The participants did not learn something new from the cabaret performance. One third of the participants mentions that they felt emotionally aroused by the performance. The other four participants who did not, mention the low internal quality of the performance as a reason. The inspirational value also was not apparent. There was a certain degree of quality apparent during the performance, the participants state that they had an aesthetic experience. However this experience could have been stronger when the internal quality of the performance would have been better. There was a certain vibe sensible during the show. However the vibe could have been strengthened by the external quality of the performance i.e. a change in location. The participants did not make any new contacts during or after the performance. However they did not expect this to happen. The aesthetic experience is the most important condition for returning. Quality of the venue stimulates the participants to return to the venue. The fact that the performance was below quality estimations does not influence this fact. However this does influence the fact that they do not believe they would return when there would be a new cabaret performance of this particular comedians.

The most positive factors that influence the intrinsic experience are knowledge and risk, and internal quality. Although the internal quality was below expectations, there were still moments the participants consider of high quality. However, internal quality is also mentioned as being the most negative factor to influence the intrinsic experience. At most times during the performance, the participants considered the internal quality as being too low.

In general, participants expected the discussed factors to appear. They consider some factors to only be included in a cabaret performance partially: regarding the intellectual stimulation they do not expect to learn something new out of the performance, regarding the aesthetic experience they did not expect to learn something new about the genre.

#### *9.4 Answer to sub question 3*

*Which factors contribute to an increased intrinsic impact of a live classical music concert?*

The participants acquired their knowledge about the composer or the ensemble from the website of the venue or from their acquaintances. In some cases, participants already knew one of the composers of which musical pieces were played during the performance. However for all of the participants, the pieces that were being performed this evening were never heard before. The risk is present but positive. The participants felt captivated. For some of the participants, new knowledge is absent while for other participants new knowledge is obtained. The participants do not feel intellectual stimulated. Emotional resonance is present, the spiritual value is present and the participants feel that the concert was of high artistic quality. They feel like they have had an aesthetic experience. The participants mention that there was no social bonding. Returning is being considered and this mainly is because of the aesthetic experience and the associated internal and external qualities. The most positive influence on the experience is the aesthetic experience, however since the last piece was considered dissonant at some times the most negative influence on the experience is also considered the aesthetic experience.

Considering the expectations of the classical music concert in general, participants did not expect to think about ethical issues. They also did not expect to learn something new from the performance.

#### *9.5 Answer to sub question 4*

*Which factors contribute to an increased intrinsic impact of a live dance performance?*

The participants obtain the information on the dance performance by looking at the website of the venue and from acquaintances. Some of the participants already experienced pieces from the choreographers or the dance company. They mention that this reduces the risk but only in a limited way. Each dance performance will be different hence one cannot be sure what to expect beforehand. Captivation is present. Captivation is not only related to a constant focus: it are also these moments that the participants could focus on their own thoughts and associations. Besides this, captivation is associated with the aesthetic experience, considering both internal and external factors of quality. The participants did not obtain any new knowledge throughout the performance. Emotions are present for all of the participants, as well as the inspirational value. The participants consider most parts of the performance of high quality, and this quality is regarded both as internal and external. When the participants felt that the quality was absent, this was due to internal factors of quality. Overall the participants had an aesthetic experience. The participants felt a certain togetherness with the other audience members. Direct contact

was absent. The participants are positive about returning, both because of the internal quality and the location. The most positive factor that influenced the experience the most is internal quality, however the most negative factor that influenced the experience the most is also internal quality. When a part of the performance was considered as of low quality, this caused for the most negative factor that contributed to the performance experience.

Considering the experience of a live dance performance in general, the participants did not expect to feel a connection with the artist and they did not expect that the play would raise any ethical questions. Also, they did not expect to learn anything new from the performance.

#### *9.6 Answer to sub question 5*

*Are there similarities differences in factors for an increased intrinsic impact in different performing arts genres?*

The four focus group all mention the presence of risk when attending an art performance. It is something inherent to the art performance they acknowledge. They do not tend to see risk as a negative factor. Music concerts give the participant the opportunity to listen to the content of the performance beforehand. Regarding the pop concert, participants do this in order to decide whether they will attend. Considering the classical music concert, the participants also had the opportunity to listen to the pieces that were being played beforehand but none of them did. Listening to music beforehand can influence the experience in a negative way. Regarding the results from statistical analysis, the participants of the pop concert and dance performance prepared themselves the most.

Captivation was present at the dance performance and the classical music performance and for one participant within the cabaret performance group. Both the classical music performance participants and the dance performance participants mention the factor of associations as a factor that contributes to the possibility of captivation. Captivation was also possible because of the aesthetic quality of the performance. The focus groups that did not feel captivated during the performance, also connected the (lack of) quality with captivation. Statistical analysis shows that indeed the dance performance felt captivated the most and the pop concert goes the least.

Concerning intellectual stimulation, the most important factor namely obtaining new knowledge, did not appear throughout any art performance and the statistical results underline this issue. However all the focus groups mention that they did not expect this to happen. The feeling that the artist would give a certain message to the audience is felt by most focus groups, except for the pop concert. However the participants of this group mention that they did not expect this to happen. The self-reflection was absent for the cabaret performance, although

some of the participants would have wished for this to happen. considering the classical music concert and the dance performance, of each group one of the participant mentions that he or she experienced self-reflection. This was mainly due to the state of mind he or she was in already, the performance strengthened these thoughts.

The spiritual value is present at the classical music concert and the dance performance, which also becomes clear by the results from the statistical analysis. The participants who do feel inspired, relate this to the new experience they had because of the performance. The cabaret performance and the pop concert did not extricate the spiritual value, however both groups state that they did not expect this to happen. All the focus groups mention that the concert did not cause for them to think about ethical issues, however no participant would have expected this to happen.

When the aesthetic experience factor is present, the classical music performance participants and the dance performance participants relate this to both internal and external factors. Participants of the cabaret performance relate quality to internal factors and participants of the pop concert relate quality to the external factors. The participants of the classical music concert and the cabaret performance state that they have obtained new knowledge about the genre. Regarding the results from statistical analysis we see something different appear for three groups. Within the groups of the pop concert, cabaret performance and the classical music concert, 50% agrees upon the statement that the aesthetic quality was present whereas the other 50% filled out 'neutral' towards this statement.

The togetherness and the actual contact with other members of the audience seem to appear as two separate things. The cabaret performance is the only performance of which participants felt a certain vibe or togetherness during the performance. However, none of the focus groups claim to have made any contact with unknown people. The togetherness during the pop concert was obstructed due to the fact that the participants could not relate themselves to other members of the public. This factor seems less important regarding the other genres. Some participants of the classical music concert mention an external quality factor, namely the seating, as an obstruction for feeling the vibe within the audience. This is also mentioned by participants of the classical music concert. Results from statistical analysis demonstrate that none of the groups felt a certain vibe, which is not in line with the results from the focus group regarding the cabaret performance.

When the focus group discussed returning, they all discussed returning to a performance of the artist and returning to the venue. The focus groups cabaret performance, the classical music performance, and the dance performance all wish to return to the venue. The cabaret



participants will not revisit a performance of the same group of comedians. Regarding the pop concert it is the other way around: the participants wish to revisit a performance by the artist but not the location where the performance took place. Although the internal quality of the performance was less than expected, they argue that when the artist produces a new cd that they appreciate they are willing to take the risk again. The cabaret focus group seems to think differently about this. To them, the fact that the internal quality did not live up to their expectations influenced their motivations to return in a negative way. The questionnaire asked specifically about the willingness to return to the artist, and these results are in line with the results of the focus group.

All the focus groups mention the aesthetic experience as the most positive factor that influenced their experience. They all mention internal factors as contributors to this positive factor. Considering the factor that influenced the experience in a negative way, internal factors of the aesthetic experience are also mentioned. The pop concert participants are the only ones that mention an external factor of quality, namely the location and venue. The fact that the aesthetic experience can appear as the most positive and most negative influence at the same time, demonstrates that the aesthetic experience is a factor that consists of many sub-factors and some sub-factors can be experienced as positive, others as negative. The same results are retrieved from the questionnaire.

#### *9.7 Answer to sub question 6*

*Are there factors that contribute to an increased intrinsic impact which are always apparent in the researched live art performance genres?*

Regarding these particular performances there are two factors that are always apparent. First of all there is risk and information. The difficulty with this factor is that the different focus groups used different methods to prepare themselves for the upcoming performance. Still, they all did. Furthermore they all mention risk as something inherent to a live art performance and do not recognize this risk as a negative factor. Secondly the factor aesthetic experience is always represented within the discussed performances. Still this also differs per performance since all the focus groups make a distinction between internal and external quality factors of the performance.

## 10. Conclusion

The focus groups gave us the opportunity to discover the various factors, based on the outcomes of the literature review, that contribute to the visitor experience in a more profound way. Not only do the results tell us whether people experienced these factors, but also in which way they did. Focus groups show us that these factors have many forms and aspects, which differ throughout each genre of performance. The most striking example is that the questionnaire on its own gives us a one-dimensional view on the factors that were the most positive and the most negative regarding the intrinsic experience. When only conducting the questionnaire we would only know that the aesthetic experience contributes to both a positive and negative intrinsic experience. Because of the focus group we know which aspects of the aesthetic experience exist. For example in the case of the pop concert, intrinsic factors of quality contribute to a positive experience and external factors of quality to a negative experience.

The participants of the pop concert did not come to the concert unprepared. Every respondent mentions that he or she listened to the cd's of the artist in advance. Regarding the questionnaires, the mean for knowledge is relatively high. The level of captivation during the performance was relatively low, which is also reflected within the statistical analysis. Also in line with each other are the emotional resonance, intellectual stimulation and the spiritual value. Participants felt that these factors were apparent only slightly or not at all during the performance, as became clear from the focus group. Statistical analysis is in line with these conclusions. However a difference between the focus group and the questionnaire is the question whether the participants would return to a performance of the artist. Whereas in the questionnaire all participants filled out that they would not, the focus group results show that most of them actually would. The latter result is also notable since the participants actually were dissatisfied with the performance and apparently this negative experience is not a reason to not return. Within the focus group, the respondents mention that (external) quality aspects are involved regarding captivation. Because the quality of this concert was relatively low, there was less captivation. This is in line with the statistical results: we see a causal relationship between the aesthetic experience and captivation. Another causal relationship came up rather unexpected, namely the causality between the aesthetic experience and the intellectual stimulation. Both were relatively low, however during the focus group the participants mentioned that they did not expect to experience the factor of intellectual stimulation.

Regarding the cabaret performance, knowledge is, as well as with the pop concert, important to decide upon going. However the information is obtained in a different way. Unlike the pop concert, the respondents (consciously) did not pre watch other shows. They obtained their information from the venue brochure. The respondents were not intellectually stimulated, nor did

they feel the inspirational factor, social bonding factor or the captivation factor apparent. They did feel that they have had an aesthetic experience. The participants would not return whatsoever since the quality of the performance did not meet their expectations. The captivation factor seems to be related to the aesthetic experience, however the statistical results do not show us this relationship. From the focus group it became clear that participants would have expected to be intellectually stimulated. Regarding returning, participants mention the internal quality as a reason not to return to the artist. This is a difference regarding the pop concert, where quality was also below estimations. The participants of the pop concert mention that a new cd or program of the artist could change the performance, whereas the visitors of the cabaret performance have lost their trust in a 'good' performance because of this experience. The results from the questionnaire are in line with the above mentioned results from the focus group. The attitude towards the knowledge they had beforehand is neutral, furthermore the captivation level, intellectual stimulation factor, and emotional resonance, the spiritual stimulation factor, the social bonding factor are also low regarding the questionnaire. The aesthetic experience however is graded with a mean of 3.5. This gives us more clarity on how respondents graded the aesthetic experience overall. The results from the focus group and the results from the questionnaire both show us that internal quality is the most important in a cabaret performance. This is graded as the most positive and the most negative factor, due to the fact that quality differed throughout the performance.

Regarding the classical music concert, in opposition to the pop music performance, most participants deliberately choose to not listen to the music beforehand. It implies that regarding classical music it is not about already being known with the pieces that will be played. It can even have a negative outcome when people do listen to pieces beforehand: their experience will be influenced in a negative way. Regarding the captivation factor, the participants did feel captivated. Furthermore emotional resonance is present, spiritual value is present, intellectual stimulation is present. They respond positively to the aesthetic experience factor. This factor contributes to the most positive factor but also the most negative. There is a willingness to return, both to see the ensemble and to the venue. From the focus group it mainly seems that this is due to the aesthetic experience of the participants however no causal relationship is found within statistical analysis. Statistical analysis shows us that the captivation factor is relatively low. This is not in line with the results from the focus group. The emotional resonance and spiritual value are graded neutral in the questionnaire, whereas from the focus group it led to conclusions that these factors were apparent. However, these factors are still graded higher compared to the other performances. The social bonding factor is relatively low, this is a result both from the focus group and the questionnaire. The chance to return is scored positively by all the participants, which is in line with the results from the focus group.

Finally, regarding the live dance performance, from the focus group it became clear that knowledge is obtained in a related way as the cabaret performance, namely by looking at the program of the venue. However besides this we also see a social aspect: when acquaintances attend, the participants decide to attend with them. Captivation is present, and is associated with the aesthetic experience. Emotional arousal is present, as well as the inspirational value. There is no intellectual stimulation present. There was a certain togetherness with the other audience members, however direct contact was absent. People wish to return to the artist. Internal quality is both the most positive and negative factor that influenced the experience. Statistical analysis demonstrates that the participants felt that they had obtained enough knowledge about the performance. Captivation was also in the questionnaires relatively high. Intellectual stimulation is also in line with the focus group. Emotional resonance and the aesthetic experience is scored relatively high. Regarding the spiritual value, the focus group results show us a more profound view on this factor. Two people felt inspired by the concert as became clear from the focus group, however when only looking at the results from statistical analysis we see a mean of 2.6. Social bonding is also scored low, both in the focus group and in the questionnaire. The return rate is high, with every participant filling out that he/she would wish to return.

For all of the performances, internal quality is seen as a positive and negative factor that influences the experience. This leads to two assumptions: first of all performances are not always consistent i.e. there are moments in which people will appreciate and will not appreciate the performance. Secondly the aesthetic experience is the most influential and hence important factor regarding an art performance. We see that most results from the focus group and the questionnaire are in line, however the strength of the different apparent factors differ. Within the focus group, people responded more enthusiastically to certain statements or questions, whereas the results from statistical analysis show means that are mostly in between neutral and agreement with the statement.

To conclude, from this research, cultural organizations or performing artists could learn that the aesthetic experience is seen as the most important factor for the participants of all of these case studies. Whether the aesthetic experience met the expectations of the participants or was below expectations i.e. disappointing, we see this factor return in both the most positive and most negative factor that influenced the participants' experience. The difficulty in the aesthetic experience however is that it consists of several aspects. I made a distinction between the internal and external quality and both of these aspects are reason to (re)consider to return. Hence one must also keep in mind that visitors do not base their decision merely on the artist but also on location or venue. This became especially clear within the pop concert case, where the participants mentioned that they would not return if the artist would perform in the same

venue again. Besides the aesthetic experience, the factor of captivation was apparent within all cases except the cabaret performance case. There appeared not to be a causal relationship, except for the pop concert participants. However the participants of all focus groups recognized the importance of the captivation factor to appear so this is important to recognize. Finally, the intellectual stimulation factor was apparent only for one of the participants in general. The participants of the cabaret performance group mentioned that they would appreciate this stimulance, and the participants of the pop concert group, the dance performance group and the classical music performance group mentioned that they did not expect this to happen. Hence in a decision making process regarding programming, we can learn from this that not all factors need to be apparent in a performance, it is dependent on the performance genre.

## **11. Discussion**

### *11.1 Reliability, generalization and replication*

Considering the qualitative part of my research the internal validity is threatened by the fact that I was the only observer and interviewer during the focus groups. The danger exists that I may have interpreted issues differently than other researchers would have done. However, as Bryman (2008) states, it is also an issue of whether other researchers can adopt a similar social role and I believe that is a possibility when replicating this qualitative research part. I was mainly there as an observer, merely asking the questions and letting the participants talk. This social role can be adapted easily by other researchers who would wish to conduct data on the audience experience in a similar way. I have recorded everything the participants said and all the recordings were appropriate for transcribing. Furthermore in appendix 11.3 there is a reference to the questions I asked, including the time limit per factor that was treated. These factors contribute to a sufficient replication of this research method. The difficulty with focus group data is that these data are always contextual (Bryman 2008). When analysing the results, I tried to stay as close to the data as possible. This means that I did not develop external theories about the data, simply because I believe that in order to do that in a valid way the researcher needs more data to do so.

Considering the quantitative part of my research, I did report the evidence of validity, for example Cronbach's alpha and the level of significance considering the relationships between factors. However, Cronbach's alpha also demonstrated that most variables on one intrinsic factor could not be merged. For most factors used in the questionnaire I selected or modified questions used in the questionnaire of Brown & Novak (2007), however the internal congruence was low. This harms the internal validity in a way because it was assumed that these variables measure the same factor. An explanation for this can be that, as also discovered in the qualitative part of my research, the intrinsic factors I measured contain many different parts and forms hence it is impossible to merge all these aspects. The stability of the quantitative method is relatively low since I did not use a test-retest method described by Bryman (2008). I did not pre-test the questionnaire, so there is no convergent validity apparent.

The overall validity of this research is strengthened by the fact that I used certain criteria to select my participants. As said they are between 20 and 30, are frequent visitors of the genre they participated in and live in the Netherlands. The issue that can weaken the overall validity of this research is the fact that in every case there were some people that knew each other already. An advantage is that this assumingly contributed to the fact that they felt comfortable to discuss the items, a disadvantage is however that this could have influenced their attitude.

### *11.2 Strong and weak sides of this research*

The focus group provided me with information that is in one way limited and in another way extensive. As mentioned, I consciously did not choose to ask people about random experiences, since data would have been less comparable and the trustworthiness of the data would have been lower since I would then also conduct data from experiences that happened a long time ago. However, it is difficult to estimate whether statements people made about the performances can be generalized for a whole genre. Participants often mentioned what they would have expected out of a certain performance, but were ambiguous about the fact whether they expected this out of all performances of a certain genre or only the particular performance we talked about.

This also brings me to the fact that focus group data did provide me with extensive information. The freedom the participants have during a focus group contributed to the fact that in all the focus groups people talked about expectations and previous experiences. The richness of the data is also reflected in the last two questions I asked, about the most positive and most negative factor that influenced a visitor's experience. Participants often talked about the aesthetic value, in both a positive and negative sense. It demonstrates that the aesthetic value consists of different elements, and some of these elements can be experienced as positive while others can be experienced as negative factors. Only using statistical data on the audience experience would not have been sufficient enough in this case.

As a weak side of my research, the selection of the participants was neither randomized nor sampled. Hence it is not possible to say that the participants reflected a whole group. Furthermore, the characteristics of this research caused for the fact that the results cannot be generalized. The strong side of this fact is that it includes sufficient information about the performances that were subject of this research. The weak side is that the information is not applicable on other performances, even of the same genre. However it serves as a starting point for cultural organizations to know which intrinsic factors for the visitor are apparent and can be measured.

### *11.3 Suggestions for further research*

Focus groups often serve to measure one phenomenon. The researcher answers his or her research question by conducting several focus groups. I have only used one focus group per genre. This number can be extended, which will probably give much more rich data and insights in eventual causal relationships. For instance, conducting four focus groups per genre would be more sufficient.

Furthermore, it would be interesting to investigate more genres within the performing arts in further research and even subgenres within the different genres in the performing arts. For the pop concert case I for instance conducted my data on the concert of Bonobo, however a pop concert can also have other forms.

The participants made certain suggestions or statements that appear to be about a whole genre. Further research can also cover more about expectations. Further research can for instance investigate which factors the visitors wish to be apparent when visiting a certain genre of the performing arts.

It would also be interesting to discover the relationship between the aesthetic experience and the venue as opposed to the aesthetic experience and the performing artist. In this research I made a distinction between the internal and external genre since participants recognized that the location is also a factor that influenced their experience. Further research can broaden this assumption and investigates whether both the internal and external factors are of equal importance. Further research can also look at the attitude of participants towards a certain venue when programming does or does not meet their expectations concerning the intrinsic experience.

Captivation is a factor which, from the focus groups, is seen as important. Participants of the focus group all expected this to happen. Still this relationship was only confirmed within the pop concert participant group. There can be done further investigation about the factor of captivation and the appreciation of a performance and whether there are other aspects that influence the level of captivation.



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### 13. Appendices

#### 13.1 Output SPSS

##### Reliability Statistics

Cronbach's Alpha	N of Items
,711	3

##### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik was geëngageerd met het optreden op een intellectueel niveau	4,6818	2,799	,452	,712
Ik werd uitgedaagd door een boodschap of een idee van de artiest(en)	4,4545	1,974	,631	,487
Door het optreden reflecteerde ik op mijn eigen ideeën en meningen	4,5000	3,024	,544	,624

##### Reliability Statistics

Cronbach's Alpha	N of Items
,007	2

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik was emotioneel geraakt door het optreden	2,0455	,236	,004	. <sup>a</sup>
Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden	2,9545	,998	,004	. <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

### Reliability Statistics

Cronbach's Alpha	N of Items
,559	3

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren	4,0000	1,429	,497	,224
Ik voel me geïnspireerd door het optreden	4,9091	1,610	,571	,102
Het optreden riep ethische vragen bij me op	5,7273	3,065	,104	,754

### Reliability Statistics

Cronbach's Alpha <sup>a</sup>	N of Items
-,292	3

**Item-Total Statistics**

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Het optreden was artistieke kwaliteit	6,0455	1,569	-,259	,243
Ik kende het genre van de uitvoering	6,0000	,667	,291	-,2130 <sup>a</sup>
Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende	6,9545	1,474	-,249	,258

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

**Reliability Statistics**

Cronbach's Alpha <sup>a</sup>	N of Items
-,168	4

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik voelde me tijdens het optreden verbonden met de rest van het publiek	5,6364	1,195	-,159	,120
Ik heb nieuwe mensen leren kennen door het optreden	6,4091	1,396	-,074	-,112 <sup>a</sup>
Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen	5,7727	1,232	-,088	-,074 <sup>a</sup>
Ik heb nieuwe inzichten verworven in sociale kwesties door het optreden	5,7727	1,327	,141	-,392 <sup>a</sup>

### Reliability Statistics

Cronbach's Alpha	N of Items
,397	2

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan	1,5909	,253	,248	. <sup>a</sup>
Ik zal door het optreden vaker naar het genre van de uitvoering gaan	1,5909	,253	,248	. <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

### Reliability Statistics

Cronbach's Alpha	N of Items
,040	2

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	2,6364	,719	,020	. <sup>a</sup>
Ik heb het gevoel dat ik iets geleerd heb van het optreden	2,9091	,563	,020	. <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

### Reliability Statistics

Cronbach's Alpha	N of Items
,925	2

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik had me goed voorbereid op het optreden	3,3182	1,084	,864	. <sup>a</sup>
De kennis die ik had voorafgaande aan het optreden was adequaat genoeg om het optreden beter te kunnen volgen	3,3636	1,290	,864	. <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.



## Correlations

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	Ik was geëngageerd met het optreden op een intellectueel niveau	Ik was emotioneel geraakt door het optreden
Kendall's tau_b	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	Ik was geëngageerd met het optreden op een intellectueel niveau	Ik was emotioneel geraakt door het optreden
	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N
	1,000 .6 6	,250 ,576 6	-,316 ,480 6
	Ik was geëngageerd met het optreden op een intellectueel niveau	Ik was emotioneel geraakt door het optreden	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden
	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N
	,250 ,576 6	-,316 ,480 6	-,632 ,157 6
	Ik was emotioneel geraakt door het optreden	Het optreden was artistieke kwaliteit	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende
	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N
	-,316 ,480 6	,000 1,000 6	-,500 ,264 6
	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden	Het optreden was artistieke kwaliteit	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende
	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N
	,316 ,480 6	,000 1,000 6	-,500 ,264 6

## Correlations

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	Ik was geëngageerd met het optreden op een intellectueel niveau	Ik was emotioneel geraakt door het optreden	
Kendall's tau_b	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen Correlation Coefficient Sig. (2-tailed) N	1,000 . 6	-,107 ,803 6	,500 ,264 6
	Ik was geëngageerd met het optreden op een intellectueel niveau Correlation Coefficient Sig. (2-tailed) N	-,107 ,803 6	1,000 . 6	-,320 ,453 6
	Ik was emotioneel geraakt door het optreden Correlation Coefficient Sig. (2-tailed) N	,500 ,264 6	-,320 ,453 6	1,000 . 6
	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden Correlation Coefficient Sig. (2-tailed) N	-,250 ,576 6	,640 ,134 6	,250 ,576 6
	Het optreden was artistieke kwaliteit Correlation Coefficient Sig. (2-tailed) N	,000 1,000 6	,522 ,195 6	,000 1,000 6
	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende Correlation Coefficient Sig. (2-tailed) N	,250 ,576 6	-,640 ,134 6	,500 ,264 6

### Correlations

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	Ik was geëngageerd met het optreden op een intellectueel niveau	Ik was emotioneel geraakt door het optreden
Kendall's tau_b	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N	Correlation Coefficient Sig. (2-tailed) N
	1,000 . 4	,236 ,655 4	,775 ,157 4
	Ik was geëngageerd met het optreden op een intellectueel niveau	1,000 . 4	-,183 ,718 4
	Ik was emotioneel geraakt door het optreden	-,775 ,157 4	1,000 . 4
	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden	-,333 ,564 4	-,236 ,655 4
	Het optreden was artistieke kwaliteit	,577 ,317 4	,816 ,121 4
	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende	-,775 ,157 4	-,183 ,718 4

### Correlations

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	Ik was geëngageerd met het optreden op een intellectueel niveau	Ik was emotioneel geraakt door het optreden

Kendall's tau_b	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	Correlation Coefficient Sig. (2-tailed) N	1,000 . 6	,000 1,000 6	,589 ,171 6
	Ik was geëngageerd met het optreden op een intellectueel niveau	Correlation Coefficient Sig. (2-tailed) N	,000 1,000 6	1,000 . 6	,444 ,284 6
	Ik was emotioneel geraakt door het optreden	Correlation Coefficient Sig. (2-tailed) N	,589 ,171 6	,444 ,284 6	1,000 . 6
	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden	Correlation Coefficient Sig. (2-tailed) N	. . 6	. . 6	. . 6
	Het optreden was artistieke kwaliteit	Correlation Coefficient Sig. (2-tailed) N	-,632 ,157 6	,000 1,000 6	,000 1,000 6
	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende	Correlation Coefficient Sig. (2-tailed) N	,250 ,576 6	-,589 ,171 6	-,589 ,171 6

# Frequencies

## Notes

	Output Created	21-jun-2013 13:46:16
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	N of Rows in Working Data File	22
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data.
	Syntax	FREQUENCIES VARIABLES=Question1  /ORDER=ANALYSIS.
Resources	Processor Time	0:00:00.000
	Elapsed Time	0:00:00.125

### Statistics

Ik had me goed voorbereid op  
het optreden

N	Valid	22
	Missing	0

### Ik had me goed voorbereid op het optreden

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Helemaal mee oneens	3	13,6	13,6	13,6
	Oneens	1	4,5	4,5	18,2
	Neutraal	4	18,2	18,2	36,4
	Mee eens	13	59,1	59,1	95,5
	Helemaal mee eens	1	4,5	4,5	100,0
	Total	22	100,0	100,0	

FREQUENCIES VARIABLES=Question1 Question3 /ORDER=ANALYSIS.



# Frequencies

## Notes

	Output Created	21-jun-2013 13:49:27
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Split File	<none>
	N of Rows in Working Data File	22
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data.
	Syntax	FREQUENCIES VARIABLES=Question1 Question3  /ORDER=ANALYSIS.
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.798



### Statistics

		Ik had me goed voorbereid op het optreden	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen
N	Valid	22	22
	Missing	0	0

### Frequency Table

#### Ik had me goed voorbereid op het optreden

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Helemaal mee oneens	3	13,6	13,6	13,6
	Oneens	1	4,5	4,5	18,2
	Neutraal	4	18,2	18,2	36,4
	Mee eens	13	59,1	59,1	95,5
	Helemaal mee eens	1	4,5	4,5	100,0
	Total	22	100,0	100,0	

**Ik was opgenomen in de wereld van het optreden en vergat alles om me heen**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Oneens	7	31,8	31,8	31,8
	Neutraal	10	45,5	45,5	77,3
	Mee eens	5	22,7	22,7	100,0
	Total	22	100,0	100,0	

\* Custom Tables. CTABLES /VLABELS VARIABLES=RiskandKnowledge Genre DISPLAY=LABEL /TABLE RiskandKnowledge BY Genre [MEAN] /CATEGORIES VARIABLES=RiskandKnowledge ORDER=A KEY=VALUE EMPTY=INCLUDE.

# Custom Tables

## Notes

	Output Created	21-jun-2013 13:51:58
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Syntax	CTABLES  /VLABELS VARIABLES=RiskandKnowledge Genre DISPLAY=LABEL  /TABLE RiskandKnowledge BY Genre [MEAN]  /CATEGORIES VARIABLES=RiskandKnowledge ORDER=A KEY=VALUE EMPTY=INCLUDE.
Resources	Processor Time	0:00:00.000
	Elapsed Time	0:00:00.047

		Which genre of performance did the participants attend?
		Mean
Risk and Knowledge	Helemaal mee oneens	2,50
	1,50	3,00
	Oneens	3,00
	Neutraal	3,00
	3,50	1,83
	Mee eens	2,56
	Helemaal mee eens	3,00

\* Custom Tables. CTABLES /VLABELS VARIABLES=Genre Question3 DISPLAY=LABEL /TABLE Genre [S][MEAN] BY Question3 /CATEGORIES VARIABLES=Question3 ORDER=A KEY=VALUE EMPTY=INCLUDE.

## Custom Tables

Notes

	Output Created	21-jun-2013 13:52:50
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Syntax	CTABLES  /VLABELS VARIABLES=Genre Question3 DISPLAY=LABEL  /TABLE Genre [S][MEAN] BY Question3  /CATEGORIES VARIABLES=Question3 ORDER=A KEY=VALUE EMPTY=INCLUDE.
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.048

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen			
	Helemaal mee oneens	Oneens	Neutraal	Mee eens
	Mean	Mean	Mean	Mean
Which genre of performance did the participants attend?		1,57	2,30	4,00

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen
	Helemaal mee eens
	Mean
Which genre of performance did the participants attend?	

CROSSTABS /TABLES=Genre BY Question3 /FORMAT=AVALUE TABLES /CELLS=COUNT /COUNT ROUND CELL.

# Crosstabs

## Notes

	Output Created	21-jun-2013 13:53:43
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each table are based on all the cases with valid data in the specified range(s) for all variables in each table.
	Syntax	<pre> CROSSTABS   /TABLES=Genre BY Question3   /FORMAT=AVALUE TABLES   /CELLS=COUNT   /COUNT ROUND CELL.           </pre>
Resources	Processor Time	0:00:00.016

Elapsed Time	0:00:00.016
Dimensions Requested	2
Cells Available	174762

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Which genre of performance did the participants attend? * Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	22	100,0%	0	,0%	22	100,0%

**Which genre of performance did the participants attend? \* Ik was opgenomen in de wereld van het optreden en vergat alles om me heen Crosstabulation**

Count

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	
	Oneens	Neutraal



Which genre of performance did the participants attend?	Pop concert	4	2
	Cabaret performance	2	4
	Classical music concert	1	3
	Dance performance	0	1
	Total	7	10

**Which genre of performance did the participants attend? \* Ik was opgenomen in de wereld van het optreden en vergat alles om me heen Crosstabulation**

Count

		Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	
		Mee eens	Total
Which genre of performance did the participants attend?	Pop concert	0	6
	Cabaret performance	0	6
	Classical music conert	0	4
	Dance performance	5	6
	Total	5	22

RELIABILITY /VARIABLES=Question1 Question2 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA /SUMMARY=TOTAL.

# Reliability

## Notes

	Output Created	21-jun-2013 13:54:42
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
	Filter	<none>
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	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	<pre> RELIABILITY  /VARIABLES=Question1 Question2  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL. </pre>

Resources	Processor Time	0:00:00.000
	Elapsed Time	0:00:00.017

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,925	2

**Item-Total Statistics**

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item- Total Correlation	Cronbach's Alpha if Item Deleted
Ik had me goed voorbereid op het optreden	3,3182	1,084	,864	. <sup>a</sup>
De kennis die ik had voorafgaande aan het optreden was adequaat genoeg om het optreden beter te kunnen volgen	3,3636	1,290	,864	. <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

```
RELIABILITY /VARIABLES=Question3 Question4 Question5 /SCALE('ALL VARIABLES') ALL
/MODEL=ALPHA /SUMMARY=TOTAL.
```

# Reliability

## Notes

	Output Created	21-jun-2013 13:57:14
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	<pre> RELIABILITY  /VARIABLES=Question3 Question4 Question5  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL. </pre>

Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.017

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,101	3

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	4,7727	1,613	,077	,011



Ik heb het gevoel dat ik iets geleerd heb van het optreden	5,0455	1,569	,016	,154
Ik was geëngageerd met het optreden op een intellectueel niveau	5,5455	1,307	,060	,040

RELIABILITY /VARIABLES=Question3 Question4 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA /SUMMARY=TOTAL.

# Reliability

## Notes

	Output Created	21-jun-2013 13:58:22
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	RELIABILITY  /VARIABLES=Question3 Question4  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL.

Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.016

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,040	2

**Item-Total Statistics**

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item- Total Correlation	Cronbach's Alpha if Item Deleted
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen	2,6364	,719	,020	. <sup>a</sup>
Ik heb het gevoel dat ik iets geleerd heb van het optreden	2,9091	,563	,020	. <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

```
RELIABILITY /VARIABLES=Question5 Question6 Question7 /SCALE('ALL VARIABLES') ALL
/MODEL=ALPHA /SUMMARY=TOTAL.
```

# Reliability

## Notes

	Output Created	21-jun-2013 13:58:58
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	<pre> RELIABILITY  /VARIABLES=Question5 Question6 Question7  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL. </pre>

Resources	Processor Time	0:00:00.015
	Elapsed Time	0:00:00.015

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,711	3

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik was geëngageerd met het optreden op een intellectueel niveau	4,6818	2,799	,452	,712

Ik werd uitgedaagd door een boodschap of een idee van de artiest(en)	4,4545	1,974	,631	,487
Door het optreden reflecteerde ik op mijn eigen ideeën en meningen	4,5000	3,024	,544	,624

RELIABILITY /VARIABLES=Question8 Question9 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA /SUMMARY=TOTAL.



# Reliability

## Notes

	Output Created	21-jun-2013 13:59:39
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	RELIABILITY  /VARIABLES=Question8 Question9  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL.

Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.015

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,007	2

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik was emotioneel geraakt door het optreden	2,0455	,236	,004 <sup>a</sup>	

Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden	2,9545	,998	,004 <sup>a</sup>
---	--------	------	-------------------

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

```
RELIABILITY /VARIABLES=Question10 Question11 Question12 /SCALE('ALL VARIABLES') ALL
/MODEL=ALPHA /SUMMARY=TOTAL.
```

## Reliability

### Notes

	Output Created	21-jun-2013 14:00:35
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	RELIABILITY  /VARIABLES=Question10 Question11 Question12  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL.

Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.033

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,559	3

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren	4,0000	1,429	,497	,224

Ik voel me geïnspireerd door het optreden	4,9091	1,610	,571	,102
Het optreden riep ethische vragen bij me op	5,7273	3,065	,104	,754

RELIABILITY /VARIABLES=Question13 Question14 Question15 /SCALE('ALL VARIABLES') ALL  
/MODEL=ALPHA /SUMMARY=TOTAL.



# Reliability

## Notes

	Output Created	21-jun-2013 14:01:33
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
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	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	<pre> RELIABILITY  /VARIABLES=Question13 Question14 Question15  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL. </pre>

Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.016

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha <sup>a</sup>	N of Items
-,292	3

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Het optreden was artistieke kwaliteit	6,0455	1,569	-,259	,243
Ik kende het genre van de uitvoering	6,0000	,667	,291	-2,130 <sup>a</sup>
Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende	6,9545	1,474	-,249	,258

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

```
RELIABILITY /VARIABLES=Question16 Question17 Question18 Question19 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA /SUMMARY=TOTAL.
```

## Reliability

### Notes

	Output Created	21-jun-2013 14:02:24
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0

	Filter	<none>	
	Weight	<none>	
	Split File	<none>	
	N of Rows in Working Data File		22
	Matrix Input		
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.	
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.	
	Syntax	RELIABILITY  /VARIABLES=Question16 Question17 Question18 Question19  /SCALE('ALL VARIABLES') ALL  /MODEL=ALPHA  /SUMMARY=TOTAL.	
Resources	Processor Time		0:00:00.016
	Elapsed Time		0:00:00.016

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

**Scale: ALL VARIABLES**

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha <sup>a</sup>	N of Items
-,168	4

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted

Ik voelde me tijdens het optreden verbonden met de rest van het publiek	5,6364	1,195	-,159	,120
Ik heb nieuwe mensen leren kennen door het optreden	6,4091	1,396	-,074	-,112 <sup>a</sup>
Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen	5,7727	1,232	-,088	-,074 <sup>a</sup>
Ik heb nieuwe inzichten verworven in sociale kwesties door het optreden	5,7727	1,327	,141	-,392 <sup>a</sup>

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

RELIABILITY /VARIABLES=Question20 Question21 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA /SUMMARY=TOTAL.

## Reliability

### Notes

	Output Created	21-jun-2013 14:02:55
	Comments	
Input	Data	C:\Users\Tessa_K\Documents\Thesis\Thesis.sav
	Active Dataset	DataSet0
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	22
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
	Syntax	RELIABILITY /VARIABLES=Question20 Question21 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA /SUMMARY=TOTAL.



Resources	Processor Time	0:00:00.000
	Elapsed Time	0:00:00.000

[DataSet0] C:\Users\Tessa\_K\Documents\Thesis\Thesis.sav

## Scale: ALL VARIABLES

### Case Processing Summary

		N	%
Cases	Valid	22	100,0
	Excluded <sup>a</sup>	0	,0
	Total	22	100,0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	N of Items
,397	2

### Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan	1,5909	,253	,248 <sup>a</sup>	

Ik zal door het optreden vaker naar het genre van de uitvoering gaan	1,5909	,253	,248 <sup>a</sup>
--	--------	------	-------------------

a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

```
* Chart Builder. GGRAPH /GRAPHDATASET NAME="graphdataset" VARIABLES=Genre Question3
MISSING=LISTWISE REPORTMISSING=NO /GRAPHSPEC SOURCE=INLINE. BEGIN GPL SOURCE:
s=userSource(id("graphdataset")) DATA: Genre=col(source(s), name("Genre"), unit.category())
DATA: Question3=col(source(s), name("Question3"), unit.category()) DATA: Genre1=col(source(s),
name("Genre"), unit.category()) COORD: rect(dim(1,2), cluster(3,0)) GUIDE: axis(dim(3),
label("Which genre of performance did the participants attend? ")) GUIDE: axis(dim(2), label("Ik was
opgenomen in de wereld van het optreden en vergat alles om me heen")) GUIDE:
legend(aesthetic(aesthetic.color.interior), label("Which genre of performance did the participants
attend? ")) SCALE: cat(dim(3), include("1.00", "2.00", "3.00", "4.00")) SCALE: cat(dim(2),
include("1.00", "2.00", "3.00", "4.00", "5.00")) SCALE: cat(aesthetic(aesthetic.color.interior),
include("1.00", "2.00", "3.00", "4.00")) SCALE: cat(dim(1), include("1.00", "2.00", "3.00", "4.00"))
ELEMENT: interval(position(Genre1*Question3*Genre), color.interior(Genre1),
shape.interior(shape.square)) END GPL.
```

## Chi-Square Test

## Frequencies

Captivation

	Observed N	Expected N	Residual
Oneens	2	3,0	-1,0
2,50	4	3,0	1,0

### Captivation

	Observed N	Expected N	Residual
Oneens	2	3,0	-1,0
2,50	4	3,0	1,0
Total	6		

### Test Statistics

	Captivation
Chi-Square	,667 <sup>a</sup>
df	1
Asymp. Sig.	,414

a. 2 cells (100,0%) have expected frequencies less than 5. The minimum expected cell frequency is 3,0.

## Wilcoxon Signed Ranks Test

### Ranks

	N	Mean Rank	Sum of Ranks
Ik had me goed voorbereid op het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>a</sup>	,00
	Positive Ranks	6 <sup>b</sup>	21,00
	Ties	0 <sup>c</sup>	
	Total	6	

a. Ik had me goed voorbereid op het optreden < Which genre of performance did the participants attend?

b. Ik had me goed voorbereid op het optreden > Which genre of performance did the participants attend?

c. Ik had me goed voorbereid op het optreden = Which genre of performance did the participants attend?

### Test Statistics<sup>b</sup>

	Ik had me goed voorbereid op het optreden - Which genre of performance did the participants attend?
Z	-2,333 <sup>a</sup>
Asymp. Sig. (2-tailed)	,020

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

NPAR TESTS /WILCOXON=Genre WITH Captivation (PAIRED) /MISSING ANALYSIS.

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:44:18
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 1 (FILTER)
	Weight	<none>
	Split File	<none>

	N of Rows in Working Data File		6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.	
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.	
	Syntax	NPAR TESTS /WILCOXON=Genre WITH Captivation (PAIRED) /MISSING ANALYSIS.	
Resources	Processor Time		0:00:00.016
	Elapsed Time		0:00:00.015
	Number of Cases Allowed <sup>a</sup>		112347

a. Based on availability of workspace memory.

## Wilcoxon Signed Ranks Test

Ranks

	N	Mean Rank	Sum of Ranks
Captivation - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>a</sup>	,00
	Positive Ranks	6 <sup>b</sup>	21,00
	Ties	0 <sup>c</sup>	
	Total	6	

a. Captivation < Which genre of performance did the participants attend?

b. Captivation > Which genre of performance did the participants attend?

c. Captivation = Which genre of performance did the participants attend?

Test Statistics<sup>b</sup>

	Captivation - Which genre of performance did the participants attend?
Z	-2,271 <sup>a</sup>
Asymp. Sig. (2-tailed)	,023

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test



```
USE ALL. COMPUTE filter_$(Genre = 2). VARIABLE LABEL filter_$ 'Genre = 2 (FILTER)'. VALUE LABELS  
filter_$ 0 'Not Selected' 1 'Selected'. FORMAT filter_$ (f1.0). FILTER BY filter_$. EXECUTE. NPAR TESTS  
/WILCOXON=Genre WITH Captivation (PAIRED) /MISSING ANALYSIS.
```

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:45:41
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH Captivation (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.015
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	112347

Notes

	Output Created	15-jul-2013 13:45:41
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH Captivation (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.015
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav



## Wilcoxon Signed Ranks Test

Ranks

	N	Mean Rank	Sum of Ranks
Captivation - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>a</sup>	,00
	Positive Ranks	4 <sup>b</sup>	10,00
	Ties	2 <sup>c</sup>	
	Total	6	

a. Captivation < Which genre of performance did the participants attend?

b. Captivation > Which genre of performance did the participants attend?

c. Captivation = Which genre of performance did the participants attend?

Test Statistics<sup>b</sup>

	Captivation - Which genre of performance did the participants attend?
Z	-1,857 <sup>a</sup>
Asymp. Sig. (2-tailed)	,063

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

NPAR TESTS /WILCOXON=Genre WITH Captivation (PAIRED) /MISSING ANALYSIS.

# NPar Tests

## Notes

	Output Created	15-jul-2013 13:46:14
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH Captivation (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	112347

Notes

	Output Created	15-jul-2013 13:46:14
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH Captivation (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav





## Wilcoxon Signed Ranks Test

Ranks

	N	Mean Rank	Sum of Ranks
Captivation - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>a</sup>	,00
	Positive Ranks	4 <sup>b</sup>	10,00
	Ties	2 <sup>c</sup>	
	Total	6	

a. Captivation < Which genre of performance did the participants attend?

b. Captivation > Which genre of performance did the participants attend?

c. Captivation = Which genre of performance did the participants attend?

Test Statistics<sup>b</sup>

	Captivation - Which genre of performance did the participants attend?
Z	-1,857 <sup>a</sup>
Asymp. Sig. (2-tailed)	,063

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

NPAR TESTS /WILCOXON=Genre WITH Question3 (PAIRED) /MISSING ANALYSIS.

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:47:08
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH Question3 (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.016
	Number of Cases Allowed <sup>a</sup>	112347

Notes

	Output Created	15-jul-2013 13:47:08
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	NPAR TESTS  /WILCOXON=Genre WITH Question3 (PAIRED)  /MISSING ANALYSIS.
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.016
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav



## Wilcoxon Signed Ranks Test

### Ranks

	N	Mean Rank	Sum of Ranks
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Negative Ranks	0 <sup>a</sup>	,00	,00
Which genre of performance did the participants attend? Positive Ranks	4 <sup>b</sup>	2,50	10,00
Ties	2 <sup>c</sup>		
Total	6		

a. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen < Which genre of performance did the participants attend?

b. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen > Which genre of performance did the participants attend?

c. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen = Which genre of performance did the participants attend?

### Test Statistics<sup>b</sup>

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?
--	---

Z	-2,000 <sup>a</sup>
Asymp. Sig. (2-tailed)	,046

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

FILTER OFF. USE ALL. EXECUTE. NPAR TESTS /WILCOXON=Genre WITH Question3 (PAIRED)  
/MISSING ANALYSIS.

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:48:54
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data	22
	File	



Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<pre> NPAR TESTS  /WILCOXON=Genre WITH Question3 (PAIRED)  /MISSING ANALYSIS. </pre>
Resources	Processor Time	0:00:00.032
	Elapsed Time	0:00:00.032
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav

## Wilcoxon Signed Ranks Test

### Ranks

	N	Mean Rank	Sum of Ranks
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Negative Ranks	5 <sup>a</sup>	7,00	35,00
Which genre of performance did the participants attend? Positive Ranks	10 <sup>b</sup>	8,50	85,00
Ties	7 <sup>c</sup>		
Total	22		

a. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen < Which genre of performance did the participants attend?

b. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen > Which genre of performance did the participants attend?

c. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen = Which genre of performance did the participants attend?

### Test Statistics<sup>b</sup>

	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?
--	---

Z	-1,538 <sup>a</sup>
Asymp. Sig. (2-tailed)	,124

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

USE ALL. COMPUTE filter\_\$(Genre = 1). VARIABLE LABEL filter\_\$(Genre = 1 (FILTER)). VALUE LABELS filter\_\$(0 'Not Selected' 1 'Selected'). FORMAT filter\_\$(f1.0). FILTER BY filter\_\$. EXECUTE. NPAR TESTS /WILCOXON=Genre WITH RiskandKnowledge (PAIRED) /MISSING ANALYSIS.

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:49:47
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 1 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6

Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<pre> NPAR TESTS  /WILCOXON=Genre WITH RiskandKnowledge (PAIRED)  /MISSING ANALYSIS. </pre>
Resources	Processor Time	0:00:00.015
	Elapsed Time	0:00:00.016
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav

## Wilcoxon Signed Ranks Test

**Ranks**

	N	Mean Rank	Sum of Ranks
Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>a</sup>	,00
	Positive Ranks	6 <sup>b</sup>	21,00
	Ties	0 <sup>c</sup>	
	Total	6	

- a. Risk and Knowledge < Which genre of performance did the participants attend?
- b. Risk and Knowledge > Which genre of performance did the participants attend?
- c. Risk and Knowledge = Which genre of performance did the participants attend?

**Test Statistics<sup>b</sup>**

	Risk and Knowledge - Which genre of performance did the participants attend?
Z	-2,251 <sup>a</sup>
Asymp. Sig. (2-tailed)	,024

- a. Based on negative ranks.
- b. Wilcoxon Signed Ranks Test

```
USE ALL. COMPUTE filter_$(Genre = 2). VARIABLE LABEL filter_$(Genre = 2 (FILTER)). VALUE LABELS  
filter_$(0 'Not Selected' 1 'Selected'). FORMAT filter_$(f1.0). FILTER BY filter_$. EXECUTE. NPAR TESTS  
/WILCOXON=Genre WITH RiskandKnowledge (PAIRED) /MISSING ANALYSIS.
```

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:50:22
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH RiskandKnowledge (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	112347

Notes

	Output Created	15-jul-2013 13:50:22
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 2 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH RiskandKnowledge (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav





## Wilcoxon Signed Ranks Test

Ranks

	N	Mean Rank	Sum of Ranks
Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>a</sup>	1,50
	Positive Ranks	5 <sup>b</sup>	19,50
	Ties	0 <sup>c</sup>	
	Total	6	

- a. Risk and Knowledge < Which genre of performance did the participants attend?
- b. Risk and Knowledge > Which genre of performance did the participants attend?
- c. Risk and Knowledge = Which genre of performance did the participants attend?

Test Statistics<sup>b</sup>

	Risk and Knowledge - Which genre of performance did the participants attend?
Z	-1,903 <sup>a</sup>
Asymp. Sig. (2-tailed)	,057

- a. Based on negative ranks.
- b. Wilcoxon Signed Ranks Test

```
USE ALL. COMPUTE filter_$(Genre = 3). VARIABLE LABEL filter_$(Genre = 3 (FILTER)). VALUE LABELS  
filter_$(0 'Not Selected' 1 'Selected'). FORMAT filter_$(f1.0). FILTER BY filter_$. EXECUTE. NPAR TESTS  
/WILCOXON=Genre WITH RiskandKnowledge (PAIRED) /MISSING ANALYSIS.
```

## NPar Tests

### Notes

	Output Created	15-jul-2013 13:50:53
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 3 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	4
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH RiskandKnowledge (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.000
	Elapsed Time	0:00:00.000
	Number of Cases Allowed <sup>a</sup>	112347

Notes

	Output Created	15-jul-2013 13:50:53
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 3 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	4
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>/WILCOXON=Genre WITH RiskandKnowledge (PAIRED)</p> <p>/MISSING ANALYSIS.</p>
Resources	Processor Time	0:00:00.000
	Elapsed Time	0:00:00.000
	Number of Cases Allowed <sup>a</sup>	112347

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav



## Wilcoxon Signed Ranks Test

Ranks

	N	Mean Rank	Sum of Ranks
Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>a</sup>	2,17
	Positive Ranks	1 <sup>b</sup>	3,50
	Ties	0 <sup>c</sup>	
	Total	4	

a. Risk and Knowledge < Which genre of performance did the participants attend?

b. Risk and Knowledge > Which genre of performance did the participants attend?

c. Risk and Knowledge = Which genre of performance did the participants attend?

Test Statistics<sup>b</sup>

	Risk and Knowledge - Which genre of performance did the participants attend?
Z	-,552 <sup>a</sup>
Asymp. Sig. (2-tailed)	,581

a. Based on positive ranks.

b. Wilcoxon Signed Ranks Test





# NPar Tests

## Notes

	Output Created	15-jul-2013 13:58:01
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1
	Filter	Genre = 3 (FILTER)
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	4
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.

	Syntax	<pre> NPAR TESTS  /WILCOXON=Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre WITH RiskandKnowledge Question3 Question4 Question5 Question6 Question8 Question9 Question10 Question11 Question12 Question13  Question15 Question16 Question17 Question18 Question20 Question21 Question22 Question23 (PAIRED)  /MISSING ANALYSIS. </pre>
Resources	Processor Time	0:00:00.015
	Elapsed Time	0:00:00.062
	Number of Cases Allowed <sup>a</sup>	31457

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav

### Wilcoxon Signed Ranks Test

#### Ranks

	N	Mean Rank	Sum of Ranks

Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>a</sup>	2,17	6,50
	Positive Ranks	1 <sup>b</sup>	3,50	3,50
	Ties	0 <sup>c</sup>		
	Total	4		
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>d</sup>	1,00	1,00
	Positive Ranks	0 <sup>e</sup>	,00	,00
	Ties	3 <sup>f</sup>		
	Total	4		
Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>g</sup>	,00	,00
	Positive Ranks	3 <sup>h</sup>	2,00	6,00
	Ties	1 <sup>i</sup>		
	Total	4		
Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?	Negative Ranks	2 <sup>j</sup>	2,25	4,50
	Positive Ranks	1 <sup>k</sup>	1,50	1,50
	Ties	1 <sup>l</sup>		
	Total	4		
Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>m</sup>	2,00	6,00
	Positive Ranks	0 <sup>n</sup>	,00	,00
	Ties	1 <sup>o</sup>		
	Total	4		
Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>p</sup>	2,00	2,00
	Positive Ranks	2 <sup>q</sup>	2,00	4,00
	Ties	1 <sup>r</sup>		

	Total	4		
Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Negative Ranks	4 <sup>s</sup>	2,50	10,00
	Positive Ranks	0 <sup>t</sup>	,00	,00
	Ties	0 <sup>u</sup>		
	Total	4		
Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>v</sup>	,00	,00
	Positive Ranks	3 <sup>w</sup>	2,00	6,00
	Ties	1 <sup>x</sup>		
	Total	4		
Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>y</sup>	2,00	2,00
	Positive Ranks	2 <sup>z</sup>	2,00	4,00
	Ties	1 <sup>aa</sup>		
	Total	4		
Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Negative Ranks	4 <sup>ab</sup>	2,50	10,00
	Positive Ranks	0 <sup>ac</sup>	,00	,00
	Ties	0 <sup>ad</sup>		
	Total	4		
Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ae</sup>	,00	,00
	Positive Ranks	2 <sup>af</sup>	1,50	3,00
	Ties	2 <sup>ag</sup>		
	Total	4		
Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het	Negative Ranks	3 <sup>ah</sup>	2,00	6,00
	Positive Ranks	0 <sup>ai</sup>	,00	,00

kende - Which genre of performance did the participants attend?	Ties	1 <sup>aj</sup>		
	Total	4		
Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>ak</sup>	2,00	6,00
	Positive Ranks	0 <sup>al</sup>	,00	,00
	Ties	1 <sup>am</sup>		
	Total	4		
Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>an</sup>	2,00	6,00
	Positive Ranks	0 <sup>ao</sup>	,00	,00
	Ties	1 <sup>ap</sup>		
	Total	4		
Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>aq</sup>	2,00	6,00
	Positive Ranks	0 <sup>ar</sup>	,00	,00
	Ties	1 <sup>as</sup>		
	Total	4		
Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?	Negative Ranks	4 <sup>at</sup>	2,50	10,00
	Positive Ranks	0 <sup>au</sup>	,00	,00
	Ties	0 <sup>av</sup>		
	Total	4		
Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Negative Ranks	4 <sup>aw</sup>	2,50	10,00
	Positive Ranks	0 <sup>ax</sup>	,00	,00
	Ties	0 <sup>ay</sup>		
	Total	4		
Welke factor heeft uw	Negative Ranks	1 <sup>az</sup>	1,00	1,00

beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Positive Ranks	3 <sup>ba</sup>	3,00	9,00
	Ties	0 <sup>bb</sup>		
	Total	4		
Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>bc</sup>	,00	,00
	Positive Ranks	4 <sup>bd</sup>	2,50	10,00
	Ties	0 <sup>be</sup>		
	Total	4		

#### Test Statistics<sup>c</sup>

	Risk and Knowledge - Which genre of performance did the participants attend?	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?
Z	-,552 <sup>a</sup>	-1,000 <sup>a</sup>	-1,732 <sup>b</sup>	-,816 <sup>a</sup>
Asymp. Sig. (2-tailed)	,581	,317	,083	,414

a. Based on positive ranks.

b. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

#### Test Statistics<sup>c</sup>

	Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?
Z	-1,633 <sup>a</sup>	-,577 <sup>b</sup>	-1,890 <sup>a</sup>	-1,633 <sup>b</sup>
Asymp. Sig. (2-tailed)	,102	,564	,059	,102

a. Based on positive ranks.

b. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

#### Test Statistics<sup>c</sup>

	Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?
Z	-,577 <sup>b</sup>	-1,857 <sup>a</sup>	-1,414 <sup>b</sup>	-1,633 <sup>a</sup>
Asymp. Sig. (2-tailed)	,564	,063	,157	,102

a. Based on positive ranks.

b. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

**Test Statistics<sup>c</sup>**

	Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?
Z	-1,633 <sup>a</sup>	-1,633 <sup>a</sup>	-1,633 <sup>a</sup>	-2,000 <sup>a</sup>
Asymp. Sig. (2-tailed)	,102	,102	,102	,046

a. Based on positive ranks.

c. Wilcoxon Signed Ranks Test

**Test Statistics<sup>c</sup>**

	Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?
Z	-1,857 <sup>a</sup>	-1,512 <sup>b</sup>	-1,857 <sup>b</sup>
Asymp. Sig. (2-tailed)	,063	,131	,063

a. Based on positive ranks.

b. Based on negative ranks.



**Test Statistics<sup>c</sup>**

	Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?
Z	-1,857 <sup>a</sup>	-1,512 <sup>b</sup>	-1,857 <sup>b</sup>
Asymp. Sig. (2-tailed)	,063	,131	,063

a. Based on positive ranks.

b. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

```
USE ALL. COMPUTE filter_$=(Genre = 2). VARIABLE LABEL filter_$ 'Genre = 2 (FILTER)'. VALUE LABELS filter_$ 0 'Not Selected' 1 'Selected'. FORMAT filter_$ (f1.0). FILTER BY filter_$. EXECUTE. NPAR TESTS /WILCOXON=Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre WITH R iskandKnowledge Question3 Question4 Question5 Question6 Question8 Question9 Question10 Question11 Question12 Question13 Question15 Question16 Question17 Question18 Question20 Question21 Question22 Question23 (PAIRED) /MISSING ANALYSIS.
```

**NPar Tests**

Notes

	Output Created	15-jul-2013 13:59:38
	Comments	
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	Weight	<none>
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	N of Rows in Working Data File	6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<p>NPAR TESTS</p> <p>  /WILCOXON=Genre Genre Genre  Genre Genre Genre Genre Genre  Genre Genre Genre Genre Genre  Genre Genre Genre Genre Genre  Genre WITH RiskandKnowledge  Question3 Question4 Question5  Question6 Question8 Question9  Question10 Question11 Question12  Question13</p> <p>Question15 Question16 Question17  Question18 Question20 Question21  Question22 Question23 (PAIRED)</p> <p>/MISSING ANALYSIS.</p>

Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.015
	Number of Cases Allowed <sup>a</sup>	31457

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav

## Wilcoxon Signed Ranks Test

### Ranks

		N	Mean Rank	Sum of Ranks
Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>a</sup>	1,50	1,50
	Positive Ranks	5 <sup>b</sup>	3,90	19,50
	Ties	0 <sup>c</sup>		
	Total	6		
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>d</sup>	,00	,00
	Positive Ranks	4 <sup>e</sup>	2,50	10,00
	Ties	2 <sup>f</sup>		
	Total	6		
Ik heb het gevoel dat ik iets	Negative Ranks	0 <sup>g</sup>	,00	,00

geleerd heb van het optreden - Which genre of performance did the participants attend?	Positive Ranks	2 <sup>h</sup>	1,50	3,00
	Ties	4 <sup>i</sup>		
	Total	6		
Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>j</sup>	,00	,00
	Positive Ranks	4 <sup>k</sup>	2,50	10,00
	Ties	2 <sup>l</sup>		
	Total	6		
Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>m</sup>	,00	,00
	Positive Ranks	2 <sup>n</sup>	1,50	3,00
	Ties	4 <sup>o</sup>		
	Total	6		
Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>p</sup>	,00	,00
	Positive Ranks	2 <sup>q</sup>	1,50	3,00
	Ties	4 <sup>r</sup>		
	Total	6		
Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>s</sup>	,00	,00
	Positive Ranks	2 <sup>t</sup>	1,50	3,00
	Ties	4 <sup>u</sup>		
	Total	6		
Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>v</sup>	,00	,00
	Positive Ranks	4 <sup>w</sup>	2,50	10,00
	Ties	2 <sup>x</sup>		
	Total	6		

Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>y</sup>	,00	,00
	Positive Ranks	3 <sup>z</sup>	2,00	6,00
	Ties	3 <sup>aa</sup>		
	Total	6		
Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Negative Ranks	2 <sup>ab</sup>	2,50	5,00
	Positive Ranks	2 <sup>ac</sup>	2,50	5,00
	Ties	2 <sup>ad</sup>		
	Total	6		
Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ae</sup>	,00	,00
	Positive Ranks	4 <sup>af</sup>	2,50	10,00
	Ties	2 <sup>ag</sup>		
	Total	6		
Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ah</sup>	,00	,00
	Positive Ranks	4 <sup>ai</sup>	2,50	10,00
	Ties	2 <sup>aj</sup>		
	Total	6		
Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ak</sup>	,00	,00
	Positive Ranks	2 <sup>al</sup>	1,50	3,00
	Ties	4 <sup>am</sup>		
	Total	6		
Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>an</sup>	2,00	6,00
	Positive Ranks	0 <sup>ao</sup>	,00	,00
	Ties	3 <sup>ap</sup>		

	Total		6		
Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>aq</sup>	2,00	6,00	
	Positive Ranks	0 <sup>ar</sup>	,00	,00	
	Ties	3 <sup>as</sup>			
	Total	6			
Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>at</sup>	2,00	6,00	
	Positive Ranks	0 <sup>au</sup>	,00	,00	
	Ties	3 <sup>av</sup>			
	Total	6			
Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>aw</sup>	2,00	6,00	
	Positive Ranks	0 <sup>ax</sup>	,00	,00	
	Ties	3 <sup>ay</sup>			
	Total	6			
Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>az</sup>	1,00	1,00	
	Positive Ranks	5 <sup>ba</sup>	4,00	20,00	
	Ties	0 <sup>bb</sup>			
	Total	6			
Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>bc</sup>	,00	,00	
	Positive Ranks	3 <sup>bd</sup>	2,00	6,00	
	Ties	3 <sup>be</sup>			
	Total	6			

- a. Risk and Knowledge < Which genre of performance did the participants attend?
- b. Risk and Knowledge > Which genre of performance did the participants attend?
- c. Risk and Knowledge = Which genre of performance did the participants attend?
- d. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen < Which genre of performance did the participants attend?
- e. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen > Which genre of performance did the participants attend?
- f. Ik was opgenomen in de wereld van het optreden en vergat alles om me heen = Which genre of performance did the participants attend?
- g. Ik heb het gevoel dat ik iets geleerd heb van het optreden < Which genre of performance did the participants attend?
- h. Ik heb het gevoel dat ik iets geleerd heb van het optreden > Which genre of performance did the participants attend?
- i. Ik heb het gevoel dat ik iets geleerd heb van het optreden = Which genre of performance did the participants attend?
- j. Ik was geëngageerd met het optreden op een intellectueel niveau < Which genre of performance did the participants attend?
- k. Ik was geëngageerd met het optreden op een intellectueel niveau > Which genre of performance did the participants attend?
- l. Ik was geëngageerd met het optreden op een intellectueel niveau = Which genre of performance did the participants attend?
- m. Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) < Which genre of performance did the participants attend?
- n. Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) > Which genre of performance did the participants attend?
- o. Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) = Which genre of performance did the participants attend?
- p. Ik was emotioneel geraakt door het optreden < Which genre of performance did the participants attend?
- q. Ik was emotioneel geraakt door het optreden > Which genre of performance did the participants attend?
- r. Ik was emotioneel geraakt door het optreden = Which genre of performance did the participants attend?
- s. Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden < Which genre of performance did the participants attend?
- t. Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden > Which genre

**Test Statistics<sup>d</sup>**

	Risk and Knowledge - Which genre of performance did the participants attend?	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?
Z	-1,903 <sup>a</sup>	-2,000 <sup>a</sup>	-1,414 <sup>a</sup>	-1,890 <sup>a</sup>
Asymp. Sig. (2-tailed)	,057	,046	,157	,059

a. Based on negative ranks.

d. Wilcoxon Signed Ranks Test

**Test Statistics<sup>d</sup>**

	Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?
Z	-1,414 <sup>a</sup>	-1,414 <sup>a</sup>	-1,414 <sup>a</sup>	-1,857 <sup>a</sup>



Asymp. Sig. (2-tailed)	,157	,157	,157	,063
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a. Based on negative ranks.

d. Wilcoxon Signed Ranks Test

**Test Statistics<sup>d</sup>**

	Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?
Z	-1,732 <sup>a</sup>	,000 <sup>b</sup>	-1,857 <sup>a</sup>	-2,000 <sup>a</sup>
Asymp. Sig. (2-tailed)	,083	1,000	,063	,046

a. Based on negative ranks.

b. The sum of negative ranks equals the sum of positive ranks.

d. Wilcoxon Signed Ranks Test

**Test Statistics<sup>d</sup>**

	Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?
Z	-1,414 <sup>a</sup>	-1,732 <sup>c</sup>	-1,732 <sup>c</sup>	-1,732 <sup>c</sup>
Asymp. Sig. (2-tailed)	,157	,083	,083	,083

a. Based on negative ranks.

c. Based on positive ranks.

d. Wilcoxon Signed Ranks Test

#### Test Statistics<sup>d</sup>

	Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?
Z	-1,732 <sup>c</sup>	-2,111 <sup>a</sup>	-1,732 <sup>a</sup>
Asymp. Sig. (2-tailed)	,083	,035	,083

a. Based on negative ranks.

c. Based on positive ranks.

d. Wilcoxon Signed Ranks Test

```
USE ALL. COMPUTE filter_$(Genre = 1). VARIABLE LABEL filter_$(Genre = 1 (FILTER)). VALUE LABELS  
filter_$(0 'Not Selected' 1 'Selected'). FORMAT filter_$(f1.0). FILTER BY filter_$. EXECUTE. NPAR TESTS  
/WILCOXON=Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre  
Genre Genre Genre Genre Genre Genre WITH R iskandKnowledge Question3 Question4 Question5  
Question6 Question8 Question9 Question10 Question11 Question12 Question13 Question15  
Question16 Question17 Question18 Question20 Question21 Question22 Question23 (PAIRED)  
/MISSING ANALYSIS.
```

## NPar Tests

### Notes

	Output Created	15-jul-2013 14:00:07
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	Split File	<none>
	N of Rows in Working Data	6
	File	

Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.
	Syntax	<pre> NPAR TESTS    /WILCOXON=Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre WITH RiskandKnowledge Question3 Question4 Question5 Question6 Question8 Question9 Question10 Question11 Question12 Question13  Question15 Question16 Question17 Question18 Question20 Question21 Question22 Question23 (PAIRED)  /MISSING ANALYSIS. </pre>
Resources	Processor Time	0:00:00.016
	Elapsed Time	0:00:00.016
	Number of Cases Allowed <sup>a</sup>	31457

a. Based on availability of workspace memory.

[DataSet1] C:\Users\Tessa\Downloads\Thesis.sav

## Wilcoxon Signed Ranks Test

### Ranks

		N	Mean Rank	Sum of Ranks
Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>a</sup>	,00	,00
	Positive Ranks	6 <sup>b</sup>	3,50	21,00
	Ties	0 <sup>c</sup>		
	Total	6		
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>d</sup>	,00	,00
	Positive Ranks	6 <sup>e</sup>	3,50	21,00
	Ties	0 <sup>f</sup>		
	Total	6		
Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>g</sup>	,00	,00
	Positive Ranks	5 <sup>h</sup>	3,00	15,00
	Ties	1 <sup>i</sup>		
	Total	6		
Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>j</sup>	,00	,00
	Positive Ranks	2 <sup>k</sup>	1,50	3,00
	Ties	4 <sup>l</sup>		
	Total	6		
Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the	Negative Ranks	0 <sup>m</sup>	,00	,00
	Positive Ranks	2 <sup>n</sup>	1,50	3,00
	Ties	4 <sup>o</sup>		

participants attend?	Total	6		
Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>p</sup>	,00	,00
	Positive Ranks	6 <sup>q</sup>	3,50	21,00
	Ties	0 <sup>r</sup>		
	Total	6		
Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>s</sup>	,00	,00
	Positive Ranks	5 <sup>t</sup>	3,00	15,00
	Ties	1 <sup>u</sup>		
	Total	6		
Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>v</sup>	,00	,00
	Positive Ranks	6 <sup>w</sup>	3,50	21,00
	Ties	0 <sup>x</sup>		
	Total	6		
Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>y</sup>	,00	,00
	Positive Ranks	3 <sup>z</sup>	2,00	6,00
	Ties	3 <sup>aa</sup>		
	Total	6		
Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ab</sup>	,00	,00
	Positive Ranks	2 <sup>ac</sup>	1,50	3,00
	Ties	4 <sup>ad</sup>		
	Total	6		
Het optreden was artistieke kwaliteit - Which genre of performance did the	Negative Ranks	0 <sup>ae</sup>	,00	,00
	Positive Ranks	6 <sup>af</sup>	3,50	21,00

participants attend?	Ties	0 <sup>ag</sup>		
	Total	6		
Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ah</sup>	,00	,00
	Positive Ranks	6 <sup>ai</sup>	3,50	21,00
	Ties	0 <sup>aj</sup>		
	Total	6		
Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>ak</sup>	,00	,00
	Positive Ranks	5 <sup>al</sup>	3,00	15,00
	Ties	1 <sup>am</sup>		
	Total	6		
Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>an</sup>	,00	,00
	Positive Ranks	3 <sup>ao</sup>	2,00	6,00
	Ties	3 <sup>ap</sup>		
	Total	6		
Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>aq</sup>	,00	,00
	Positive Ranks	6 <sup>ar</sup>	3,50	21,00
	Ties	0 <sup>as</sup>		
	Total	6		
Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>at</sup>	,00	,00
	Positive Ranks	0 <sup>au</sup>	,00	,00
	Ties	6 <sup>av</sup>		
	Total	6		
Ik zal door het optreden	Negative Ranks	0 <sup>aw</sup>	,00	,00

vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Positive Ranks	3 <sup>ax</sup>	2,00	6,00
	Ties	3 <sup>ay</sup>		
	Total	6		
Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>az</sup>	,00	,00
	Positive Ranks	6 <sup>ba</sup>	3,50	21,00
	Ties	0 <sup>bb</sup>		
	Total	6		
Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>bc</sup>	,00	,00
	Positive Ranks	6 <sup>bd</sup>	3,50	21,00
	Ties	0 <sup>be</sup>		
	Total	6		

### Test Statistics<sup>c</sup>

	Risk and Knowledge - Which genre of performance did the participants attend?	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?
Z	-2,251 <sup>a</sup>	-2,271 <sup>a</sup>	-2,070 <sup>a</sup>	-1,414 <sup>a</sup>
Asymp. Sig. (2-tailed)	,024	,023	,038	,157

a. Based on negative ranks.





c. Wilcoxon Signed Ranks Test

**Test Statistics<sup>c</sup>**

	Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?
Z	-1,414 <sup>a</sup>	-2,333 <sup>a</sup>	-2,236 <sup>a</sup>	-2,271 <sup>a</sup>
Asymp. Sig. (2-tailed)	,157	,020	,025	,023

a. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

**Test Statistics<sup>c</sup>**

	Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?
Z	-1,732 <sup>a</sup>	-1,414 <sup>a</sup>	-2,251 <sup>a</sup>	-2,271 <sup>a</sup>
Asymp. Sig. (2-tailed)	,083	,157	,024	,023

a. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

**Test Statistics<sup>c</sup>**

	Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?
Z	-2,121 <sup>a</sup>	-1,732 <sup>a</sup>	-2,251 <sup>a</sup>	,000 <sup>b</sup>
Asymp. Sig. (2-tailed)	,034	,083	,024	1,000

a. Based on negative ranks.

b. The sum of negative ranks equals the sum of positive ranks.

c. Wilcoxon Signed Ranks Test

**Test Statistics<sup>c</sup>**

	Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?
Z	-1,732 <sup>a</sup>	-2,449 <sup>a</sup>	-2,449 <sup>a</sup>
Asymp. Sig. (2-tailed)	,083	,014	,014

a. Based on negative ranks.

c. Wilcoxon Signed Ranks Test

USE ALL. COMPUTE filter\_\$(Genre = 4). VARIABLE LABEL filter\_\$(Genre = 4

## NPar Tests

### Notes

	Output Created	15-jul-2013 14:00:41
	Comments	
Input	Data	C:\Users\Tessa\Downloads\Thesis.sav
	Active Dataset	DataSet1

	Filter	Genre = 4 (FILTER)	
	Weight	<none>	
	Split File	<none>	
	N of Rows in Working Data File		6
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.	
	Cases Used	Statistics for each test are based on all cases with valid data for the variable(s) used in that test.	
	Syntax	<pre> NPAR TESTS    /WILCOXON=Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre Genre WITH RiskandKnowledge Question3 Question4 Question5 Question6 Question8 Question9 Question10 Question11 Question12 Question13  Question15 Question16 Question17 Question18 Question20 Question21 Question22 Question23 (PAIRED)  /MISSING ANALYSIS. </pre>	
Resources	Processor Time		0:00:00.016
	Elapsed Time		0:00:00.017
	Number of Cases Allowed <sup>a</sup>		31457

a. Based on availability of workspace memory.

## Wilcoxon Signed Ranks Test

### Ranks

		N	Mean Rank	Sum of Ranks
Risk and Knowledge - Which genre of performance did the participants attend?	Negative Ranks	2 <sup>a</sup>	1,50	3,00
	Positive Ranks	0 <sup>b</sup>	,00	,00
	Ties	4 <sup>c</sup>		
	Total	6		
Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Negative Ranks	4 <sup>d</sup>	2,50	10,00
	Positive Ranks	0 <sup>e</sup>	,00	,00
	Ties	2 <sup>f</sup>		
	Total	6		
Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Negative Ranks	5 <sup>g</sup>	3,00	15,00
	Positive Ranks	0 <sup>h</sup>	,00	,00
	Ties	1 <sup>i</sup>		
	Total	6		
Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the	Negative Ranks	6 <sup>j</sup>	3,50	21,00
	Positive Ranks	0 <sup>k</sup>	,00	,00
	Ties	0 <sup>l</sup>		

participants attend?	Total	6		
Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Negative Ranks	3 <sup>m</sup>	2,00	6,00
	Positive Ranks	0 <sup>n</sup>	,00	,00
	Ties	3 <sup>o</sup>		
	Total	6		
Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>p</sup>	1,50	1,50
	Positive Ranks	1 <sup>q</sup>	1,50	1,50
	Ties	4 <sup>r</sup>		
	Total	6		
Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Negative Ranks	6 <sup>s</sup>	3,50	21,00
	Positive Ranks	0 <sup>t</sup>	,00	,00
	Ties	0 <sup>u</sup>		
	Total	6		
Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>v</sup>	1,00	1,00
	Positive Ranks	0 <sup>w</sup>	,00	,00
	Ties	5 <sup>x</sup>		
	Total	6		
Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Negative Ranks	5 <sup>y</sup>	3,00	15,00
	Positive Ranks	0 <sup>z</sup>	,00	,00
	Ties	1 <sup>aa</sup>		
	Total	6		
Het optreden riep ethische vragen bij me op - Which genre of performance did the	Negative Ranks	6 <sup>ab</sup>	3,50	21,00
	Positive Ranks	0 <sup>ac</sup>	,00	,00

participants attend?	Ties	0 <sup>ad</sup>		
	Total	6		
Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>ae</sup>	1,00	1,00
	Positive Ranks	0 <sup>af</sup>	,00	,00
	Ties	5 <sup>ag</sup>		
	Total	6		
Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?	Negative Ranks	6 <sup>ah</sup>	3,50	21,00
	Positive Ranks	0 <sup>ai</sup>	,00	,00
	Ties	0 <sup>aj</sup>		
	Total	6		
Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Negative Ranks	6 <sup>ak</sup>	3,50	21,00
	Positive Ranks	0 <sup>al</sup>	,00	,00
	Ties	0 <sup>am</sup>		
	Total	6		
Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Negative Ranks	6 <sup>an</sup>	3,50	21,00
	Positive Ranks	0 <sup>ao</sup>	,00	,00
	Ties	0 <sup>ap</sup>		
	Total	6		
Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Negative Ranks	6 <sup>aq</sup>	3,50	21,00
	Positive Ranks	0 <sup>ar</sup>	,00	,00
	Ties	0 <sup>as</sup>		
	Total	6		
Ik zal door het optreden	Negative Ranks	6 <sup>at</sup>	3,50	21,00



vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?	Positive Ranks	0 <sup>au</sup>	,00	,00
	Ties	0 <sup>av</sup>		
	Total	6		
Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Negative Ranks	6 <sup>aw</sup>	3,50	21,00
	Positive Ranks	0 <sup>ax</sup>	,00	,00
	Ties	0 <sup>ay</sup>		
	Total	6		
Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	1 <sup>az</sup>	3,50	3,50
	Positive Ranks	5 <sup>ba</sup>	3,50	17,50
	Ties	0 <sup>bb</sup>		
	Total	6		
Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?	Negative Ranks	0 <sup>bc</sup>	,00	,00
	Positive Ranks	6 <sup>bd</sup>	3,50	21,00
	Ties	0 <sup>be</sup>		
	Total	6		

#### Test Statistics<sup>d</sup>

	Risk and Knowledge - Which genre of performance did the participants attend?	Ik was opgenomen in de wereld van het optreden en vergat alles om me heen - Which genre of performance did the participants attend?	Ik heb het gevoel dat ik iets geleerd heb van het optreden - Which genre of performance did the participants attend?	Ik was geëngageerd met het optreden op een intellectueel niveau - Which genre of performance did the participants attend?
Z	-1,342 <sup>a</sup>	-2,000 <sup>a</sup>	-2,121 <sup>a</sup>	-2,264 <sup>a</sup>
Asymp. Sig. (2-tailed)	,180	,046	,034	,024

a. Based on positive ranks.

d. Wilcoxon Signed Ranks Test

#### Test Statistics<sup>d</sup>

	Ik werd uitgedaagd door een boodschap of een idee van de artiest(en) - Which genre of performance did the participants attend?	Ik was emotioneel geraakt door het optreden - Which genre of performance did the participants attend?	Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden - Which genre of performance did the participants attend?	Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren - Which genre of performance did the participants attend?
Z	-1,633 <sup>a</sup>	,000 <sup>b</sup>	-2,449 <sup>a</sup>	-1,000 <sup>a</sup>
Asymp. Sig. (2-tailed)	,102	1,000	,014	,317

a. Based on positive ranks.

b. The sum of negative ranks equals the sum of positive ranks.

d. Wilcoxon Signed Ranks Test

**Test Statistics<sup>d</sup>**

	Ik voel me geïnspireerd door het optreden - Which genre of performance did the participants attend?	Het optreden riep ethische vragen bij me op - Which genre of performance did the participants attend?	Het optreden was artistieke kwaliteit - Which genre of performance did the participants attend?	Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende - Which genre of performance did the participants attend?
Z	-2,070 <sup>a</sup>	-2,251 <sup>a</sup>	-1,000 <sup>a</sup>	-2,271 <sup>a</sup>
Asymp. Sig. (2-tailed)	,038	,024	,317	,023

a. Based on positive ranks.

d. Wilcoxon Signed Ranks Test

**Test Statistics<sup>d</sup>**

	Ik voelde me tijdens het optreden verbonden met de rest van het publiek - Which genre of performance did the participants attend?	Ik heb nieuwe mensen leren kennen door het optreden - Which genre of performance did the participants attend?	Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen - Which genre of performance did the participants attend?	Ik zal door het optreden vaker naar een uitvoering van deze artiest(en) gaan - Which genre of performance did the participants attend?

Z	-2,232 <sup>a</sup>	-2,333 <sup>a</sup>	-2,251 <sup>a</sup>	-2,449 <sup>a</sup>
Asymp. Sig. (2-tailed)	,026	,020	,024	,014

a. Based on positive ranks.

d. Wilcoxon Signed Ranks Test

**Test Statistics<sup>d</sup>**

	Ik zal door het optreden vaker naar het genre van de uitvoering gaan - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest positief beïnvloed? - Which genre of performance did the participants attend?	Welke factor heeft uw beleving van het optreden het meest negatief beïnvloed? - Which genre of performance did the participants attend?
Z	-2,333 <sup>a</sup>	-1,633 <sup>c</sup>	-2,449 <sup>c</sup>
Asymp. Sig. (2-tailed)	,020	,102	,014

a. Based on positive ranks.

c. Based on negative ranks.

d. Wilcoxon Signed Ranks Test

### 13.2 Focus group output

Pop concert	Code	Subcodes		Participant	
<b>Information</b>					
	Knowledge artist	Knowledge by pre-listening to music	1	Ik heb het van tevoren geluisterd	
			2	Ik heb het via Youtube geluisterd	
			3	Ik kende het al zeker, van CD	
			4	Ik heb het op Spotify geluisterd, het nieuwe album	
			5	Ik heb van tevoren naar de CD's geluisterd.	
			6	Ik heb ook online geluisterd op Spotify	
<b>Risk</b>	Risk is present	Risk is present and negative	1	Ik heb wel getwijfeld of het leuk zou worden. De muziek is vrij rustig dus ik was bang dat het saai zou zijn.	
			1	De zaal was ook een risico, want de helft van Vredeskerk was er niet. Dan kan de sfeer best wel inkakken. Dat gebeurde ook bij andere concerten.	
			4	Ik was ook bang dat door het genre het vrij saai zou zijn.	
		Risk is present and positive	5	Ik was toch wel benieuwd hoe dat zou zijn. Als concert. Elk concert is weer anders, dus helemaal zeker was ik niet.	
			1	het was ook wel nieuwsgierigheid. Want ik vind het leuk om naar een concert te gaan, maar het is toch anders als je het live meemaakt.	
			2	Ik luister thuis ook met een heel ander doel naar muziek, maar het maakt je nieuwsgierig.	
		Risk is reduced by social value	2	Ik was daar niet zo bang voor, want we waren met vrienden. Het was sowieso wel gezellig.	
			3	Ja ik ging ook wel een beetje voor de mensen. Dat was ook een beetje een risico.	
<b>Captivation</b>	Captivation is absent	Barrier quality	Internal factors	1	Ik ging niet op in het optreden, wat ik vond was dat het niet echt meegaan omdat het echt pijn doet maar toen ik het hoorde was het nog steeds schel. Dat heb ik niet in bijvoorbeeld een club gehoord.
				3	Ik had ook last van het geluid.
				4	Ik ook, en daardoor kon ik me moeilijker concentreren op het optreden.
				5	Het geluid was niet heel goed. Het vormde een obstakel voor het meegaan.
				3	Ik ging er niet helemaal in op. Dat komt ook door het idee dat het wat mij betreft beter op een feestje moet hebben op het podium of het publiek, om met haar armen te zwaaien en die gast stond te kijken.
				1	Een deel van de drums werden live ingespeeld, dat was wel leuk. Maar dan moet je het wel goed kunnen zien en horen.
				3	Er was geen interactie met het publiek, niks, nul. Het was wel leuker en indringender gemaakt.
				2	Dat vond ik ook afdoen. Hij zocht inderdaad helemaal niet naar het publiek. Zangeres trouwens ook niet.
	Captivation is present	Quality	Internal factors	5	De lichtshow droeg wel bij aan het erin opgaan, dat was wel leuk. Ze hadden dus een hele show en ook een stukje muziek. Dan ging het licht erop schijnen en dan scheen het erop.
<b>Intellectual Stimulation</b>	New knowledge is absent			2	Nee, in de verste verte niet. Nee. Het ging aan mijn aandacht.
				3	Er waren wat dat betreft ook niet hele nieuwe uitdagingen.
		No expectations new knowledge		4	Maar ik vind het ook wel moeilijk om van een podium te spreken.
				6	Dat vind ik ook niet.
	Clear message artist is absent			2	Nee... ik heb geen boodschap doorgekregen.
				5	Dat gevoel had ik ook niet, van een boodschap.
				4	Ik kan ook niet echt bedenken wat voor boodschap het was.
		No expectations clear message		1	Ik had ook het gevoel dat dat niet de bedoeling was.
	Thoughts during the performance	Not at the performance		2	Mijn aandacht werd tijdens het concert snel afgeleid.
				3	Ik lette meer op de mensen met wie ik was dan op de muziek. Vooral in het middenstuk waar het voor mij een beetje saai was.
		At the performance		4	Ik lette wel op het optreden.
				5	Ik ook, mijn gedachten waren het meest van de mensen.

				1	Ik ging een beetje analyseren ofzo. Het optreden
				2	Ik werd soms wel afgeleid maar ik was het mees
	Thoughts after the peformance	Elsewhere		2	Ik dacht na over hele dagelijkse dingen
				4	Ik dacht alleen maar aan mijn zere voeten en dat
				5	Mijn gedachten waren ook weer snel bij dagelijk
				3	Ja dat je de volgende ochtend weer vroeg op mo
				1	Het leven ging weer door.
				2	Ja het was ook vrij snel dat we alles weer oppakt De realiteit. We hebben niet zo lang nagepraat o
				1	Ja het concert was niet goed genoeg denk ik om Het ging gewoon voorbij.
				6	Het was inderdaad dat het optreden wat tegenv Dan ga je niet nog heel lang napraten
<b>Emotional Resonance</b>	Emotions absent			3	Emoties zou ik niet zeggen. Ik heb niet gedacht v
				2	Nee zoals ik al zei ik liet het een beetje aan me v
				1	Ja ik vond het wel leuk ofzo. Maar ik had er geen
				5	Nee emoties zou ik niet zeggen.
				4	Ik voelde me soms wel.. Ik was wel blij op zich. M de muziek veroorzaakt zegmaar. Ik vond het me
	Emotions present	Joy		6	Ik had in het begin toen die bas werd ingezet toe ik dacht dit is wel heel erg lekker, dat ik wel een als ik naar concerten ga
<b>Spiritual value</b>	Inspirational value absent			4	Nee. Het was niet inspirerend.
				5	Vond ik ook niet
				6	Ik vond het niet inspirerend nee
				3	Ik ook niet
		No expectations spiritual value		2	Maar het is ook niet.. Ik ga er niet heen om geïns
				1	Dat is wel zo, ik ook niet.
	Ethical issues absent	No expectations ethical issues		4	Nee
				5	Nee in de verste verte niet. Het was gewoon leu
				6	Nee
				1	Nee ik ook niet
				2	Nee, maar dat is ook niet waarvoor ik ga
				3	Nee dat had ik ook niet verwacht
<b>Aesthetic Experience</b>	Quality absent	Internal factors	Obstruction sound	3	Ik heb over de muziek zelf niet zoveel aan te me
				5	Ik vond het geluid niet heel sterk
				6	Nee het geluid was niet zo fijn inderdaad.
				1	Nee het geluid was echt slecht. Dat was wel echt
			Obstruction performance	2	Ze trokken niet zoveel aandacht waardoor je aan Ik vond het optreden gewoon niet interessant. Ik maar dat is niet voldoende bij een concert. Luist
				2	Ik vond vooral de stukken waarin zij aan het zing De muziek was heel rustig en zij zong vrij saai.
		External factors	Obstruction venue	3	De locatie was ook niet goed, vond ik. De helft zi
				2	En je moet heel lang wachten voor het bier
				5	Nee de locatie vond ik ook niks. Ik was er nog no ik vond het niet heel erg ingericht op een pop co
				6	Nee het had wel invloed inderdaad. Je moest lan
	New knowledge genre absent			1	Ik heb niet iets geleerd van het genre nee
				3	Ik ook niet
				4	Nee niet echt. Het was wel leuk maar er iets van
				5	Ik ook niet

				2	Ik ook niet
				6	Ik ook niet
	Quality present	Internal factors	Performance	2	Maar echt slecht was het niet..
				3	Nee dat ook niet. Het miste wat dingen, maar ik
				1	Nope ik ook niet. Je hebt wel andere verwachting op het geluid na, was het muzikaal wel goed.
				6	Ja mee eens.
				4	Ik vond het gemiddeld. Wel oke.
<b>Social bonding</b>	Togetherness audience absent			6	Nee er was geen vibe voelbaar ofzo
				3	Het was heel erg iedereen op zichzelf. Behalve m
	Geen connectie door verschillen?	Barrier individual differences		1	We hadden wel eens eerder een connectie met Ik stond tussen allemaal jonkies
				2	Mensen waren wel anders dan mezelf.
		Barrier individualism		4	Iedereen was redelijk op zichzelf inderdaad. Er w
				5	Ja ik was ook vrij op mezelf. Normaal met popco dat je elkaar even aankijkt en denkt ja.
				1	Ik had met niemand echt een match. Ik heb met
	Direct contact with audience members absent			1	Ik heb geen contact gemaakt
				2	Ik heb geen contact gemaakt
				3	Ik heb geen contact gemaakt
		Barrier individualism		5	Maar dat kwam ook, omdat ik me persoonlijk nie
		Barrier genre		2	Het is niet de muziek waar je even gezellig gaat..
	Knowledge new cultures absent			1	Ik heb niet geleerd van andere culturen, nee.
				2	Ik heb niet geleerd van andere culturen, nee.
				3	Ik heb niet geleerd van andere culturen, nee.
<b>Return</b>	Returning possible	Internal quality	performance	2	Ik zou waarschijnlijk wel terugkeren als hij bijvo De muziek is echt leuk.
				4	Ik zou wel terugkeren. Want elk concert is toch a
				1	Ik zal ook nog wel een keer gaan, want ik heb oo
	Returning impossible	external quality		1	Ik zou dan wel kijken waar het is. Want ik wil nog
				2	Nee ik ook niet. Daar was het toch geen goede z
				5	Ik zou eerder terugkeren als het weer in Tivoli w
				4	Ja ik ook. Ik wou niet nog een keer naar Bonobo
				3	Ik ook niet
				6	Ik ook niet
<b>Most positive influence</b>	Aesthetic experience	Internal factors		1	Ik denk dat ik het meest blij was met de visuals
				2	Klopt. Beeld doet heel veel altijd.
				4	Als dat er niet geweest was, dan was het wel ve leukste en wat me het beste is bijgebleven.
				6	Ik vond de lichtshow het mooiste inderdaad. Dat
				5	Ik vond de solo's echt heel erg vet. Drums, tromp
				3	Ja ik denk ook de solo's
				1	Het geluid
				2	Ja het geluid was heel erg slecht. Dat doet wel at
<b>Most negative influence</b>	Aesthetic experience	External factors		3	Torenlange rijen bij de bar.
				2	Die vloerbedekking. Negatief. Ja dat is echt een Bij een popconcert wil je niet over vloerbedekki
				5	Ik denk de torenhoge rijen voor de bar als je bier Dat is irritant. Toen was er een rij van 15 mensen
				4	Ja ze hadden gewoon te weinig bars voor een po Daardoor merkte je dat het eigenlijk een klassie
				6	Het was ook gewoon te groot misschien. Om er

<b>Cabaret</b>					
<b>Information</b>	Information artist	Information brochure		2	Ik heb er een stukje in het blad van de Kom over Ik ging met iemand die kaartjes wilde bestellen e
				3	Zo doen we dat altijd met die kaartjes. De één zo Dan moet je wel even lezen wat het is.
				2	Als het iets zou zijn geweest wat me niet leuk ge
				1	Ik ging door het boekje van de Kom bladeren en iets aangevinkt. Toen wilde ik wel mee.
				4	Ik kijk in het programmaboekje naar het genre e naartoe gaan.
		Information previous visits		5	Ik had haar al een keer zien optreden. Maar dan Die trad voorheen met haar op. En dat was heel Alleen was ze nu dan met die Remco Vrijdag van
				6	Ik kende haar ook van een eerder optreden en d
<b>Risk</b>	Risk is present	Risk is present and positive		1	IK dacht het is iets van cabaret, ik probeer eens v
				5	Ik vond die Sandifort en Klaassen toen heel erg g Het was een beetje een gok.
				2	Ik kende het genre, maar de artiest helemaal nie dus tegenvallen. Het maakte me nieuwsgierig.
				4	Elke voorstelling heeft natuurlijk een risico in zic
				6	Ik kan me niet herinneren dat ik ooit naar een sh goh dat moet echt wel leuk worden. Maar dat w
				4	Je moet altijd iets nieuws proberen.
				2	Het is anders dan bij een muziekconcert. Daar w Dan ken je de band, vaak de nummers. Dat is he er nu van hebben gemaakt
				3	Cabaret. Kijk, er is ook veel cabaret op tv dus eer Maar als je ze niet kent ja dan houdt het op. Dan wel nemen
				1	Ja maar ik vind dingen als Freek de Jonge, ofzo, o die kan leuke dingen doen maar voor hetzelfde g Zelfs bij de established brands kan het nog teger
				5	Je kan het ook als een uitdaging zien he.. Dat iets
				1	Ja het hoeft niet per se negatief te zijn, risico.
				3	Ja bij cabaret kan het ook leuk zijn en het kan oo
				1	Het is ook vaak het doel van cabaret om iets tota Voor mijn gevoel gaat het vaak tegen de consens veel minder op zit te wachten.
<b>Captivation</b>	Captivation is absent	Barrier cohesion		3	Nee. Helemaal niet. Nee dat komt, het waren all Er zat ook helemaal geen verband tussen. Soms
				2	Ja dat had ik ook het was heel fragmentarisch of
				5	Het verschilde inderdaad heel erg van wat wel e Daardoor kwam je er niet lekker in. En had ik ool
				1	Ja inderdaad ik ben er niet in opgegaan. Maar ik Hier en daar viel het wat tegen, de sketches.
				4	De sketches duurden ook maar zo'n 5 tot 10 min Dus dan zat je er lekker in net en dan werd het a
		Barrier quality		2	Het was niet heel slecht hoor.. Het had een wisse
				4	Ja dat vind ik op zich bij cabaret één van de ding Een cabaretier gaat allemaal zijpaden in maar ko
				5	Ja dat verwacht ik ook wel van cabaretiers. Het v
				3	Het was gewoon flauwekul, het was niet grappig
		Barrier intellectual stimulation		1	Als een cabaretier een beetje speelt tussen grap Waar je dan over gaat denken. Dat miste ik, dat
				3	Het was niet geëngageerd
<b>Intellectual stimulation</b>	New knowledge is absent			1	Ik heb niets geleerd nee
				2	Nee
				4	Nee
				3	Nee
				6	Nee
				5	Nee
		Expectation new knowledge		2	Normaal wil ik wel wat leren. Dat gebeurde nu n



				4	Ja meestal hebben ze wel wat maatschappijkritis Dat was nu helemaal niet zo. Dat vond ik wel jam
				1	Ik heb de verwachting van cabaret dat daar een Dat miste ik totaal. Dus ja dan leer je ook niks.
		No expectation new knowledge		3	Nee ik had ook helemaal niet verwacht om er wa
				5	Er viel niks te leren. Het was flauw en grappig. M Dat had ik ook niet gedacht van tevoren.
	Message is absent			5	Er was geen boodschap.
				6	Het was een beetje flauwekul. Een boodschap w
				3	Mee eens
		Expectation message		2	Nee er was geen boodschap. Dat ben ik wel gew
				1	De boodschap ontbrak.
	Thought during the performance	Not with the performance		1	Ik werd daardoor constant afgeleid. Omdat ik he
				2	Nee ik bleef er wel bij
				3	Ik ook.
				5	Ik had ook niet dat ik echt ergens anders aan gin Al vond ik het vaak flauw, soms was wel ook wel
				6	Maar ach ik liet het me maar overkomen
				4	Ja dat had ik ook.
<b>Emotional resonance</b>	Emotion present	Joy		3	Soms moest ik wel heel erg lachen. Dan werd ik
				2	Ja vrolijkheid.
	Emotion absent			1	Ik was wel nieuwsgierig dus van goh wat zou hie Maar ik had geen emoties
		Obstruction quality		4	Ik voelde geen echte emoties. Daar was het niet
				5	Ik ook niet. Ik vond het niet grappig genoeg.
				6	Ik was soms blij of gefrustreerd, maar echt emot
	Connection with the artist absent			1	Nee geen echte relatie. Ze richtten zich naar je t
				2	Nee dat was niet echt aan het publiek gericht. Ze Zoals sommige cabaretiers wel doen.
				3	Het was een beetje eenrichtingsverkeer.
		Expectation connection with the artist		2	Ik waardeer het wel als het wat meer interactief Zolang ik het zelf maar niet ben.
				2	Wat ze deden op het toneel was allemaal ingest Dat verwacht je bij cabaret wel wat meer.
				1	Als ze meer toenadering zoeken met het publiek zijn zonder er dagen over nagedacht te hebben.
				4	Het was wel leuk als ze antwoord hadden verwa
<b>Spiritual value</b>	Inspirational value absent			1	Nee
				2	Niet echt nee
				4	Ik vond het wel gezellig, maar niet inspirerend.
				3	Nee
		Expectation spiritual value		1	Ik ben wel altijd gewend van cabaret dat je toch Dat je toch met een andere mindset zo'n show u
				3	Nee totaal niet. Ik miste het wel.
	Ethical issues absent			2	Ze waren een beetje vnzig soms. Maar niet sho
<b>Aesthetic experience</b>	Quality present	Internal factors	Performance	3	Ja het was vermakelijk en sommige stukjes ware
				2	Dat vond ik ook.
	Quality absent	Internal factors	Performance	1	Maar ik had het wel grappiger verwacht. Het vie
				5	Het was gewoon erg flauw
			Structure	6	Ik miste ook de rode draad.
				4	Thematiek is heel belangrijk bij cabaret, vind ik.
<b>Social bonding</b>	Togetherness audience present	Genre		3	Met lachen, als je iemand heel hard hoorde lach
				1	Nou je zit wel allemaal in hetzelfde schuitje zegn
				4	Je vindt iets grappig en dan hoor je iemand ande

				5	Ja dan is er toch een bepaalde vibe voelbaar.
				2	Ja als de zaal plat ging dan hoor je iedereen heel Als de zaal platging was er wel een bepaalde vib
				6	Dan heb je meer een soort samengevoel. Dan lig
				2	Bij muziek heb ik soms een veel sterkere vibe. Je
				1	Je kan niet gaan juichen ofzo of gaan staan. Hier Dan krijg je toch wat minder mee wat anderen e
	Direct contact with audience members absent	genre		2	Ik heb na afloop niemand gesproken.
				1	Bij cabaret doe ik dat nooit. Bij muziekoptredens
				5	Ik ook niet. Je bent vaak met bekenden, het wein en na afloop ga je weer naar huis. Dat hoort erbi
<b>Returning</b>	Return impossible	Artist		3	Ik zou niet snel weer naar een optreden van ze t
				2	Ik ook niet
				1	Ik ook niet
				4	Het ligt er aan, als ze weer met z'n tweeën zijn d
				5	Nee ik ook niet.
				6	Ik vond het nog steeds wel vermakelijk. Maar he enerverend en innovatief van goh daar wil ik nog
	Return possible	Venue		1	Het is dichtbij en een goede zaal
				2	Ja dat verandert hierdoor niet.
				3	Als er iets anders zou komen dan zou ik wel wee
				6	Ik ben erg blij met de locatie verder. Je kunt er e Dat was allemaal prima.
				3	Nee hoor
				6	Het kan altijd weer tegenvallen. Het zou me er n
				4	Nee ook niet om weer nieuwe artiesten te probe
				2	Het is altijd een risico wat je te wachten staat. Ik
				1	Die houding blijft, ook voor andere artiesten. Je
<b>Most negative influence experience</b>	Aesthetic experience	Internal factors		2	Het belangrijkste is toch wel thematiek en dat w Als het opeen of andere manier toch allemaal ve Als er een verborgen thema in zit. Dat miste ik n
				6	
				1	Of er een rode draad aanwezig is. Thematiek is o
				1	Het was gewoon niet grappig genoeg.
				3	Toen ik bij Ernesto en Marchellino was, toen lag Dat zijn ook allemaal losse sketches en daar is o Maar het is zo ontzettend grappig dat het toch h
				1	En andersom. Toen ik bij Jan-Jaap v/d Wal was, h het feit dat hij gewoon een goed verhaal verteld
				1	En thematiek hoeft weer niet belangrijk te zijn a
				5	Ja het is een beetje of of. Maar hierbij miste het
				3	Er moet een kop en een start aanzitten. Dat was
				4	Ik miste de thematiek heel erg.
				6	Er was geen rode draad. Dat miste ik heel erg.
				5	Ik vond het gewoon niet grappig genoeg.
				1	Ik vond het ook niet grappig. Daardoor heb ik er
				1	Ik vond de attributen en de abstracte representa
<b>Most positive influence experience</b>	Aesthetic experience	Internal factors		2	Ja dat heb ik ook opgeschreven. Ze werkte met e
				3	Toch de humor
				4	De momenten dat ik het grappig vond, vond ik h denk ik het meest beïnvloed.
				6	Ik ook.
		Knowledge		2	Bekendheid met het genre. Als het heel erg tege . Zoals bij dit optreden.

<b>Classical music concert</b>			
	Information	Information website venue	1 Ik heb op de website gekeken. Van de geerteker een kaartje.
		Information acquaintances	2 Ik ken iemand die optreedt in het orkest. Daardo ze gingen spelen en toen ben ik ernaartoe gegaan.
			3 Ik ken diegene ook, daarom ben ik meegegaan.
			4 Ik kende iemand ook. Zij heeft me informatie toe
		Knowledge composer	1 Ik ken stukken van de componist Schumann maar
			4 Ik ook niet.
			2 Ik ken juist werken van Ravel, maar het stuk dat
			3 Ik kende geen van de stukken die werden gespe
	Risk	Risk is present and positive	1 Ik heb bewust niet naar de stukken geluisterd. W ga ik liever met een onbevangen blik naar een vo is dat vaak toch beter dan live en dan wordt mij mogelijk houden.
			1 Ik luister het niet bewust. Het zijn ook niet hele weet ik ook meestal wel hoe het klinkt want dan wil ik het zo open mogelijk houden.
			3 Ik kende de stukken niet. Maar ik ga vaak met ee
			2 Ik zoek het ook nooit van tevoren op. Ik kijk of ik
			4 Ik luister het ook niet van tevoren. Niet bewust, En dan kan het meevallen of tegenvallen, dus da
			2 Ik denk dat het risico niet zozeer bij klassieke cor , akoestiek en publiek dat er is. Wat dat betreft, risico.
<b>Captivation</b>	Captivation is present		1 Ik ben soms opgegaan in de muziek.
			4 Sommige stukken. Maar soms merkte ik ook dat aan het begin moest ik denken aan die film..
			1 Maar ik heb zelden bij concerten dat ik volledig bepaald gevoel en daardoor ga ik aan dingen der
			2 Maar moet je dan volledig gefocust zijn om op te automatisch te maken heeft met associaties met
		Associations	2 Het tweede deel daar ging ik echt een stuk meer maken met dat ik er toen inzat. En dat ik het mo
			3 Ik liet mijn gedachten wel varen. Ik ging aan ding
			3 Op die momenten ging ik er wel in op.
			3 En toen kreeg ik bepaalde associaties.. Dat ben i
		Quality	2 Die associaties versterken je beleving. Dan ging i
			2 Als ik er in zat dan kwam dat door een hele moo Er was een hele mooie opbouw vond ik. Daar ko te maken.
			3 Nou ik vond het tweede stuk het mooist, de opb
			4 Mijn aandacht werd meer geprikkeld.
			4 Ja er waren zeker wel momenten dat ik er helem dacht van dat het minder was of dat ik geen asso
			1 Vooral het laatste stuk, dat sprong van de hak o
			2 Het sprong heel erg van de hak op de tak.
			2 Ik vond de dynamiek in het derde stuk niet mooi gedeelte was juist veel meer gebalanceerd. Dat l
			3 Het derde stuk was te afleidend. De opbouw klo
			1 Nee, ook qua historische achtergrond niet.
<b>Intellectual stimulation</b>	New knowledge is present		4 De muziek die ik nu hoorde was nieuw. Zo'n live Een nieuwe ervaring is het dan.
			2 Wat ik geleerd heb is wat voor muziekstijl er bij v ook vaker weer naar Ravel luisteren. Het is gevo niet aan en het tweede stuk wel en dat ik kan uit
	Clear message artist is present		3 Ik denk dat de componist ons wel een boodschap
			4 Dat gevoel had ik ook
			1 Je kon bij het derde stuk wel merken.. Wat ik mo met Latijns-Amerikaanse invloeden. Maar de cor zijn. Dat kan de boodschap zijn geweest.
			3 Ja ik vond het wel merkbaar aan de muziek dat o Die eigenlijk onverenigbaar zijn.
			4 Maar ik heb sowieso niet met muziek dat ik er h
			4 Ja soms heb je natuurlijk wel teksten die een bo Niet dat ik daar heel erg bij nadenk, van wat zou

					dat belangrijk is.
	New knowledge is absent	No expectation new knowledge		4	Nee ik heb niet echt iets nieuws geleerd.
				3	Nee
				1	Als muziek echt leuk is zoals nu dan heb ik een beetje nadenken. Ik ben er niet echt heel diep nadenken. Ik ben er niet echt heel diep nadenken. Ik ben er niet echt heel diep nadenken.
				3	Ja precies ik ga een beetje dagdromen. Ben er niet echt heel diep nadenken. Maar dat is normaal.
	Selfreflection is present			2	Ik ben wel met levensvragen bezig tijdens zo'n concert. Maar ik had het gevoel dat de muziek dit zelf doet. Dat ik wat meer rust en de tijd ervoor nam om dat te doen. Nu de rust en de tijd voor had om daarmee bezig te zijn.
<b>Social bonding</b>	Togetherness audience absent			4	Ik heb tijdens of na het optreden niet met iemand anders gesproken.
				2	Ik ook niet
				3	Ik ook niet
				1	Ik ook niet
				4	Die man voor me daarvan dacht ik goh die is alle
				2	Bij een popconcert zit je soms meer in een bubbel.
				4	Ja dat had ik ook niet.
				3	Er was onderling wel een vibe maar niet met de mensen.
		Barriere seating		3	Nou je zag de mensen natuurlijk niet. Je zit alleen maar voor je. Dan voel me ook.. Kijk als ik iemand zie genieten.
				4	Klopt. Doordat je zit achter elkaar kun je niemand zien.
	Togetherness audience present			1	Misschien omdat het muziek van een grote groep is. Het wordt wel massaal beleefd.
<b>Emotional resonance</b>	Emotion present	Joy		4	Als ik iets heel mooi vond bracht dat me blijheid.
		Gladness		4	En soms bracht het me vreugde.
		Freedom		1	Bij dat tweede stuk had ik meer een gevoel van vrijheid en een beetje mee zweeft.
		Euphoria		2	Het was alleen in het tweede stuk eigenlijk. Als ze dat dan krijg je wel een soort van euforisch gevoel.
	Connection with the artist absent			3	Nee eigenlijk niet. Ik voelde meer een bepaalde afstand.
		Barrier view		3	Ik ook. Maar we konden het dan ook niet goed zien.
		Berrier genre		1	Ja ik heb als ik naar klassieke concerten ga nooit een gevoel van verbinding.
<b>Spiritual value</b>	Inspirational value absent			3	Ik was meer een beetje verdwaald in mijn eigen gedachten. Ik voelde me heel tevreden. Ik dacht aan fijne dingen.
				4	Het was een positieve ervaring. Maar het heeft niet echt een spirituele waarde.
				2	Nee dat het ik ook niet
				3	Niet direct inspirerend. Meer van het is een nieuw gevoel.
	Inspirational value present	New experience		4	Nou het heeft me wel geïnspireerd in het opzich van het stuk.
<b>Aesthetic experience</b>	Quality is present	Internal factors	Performance	4	Ik vond het van goede kwaliteit. De instrumenten klonk goed.
			Sound	3	Ja het was mooi samengespeeld. Mooie dynamiek.
				1	De zuiverheid was goed, de timing, de dynamiek was goed.
	Quality is absent	Internal factors	Performance	4	Ik hoorde inderdaad van wat jij (2) toen zei.. In het tweede stuk. Dat gaat even mis. Dat klink een beetje vals.
				1	Ik vond het wel mooi maar ik had voornamelijk te maken met de timing. Het was gedaan, het dan beter was geweest.
				4	Ja dat zou wel kunnen. Ze hadden misschien de tweede partij een toporkest gespeeld werd.
				2	Er was een constante wrijving in het stuk. Dat was een beetje vervelend. Je werd er echt wiebelig van.
				1	Dat kwam heel dissonant over.
				1	Bij het derde stuk had ik juist het idee dat het allemaal niet goed was.
				4	Het was net te hoog gegrepen, het derde stuk.
				4	Als je naar een popconcert gaat dan luister je niet echt naar de muziek. Nu gaat het om akoestiek, hoe goed je de instrumenten hoort.
<b>Most positive influence experience</b>	Captivation			4	Het is voor mij toch het belangrijkste dat ik meegemaakt heb. Wauw ik was toch even meegenomen, ja.
	Aesthetic experience	Internal quality		2	Mijn beleving werd het meest gestimuleerd door de timing en spel. Alles zat goed.

				1	Het samenspel was erg mooi, de akoestiek ook.
				3	Ik vond de kwaliteit ook het beste.
<b>Most negative influence experience</b>	Aesthetic experience	Internal quality		2	Soms vond ik het niet mooi. Bij het laatste deel
				2	Nee het laatste deel vond ik het minst mooi. En
				1	Ik heb dat ook opgeschreven.
				4	Ja ik vond de kwaliteit daar niet zo goed. Of het s
<b>Return</b>	Return possible	Artist		1	Ja ik zou nog wel eens wat van ze willen zien
				3	Ik ook
				4	Ik ook
				2	Mee eens
		Location		2	Als ze daar weer zouden spelen sowieso. Ik vond
				1	Ja ik ben ook positief over de locatie. Ik ga er ook
<b>Dance performance</b>					
<b>Information</b>	Information website venue			1	Ik heb het programma opgezocht op de website
				4	Daar heb ik inderdaad ook informatie gevonden. e zouden dansen.
				5	Ik krijg altijd mailtjes van de Stadsschouwburg. T
				3	Ik heb het programma opgezocht.
				2	Ik wist het van vrienden.
				6	Ik wist het ook van vrienden. Maar wij gingen da
	Risk is present	Risk is present and positive		2	Ik was nog niet eerder naar iets van het dansgez
		Risk is reduced		3	Ik had al eerder wat van Paul Lightfoot en Inger g
				4	Ik heb ook al eens wat gezien van Inger.
				5	Ik kende de choreografen niet. Voor mij was het wel goed gekomen. Die heb ik wel vaker gezien n
				2	Ik ga ook vaker naar moderne dansvoorstellingen
				3	Ja, maar dat is altijd bij een dansvoorstelling. Je b
				4	Zoals 3 zegt het is altijd nieuw. En dat is te verwa
				3	Ik kende in ieder geval één van de choreografen
				1	Maar het blijft een nieuw stuk. Dat is inderdaad
				1	Ik ga vaker naar moderne dansvoorstellingen, m
<b>Captivation</b>	Captivation is present	Associations		2	Bij het derde stuk ging ik een stuk meer op dan b
				3	Ja het was persoonlijker en herkenbaarder.
		Quality		4	Ik ging ook meer op in het derde stuk. De muziek
			Internal factors	6	Ik ging in alle stukken wel op. Maar erin opgaan
				1	Het waren momenten. Dansers komen op en gaat
				2	fragmentarisch. Door die switches ging ik er de e
				1	Ja dat had ik ook. Sommige dansers waren wat n
				2	ik merkte die verschillen wel. Als ik een paar hee
				3	opging. Dan kon ik helemaal meegenieten.
				2	Ja bij het synchroon dansen in het tweede deel b
				3	Dat hielp wel om alles om me heen te vergeten,
				3	De live-muziek was ook heel goed. Daardoor ging
				6	Het paste precies bij elkaar. Daardoor werd het
	Captivation is absent	Quality	Incoherence	5	Ik had bij één stuk, het tweede, daar ging ik niet
					Het was heel fragmentarisch.
<b>Intellectual stimulation</b>		New knowledge is present	Genre	1	Nou het was natuurlijk iets wat ik nog nooit gezi
				3	op die manier heb ik er wel wat van geleerd.
				3	Mee eens
				2	Ja dat is waar. Maar dat is bij elk optreden. Dus j
				6	Het derde stuk, ik heb geleerd dat modern ballet

					kan zijn.
		New knowledge is absent	No expectation new knowledge	4	Nee het gevoel dat ik echt iets nieuws heb geleerd
				5	Ik ook niet. [had je verwacht iets nieuws te leren]
		Message is present		3	Bij de eerste twee delen had ik dat gevoel niet [gevoel van een boodschap, dat denk ik niet.
				1	Nou dat eerste stuk wel hoor denk ik. Dat ging toch anders? hadden gedanst vroeger? Met die spiegels? Ik denk dat we dat hebben.
				2	Ja ze keken constant in die spiegels. Ik denk ook dat ze dat deden.
				5	Ik denk ook dat hij wilde meegeven hoe het was.
				5	Ja bij het tweede stuk weet ik het niet zo goed..
				3	Het derde stuk was echt vrij beladen qua boodschap. Het was grappig en zielig tegelijk.
				2	Ja ik kan niet precies zeggen wat de boodschap was. Maar hij wilde ons wel iets laten zien.
				6	Ja misschien een persoonlijke boodschap. Dat heb ik wel.
				6	Ja bij het laatste stuk dus zeker. Dat komt ook wel vanzelf. Dus dat droeg er wel aan bij. Bij dat andere stuk was dat anders.
				4	Ik niet
		Selfreflection absent		3	Ik niet
				1	Ik ook niet
		Selfreflection present		5	Ik had het wel, dat het optreden mijn gedachten beïnvloedde. Me nu bezig houden ja, over mezelf.
		Selfreflection absent		2	Ik droomde bij de stukken juist weg of ik ging er niet op in.
<b>Emotional resonance</b>	Emotion present	Joy		1	Ik raakte vooral door het derde stuk ontroert.
		Moved		6	Ik raakte ook ontroerd want het sprak me persoonlijk aan.
				5	Ik voelde me ook wel geraakt, vooral door het derde stuk. De emoties waren daar een stuk sterker.
				6	Ik voelde blijdschap want ik moest best wel vaak lachen.
	Connection with the artist absent			5	Ik voelde de relatie tussen de dansers en mij niet. Het was van wat er daar gebeurt zegmaar. Er is letterlijk geen contact.
				4	Er is weinig ruimte voor echt contact tussen de dansers. Het heeft geen invloed op mijn beleving. Je weet dat ik dat niet heb.
				3	Ik ook niet
				2	Ik ook niet
<b>Spiritual value</b>	Inspirational value present	Experience		1	Het was een nieuwe ervaring.
				4	Dat heb ik ook, het was iets anders dan wat ik eerder heb gehad. Dat voegde iets toe aan een nieuwe ervaring.
				3	Ja het heeft me wel geïnspireerd, in de zin van dat ik het anders heb gezien.
	Ethical value absent			6	Nee
				3	Nee
		No expectations ethical value		4	Nee maar dat heb ik eigenlijk niet zo vaak.
				1	Nee ik ook niet, ik had dat niet echt verwacht.
				2	Nee
				5	Nee
<b>Aesthetic experience</b>	Quality is present	Internal factors		3	Voor zover ik daar iets van weet, vond ik het heel mooi.
			Performance	2	Ik ook. Het dansen was goed.
			Installations	2	De installaties waren ook goed. Het licht, het geluid.
			Sound	4	Ja ik vond dat ook heel mooi. Het was allemaal heel mooi.
				6	Nou ik vond het dansen wel verschillen per stuk. Dat kwam puur door het dansen denk ik. Als gehoorzamer.
		External factors	Location	4	Het is wel belangrijk dat je het goed kan zien.
				3	Ja je kon goed zitten en je kon alles goed zien. Dat was wel belangrijk.
		Internal factors	Performance	1	Ik vond het dansen heel goed.
			sound	1	Ik vond het geluid ook heel goed evenals de verspreiding.

	New knowledge genre present			3	Ja zeker. Het laatste stuk was el een eye opener.
				4	Dat vond ik ook. Ik heb wat dat betreft wel wat n
				2	Ik ook maar dat gebeurt meestal wel bij dansthe Maar ja, ik heb dus wel wat nieuws ervaren.
				5	Ik weet niet zo goed wat er nu gebeurt in het ge
				6	Nee precies. Of dat ik nu meer ervan weet kan ik
				1	Ik ook niet.
<b>Return</b>	Return possible	Internal quality		3	Ja ik vond het erg mooi, ik ga er al vaker heen na Dus ik zal in de toekomst ook zeker blijven gaan.
				2	Ja ieder optreden brengt weer wat nieuws. En ve
				1	Ja ik ook. Het is ook wel fijn dat het altijd weer w Ik heb tot nu toe nog nooit gehad dat ik naar iet
				4	Ja ik zou wel vaker gaan. Ik ga niet zo vaak dus h wil wel vaker gaan.
				6	Ja je weet wat je kan verwachten van het NDT. Ik ik heel snel naar een onbekend danstheater zou ik al eerder heb gezien, of wat mensen die ik ken
				5	Ik ga sowieso wel vaak naar dansvoorstellingen e
		External quality		1	Ja ik vond de zaal ook, fijn. Daar ga ik wel vaker t
				2	Ik ook.
<b>Social bonding</b>	Togetherness with audience present			5	Ja er was wel een vibe voelbaar.
				3	Ik vond wel dat als iets heel erg mooi was, of alth ik wel merken dat anderen dat ook vonden..
	Togetherness with audience absent			2	Ik vond niet dat er echt een samenhangheidsgeve
				1	Ik ook niet
				4	Nee ik heb niet gepraat met mensen die ik niet k Ik ook niet. Ik kon juist niet zo goed zien wat and l dezelfde kant op kijkt.
<b>Most positive influence experience</b>	Aesthetic experience	Barrier seating	Internal quality	3	De kwaliteit van het dansen.
				4	Dat heb ik ook
				5	Ja ik ook. Dat vond ik het indrukwekkendst.
				2	En de bijbehorende muziek op het laatst. Dat vo
				1	Ik ook
				6	Ik vond de kwaliteit van het meeste dansen ook
<b>Most negative influence experience</b>	Aesthetic experience	Internal quality		6	Ik vond het dansen niet altijd goed gaan.
				5	Nee bij het tweede deel.. Dat vond ik ook iets mi
				3	Als ik iets moet zeggen is dat het.
				4	Ik ook
				1	Ja de samenhang van dat stuk klopte voor mijn g
				2	Ik vond dat stuk het minst mooi.

### 11.3 Questionnaire

#### Enquête publieksbeleving

**Hieronder volgt een aantal stellingen en een drietal open vragen over uw ervaring en uw beleving van het zojuist bezochte optreden. Ik wil u vragen het bolletje in te kleuren voor het antwoord op de stelling waarmee u het eens bent. Betreft de open vragen kunt u op de stippelijntjes invullen welk antwoord voor u het meest van toepassing is. De antwoorden die u geeft blijven anoniem en kunnen dus niet persoonlijk naar u herleid worden.**

Ik heb me goed voorbereid op het optreden

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

De kennis die ik had voorafgaande aan het optreden (met of zonder voorbereiding) was adequaat genoeg om het optreden beter te kunnen volgen

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

Ik was opgenomen in de wereld van het optreden en vergat alles om me heen

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

Ik heb het gevoel dat ik iets geleerd heb van het optreden

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

Ik was geëngageerd met het optreden op een intellectueel niveau

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

Ik werd uitgedaagd door een boodschap of een idee van de artiest(en)

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



Door het optreden reflecteerde ik op mijn eigen ideeën en meningen

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

Ik was emotioneel geraakt (negatief of positief) door het optreden

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

Ik voelde een band ontstaan tussen mij en de artiest(en) tijdens het optreden

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

Ik heb door het optreden het gevoel dat ik iets nieuws heb ervaren

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

Ik voel me geïnspireerd door het optreden

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

Het optreden riep ethische vragen bij me op

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

Het optreden was van artistieke kwaliteit

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

Het optreden veranderde mijn houding ten opzichte van het genre zoals ik het kende

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

Ik voelde me tijdens het optreden verbonden met de rest van het publiek

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

Ik heb nieuwe mensen leren kennen door het optreden

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

Ik werd door het optreden blootgesteld aan nieuwe culturen en deze heb ik leren kennen

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

Ik heb nieuwe inzichten verworven in sociale kwesties door het optreden

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

Ik zal door het optreden vaker naar een uitvoering deze artiest(en) gaan

- Ja
- Nee

Ik zal door het optreden vaker naar het genre van deze uitvoering gaan

- Ja
- Nee

Welke factoren, zowel positief als negatief, hebben uw beleving van de uitvoering het meest beïnvloed?

.....  
.....  
.....  
.....

Welke van deze factoren vond u het prettigst?

.....  
.....  
.....

Welke van deze factoren vond u het minst prettig?

.....  
.....  
.....

**Einde van de enquête, dank u voor het invullen!**

### 13.4 Focus group questions

#### *Information and risk (5 min.)*

**Algemene vraag:** Op welke manier heb je je voorbereid op het optreden? (luisteren muziek, sociale media, vrienden, website, programmaboekje, niet) Waar haalde je de informatie vandaan?

Kende je de artiest al? Had je al eerdere optredens bijgewoond? Zo niet waarom ging je er dan heen?

Hoe vaak ben je al eerder naar een soortgelijk concert gegaan?

Had je het gevoel dat het bezoeken van dit optreden een risico was? Waarom wel/niet?

#### *Captivation (10 min.)*

**Algemene vraag:** Toen je bij het concert was, had je toen het gevoel dat je helemaal opging in het optreden? Waarom wel/niet?

Had je het gevoel dat je de wereld aan je voorbij kon laten gaan? Dat je alles om je heen vergat en helemaal werd opgenomen in de wereld van het optreden?

Welke interne factoren droegen hieraan bij? De kwaliteit van de uitvoering, de naam van de artiest, de keuze van het programma?

Waren er externe factoren die hieraan bijdroegen? Zoals de zaal, stoelen, licht, geluid?

#### *Intellectual stimulation (10 min.)*

**Algemene vraag:** Heb je het gevoel dat je iets geleerd hebt uit het optreden? Zo ja, wat precies?

Was het optreden iets nieuws of uitdagends; was er een duidelijke boodschap van de artiest(en)?

Heb je iets gehoord dat je nog nooit eerder gehoord hebt?

Heb je het gevoel dat de artiest een duidelijke boodschap wilde doorgeven, en zo ja heb je die boodschap begrepen?

Had je het gevoel dat je hierna de zaal verliet met onbeantwoorde vragen?

Heb je tijdens het optreden aan zelfreflectie gedaan oftewel waren er momenten dat je ging reflecteren over je eigen mening of gedachten?

Waar dacht je over na tijdens het optreden?

Heb je tijdens of na het optreden hierover gesproken met anderen?

#### *Emotional resonance (10 min.)*

**Algemene vraag:** Riep het optreden bepaalde emoties op?

(zo ja) Welke emoties riep het op?

Hoe sterk waren deze emoties?

Waardoor werden deze emoties veroorzaakt?

Hoe was de relatie tussen de zanger of andere bandleden / het orkest / de cabaretier en jou?

Voelde je een bepaalde connectie met de artiesten?

#### *Spiritual value (10 min.)*

**Algemene vraag:** Was het optreden inspirerend?

Heb je iets nieuws ervaren?

Riep het optreden ethische vragen voor je op? Kreeg je die beantwoord?

*Aesthetic experience (10 min.)*

**Algemene vraag:** Wat vond je van de kwaliteit van het optreden?

Welke factoren droegen hieraan bij?

Hoe goed kende je de muziekstijl waar je net naar hebt geluisterd?

Is je gevoel of houding ten opzichte van deze stijl veranderd na het optreden?

*Social bonding (10 min.)*

**Algemene vraag:** Hoe was jouw relatie ten opzichte van de rest van het publiek?

Was daar een bepaalde vibe voelbaar?

Heb je met mensen gepraat die je niet kende?

Ben je met mensen in contact gekomen die je nog niet kende en zo ja met wie?

Heb je het gevoel dat je wat van het optreden geleerd hebt ten opzichte van andere culturen of andere mensen uit het publiek?

Was er een gevoel van samenhang?

*Vervolgbezoek (5 min.)*

Zou je in het vervolg vaker naar deze artiest gaan kijken/luisteren? Waarom wel of niet?

Zou je in het vervolg vaker naar dit genre gaan kijken/luisteren? Waarom wel of niet?

*Factoren die het optreden het meest hebben beïnvloed (7.5min.)*

Welke factor heeft voor jou de beleving van het optreden het meest beïnvloed in positieve zin?

Welke factor heeft voor jou de beleving van het optreden het meest beïnvloed in negatieve zin?