



Concert hall De Doelen, Rotterdam - PieterHeykoop.nl

What keeps potential audiences from attending?

Constraints for classical music concerts revealed

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[...] ok, and then I am in that concert hall. What else can I do, besides listening? I am more used to yelling, shouting and throwing beer every now and then.

I assume that this is not allowed in De Doelen [...]

(woman, 21)

Table of Contents

Preface.....	6
1. Introduction.....	7
1.1.Research aim	8
1.2.Relevance.....	8
1.3.Theoretical foundation.....	10
2. Problem statement.....	12
2.1.Problem definition	12
2.2.Expectations	12
3. Theoretical Framework.....	14
3.1. Classical music.....	14
3.2. Classical music concerts	15
3.3. Constraints.....	17
3.4. Leisure behavior and motives.....	19
3.5. Cultural participation	21
4. Methods and Data.....	24
4.1. Data collection.....	24
4.2. Methods.....	26
5. Results and analysis.....	28
5.1. Socio demographics	28
5.2.Leisure activities.....	30
5.2.1. Cultural leisure activities.....	31
5.2.2. Favored activities.....	34
5.2.3. Classical music concert.....	36
5.2.4. Conclusion on cultural activities	37
5.3. Motives for leisure	37
5.3.1. Relaxation	39
5.3.2. Gezelligheid	40
5.3.3. Having an unforgettable experience.....	42
5.3.4. Conclusion on motives.....	43
5.4. Constraints visiting classical music concerts.....	43
5.4.1. Comparison of both samples concerning perceived constraints	44

5.4.2. Product – Classical music (concerts) as a constraint.....	46
5.4.3. Knowledge about classical music as a constraint.....	49
5.4.4. It just did not happen	56
5.4.5. Constraints and phase of life.....	58
5.4.6. Constraints and (time) planning ahead.....	61
5.4.7. Info not noticed.....	64
5.4.8. It does not suit me	66
5.4.9. Atmosphere outside the concert hall.....	70
6. Conclusion.....	72
6.1. Non-attendance in classical music concerts.....	72
6.2. Research objective.....	72
6.3. Research questions.....	73
6.4. Socio demographics, cultural activities and motivations in leisure	73
6.4.1. Socio demographics	73
6.4.2. Cultural activities and motives.....	74
6.5. Constraints for attending classical music concerts.....	74
6.6. Main research question	76
6.7. Implications	77
6.8. Limitations	78
7. Discussion	80
References	81
Appendices.....	84

“Music gives a soul to the universe, wings to the mind, flight to the imagination
and life to everything.”

Plato

Preface

Since my early twenties I have learned to appreciate classical music next to popular forms of music I already listened to. My classical music journey started with hearing a commercial on the radio. I cannot remember what product the commercial was for, but I do remember the music, which I then related to classical music. Without having Shazam, I had to go to the record store to ‘sing’ the tune for the record salesman. Fortunately he recognized the music. It was Carl Orff’s *Carmina Burana*, *Oh Fortuna*. I bought the vinyl and listened to it ever since.

Even though I did not know how to continue from *Carmina Burana*, I did like this newly discovered genre, so I just started listening to the big names, such as Mozart, Beethoven and Bach. I would not consider myself an ‘expert’ in classical music, but I really value this genre and I would be very sad if classical music concerts at some day cannot be visited anymore.

Therefore I have been truly enthusiastic about the possibility to discover what kind of constraints people experience in attending such concerts. I really enjoyed doing the interviews with ten people, and I would like to thank my interviewees for opening up to me and sharing all their thoughts, experiences and contemplations with me. I also would like to thank Rotterdam Philharmonic Orchestra (RPhO), more specifically Pim Halkes for sharing his request with Erasmus University Rotterdam. Hopefully my findings can help you with connecting new audiences to the Rotterdam Philharmonic.

Furthermore, I want to thank my supervisor Jaco van den Dool, for his support and for sharing his believe in a successful process. Your feedback has been much appreciated and valued, and has encouraged me to take the extra step. I hope you enjoy the reading of this thesis as much as I enjoyed writing it.

Mireille Heijnen

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1. Introduction

'Classical music has people worried', so states Kramer (2007; p.1). And indeed, when you look around you during a classical concert, for instance Beethoven's first Symphony, it is most likely that you see a lot of people around the age of 65 years and beyond. Besides, you might see some empty chairs around you as well. These facts are nothing new. It is quite commonly known that, since the last decades, it has become harder and harder to interest audiences for classical concerts (Abbing, 2009; Idema, 2012; Van den Broek, 2013). Orchestras have a lower number of regular visitors and this gap is not filled up by new, younger, audiences, so states Van den Broek (2013). The Rotterdam Philharmonic Orchestra (RPhO) is interested in understanding this situation by finding an answer to the question why non-attenders are not interested in visiting classical music concerts.

According to Idema (2012) it is not the music itself that restrains people, but the way classical music is presented that keeps them away from classical music concerts. He states that non-attendance is mainly caused by the current concert rituals. So says Abbing (2009), who claims that the current setting of classical music is just too formal.

Via several initiatives it has been tried to make classical music (concerts) attractive for audiences that are not familiar with it, for instance by presenting it through a popular channel; television. To name some examples that have been broadcasted on Dutch tv in 2014: *Maestro*, *De Tiende van Tijl* and *Festival Classique*, all broadcasted by AVROTROS. RTL4 came with *Het Orkest van Nederland*, in which amateur musicians auditioned to be part of the Orchestra of the Netherlands. If they were selected, they won a performance in *Het Concertgebouw* in Amsterdam.

This way of presenting classical music, which is usually recognized as a form of high culture, via popular channels such as television, is an interesting initiative which could have a positive influence on concert attendance. However, confirmation about these effects have not been found. I would argue that these kind of TV programmes fulfill a role of entertainment mainly and can hardly structurally affect concert attendance. In order to influence concert attendance positively, some essential information is lacking, namely which constraints the current group of non-visitors experience. Understanding constraints not only indicates why people not attend certain (cultural) activities, it can also serve the goal of indicating the kind of trends society undergoes (Jackson, Crawford & Godbey, 1992; Samdahl & Jekubovich, 1997).

Possible constraints for attending classical music concerts have not been studied exclusively. Understanding what the obstacles are, the constraints which make people non-attenders, can provide useful information in societal terms, but delivers also important information

for the management of venues and the organization and marketing of such type of concerts.

Information about non-attenders (or non-visitors, these terms are both used representing the same group), is not widely available. And once it is, it informs us mostly on a rather general level; in socio-demographics. A more thorough understanding of constraints that prevent them from becoming a new audience in the concert hall, is not offered.

Therefore, the guiding research question for this study is: *'To what extent do non-visitors of classical music concerts in the Rijnmond region experience constraints for attending concerts of the Rotterdam Philharmonic Orchestra.'* Sub-questions that need to be answered are:

- What socio demographic characteristics apply to the group of prospective visitors and what needs and wants do they indicate in leisure?
- What categories of constraints can be detected within this group that currently are non-attenders?

1.1. Research aim

The aim of this study, thus, is to gain an insight into what kind of constraints people experience for not visiting classical concerts. This group of non-visitors, that to date has been addressed as a *black box* (Van den Broek, 2013), does need further exploration. For my thesis this is mainly done via the kind of motivations and constraints that can be distinguished among this group of *prospects* (current non-visitors). Based on outcomes of this study, Rotterdam Philharmonic Orchestra will most likely have a better and more differentiated view on their prospect audience, which could help turning prospects into a new audience. Further, it will give an insight in cultural participation in general, which relates to more societal trends.

1.2. Relevance

This research project is initiated by the Rotterdam Philharmonic Orchestra (RPhO). Just as other Orchestras they notice changes in their audience. Recently, consumer research among the audience of RPhO has been done by Insites-Consulting (Witlox, Van der Hoest & Huisman, 2014). This qualitative research project resulted in three types of audiences: *brand lovers*, *cherry pickers* and *prospects*; the current non-attenders. In chapter 2, these three distinctive audience profiles are

explained.

This master thesis will (partly) build upon the information that is known about *prospects*. Thorough information about constraints that *prospects*, or *potential visitors* experience is not available, yet. A deeper understanding about this group is relevant, or maybe even needed, when RPhO wants to attract new, and younger, audiences. Once it is known what constraints potential visitors encounter, RPhO might have reasons to make adjustments in their plans for the (near) future.

But, not only is this information relevant for RPhO, as it also relates to current cultural policy in The Netherlands. As published by the Council for Culture on April 8 2015, more attention needs to be paid to cultural regions. As also recognized by the Council for Culture, behavior, taste and formation of audiences is changing rapidly. Yet, they want to support all art forms, and finds it important that every kind of art should be enabled to find its audience. And therefore, the government intends to support cultural institutes to attract broader audiences.

Another aspect that makes this thesis relevant, is that low participation is generally perceived as a problem (Kay, Wong & Polonsky, 2009). Most institutes are funded by public money and they should offer value to a wide audience. Besides, cultural attractions are supposed to develop a broader social capital by enhancing community engagement and this only works if enough visitors are attracted. Boo, Carruthers and Busser (2014) add that low participation threatens the sustainability and development of cultural institutes.

Scientifically, this research project is relevant as well. Currently, some socio-demographic information is known about potential visitors and on constraints they experience in cultural activities. However, these data have not been gathered in a qualitative way (Van den Broek, 2013), and were not gathered for classical music concerts exclusively. Furthermore, data collection has not been done in a specific region, as will be done now for the Rijnmond Region, because RPhO is situated in that region. With this project, current theories can be refined, through which we might get closer to understanding constraints in attending classical music concerts. Next to this, experienced constraints might also serve the aim of understanding leisure choices over time (Samdahl & Jekubovich, 1997). Change in leisure behavior could indicate or explain leisure preferences, which expresses information about current society.

1.3.Theoretical foundation

Theoretical foundation of this study is found in several concepts. First of all the genre *classical music* needs exploration. Nowadays, classical music is seen as a form of high culture, but this has not always been so (Abbing, 2009; DiMaggio, 1998; Kramer, 2007). Whereas it started as music for all classes, since the nineteenth century it gradually moved into a form of music for mainly upper class people (DiMaggio, 1998; Kramer, 2007).

Not all people of Dutch society participate in classical music concerts (Van den Broek, 2013). However, what reasons people have for not attending classical music concerts, has not been studied qualitatively, until now. Abbing (2009) and Idema (2012) indicated that current society is changing and has become more informal. This can be seen, for instance, in a bigger interest in popular forms of culture, such as film (Abbing, 2009; Van den Broek, 2013). According to Abbing and Idema the formal setting of classical music concerts does not connect to this more and more informal society.

Another theoretical foundation for this study about cultural (non)participation can be found in the amount of economic, social and cultural capital (Bourdieu, 1984). According to Bourdieu these forms of capital influences cultural participation. It is still more likely that you encounter people with higher amounts of capital in the classical concert hall, but this image is changing. A more recent theory has indicated that the higher class has developed a broader taste. They not only consume higher forms of culture, they also attend more popular forms of culture (Petersson, 1992).

Cultural participation is, among other aspects, driven by motivations. The kind of needs people value in their leisure time, e.g. self-development or diversion, influences the sort activities they undertake. (Kelly and Godbey, 1992; Kleiber, Walker & Mannell, 2011; Mulder, 2011). These individual needs for leisure show relations with societal trends (Mulder, 2011). For the bigger picture it is important to know what *prospects* value in their free time as this plays a role in the choices they make. Furthermore, leisure has a lot to offer and with a precious share of free time, people want to make the right choice for themselves.

The main aspect that need to be considered, however, are the constraints which hold non-visitors back from going to classical music concerts? Via these constraints that non-visitors experience, an insight is gained in the perception of classical music concerts. From previous research it is known that several categories of constraints exist. Kelly and Godbey (1992) recognized three different categories: intrapersonal, interpersonal and structural constraints. They first claimed that these constraints occurred in a certain order, but later on they stated that

constraints are negotiated. Kay, Wong and Polonsky (2009) use a slightly different categorization. They use external factors, product specific factors and personal factors that can constrain people from attending (leisure) activities. How these constraints can be categorized for the sample in this thesis will be explained in the Results and analysis chapter.

In chapter 3 the theoretical framework of this thesis is given.

2. Problem statement

This chapter discusses the problem definition which is central to the proposed research, followed by the expectations.

2.1.Problem definition

The group of non-visitors is bigger than the group of visitors that attend classical music concerts. In some studies it is stated that the number of visitors is decreasing (Abbing, 2009; Idema, 2012; Van den Broek, 2013) and if this trend continues this part of the cultural sector gets in trouble. The Rotterdam Philharmonic Orchestra has to put more effort in reaching visitors. Obviously, they want to make adequate effort and therefore fundamental knowledge about the non-attenders, and thus presumable potential visitors, is essential.

Reasons for this decline in classical music concert attenders do not lead to one particular cause. From a societal perspective, Abbing (2009) states that society has become more informal and the conventions in classical music may be perceived as being too formal. Van den Broek (2013) adds that mainly younger groups do not feel attracted to the conventions around classical music concerts. Idema (2012) assumes that a too long attention-span is required from the audience. The music itself does not seem to be the problem, according to Idema, although he states that the way of presenting the music to the public could do with some new initiatives.

When looked at non-visitors, which might become potential visitors, it has to be concluded that only little is known about them. Available data is mainly gathered in a quantitative way. We do know about their socio-demographics, however, we lack information about what constraints they experience for visiting the Rotterdam Philharmonic Orchestra. Next to this, additional information about the cultural activities they choose in leisure, and more importantly why they choose them, is essential for getting a clearer picture about this group. Furthermore, it could contribute to new cultural policies strategies that focus on attracting new audiences.

2.2.Expectations

The group of non-visitors of classical music concerts is quite numerous, and thus it is expected that within this group cultural patterns can be distinguished, just as is detected within visitors of museums (Hanquinet, 2013) and classical music attenders (Roose, 2008; Roose, 2010). Hood

(1983) claims that if we really want to understand how consumers make decisions in leisure, it is essential to know more about their values, perceptions, interests and expectations.

Concerning the constraints that people experience, such as the atmosphere and entourage in the concert hall, it is expected that constraints influence their non-attendance. Especially under younger potential audiences (16 – 40 years old), this constraint is mentioned (Van den Broek, 2013). Furthermore, constraints refer to the fact that social contacts people have, influence their participation in cultural activities. If friends visit concerts, it is more likely that non-attenders will try a concert as well (Roose, 2008).

3. Theoretical Framework

Classical orchestras have to deal with changing audiences. This change, which already occurs in the past decades, happens in two different ways; a declining number of visitors and aging visitors. The aim of this thesis is to reveal what holds people back from attending classical music concerts; what kind of constraints non-attenders of classical music concerts experience.

Foundation for this study can be found in several cultural theories. First, an insight is given into classical music (concerts) followed by an overview on constraints people perceive (3.3), after which motivations for leisure are described (3.4). Based on constraints and motivations, people decide whether they want to participate in an activity. The final paragraph will show the latest findings on cultural participation.

3.1. Classical music

According to Oxford Advanced Learner's Dictionary (7th edition), *classical music* refers to: 'music written in a Western musical tradition, usually using an established form (for example a symphony) and not played on electronic instruments. Classical music is generally considered to be serious and to have lasting value.'

The concept *classical music* derives from the period soon after Beethoven's death. At that moment, the so called (imaginary) music museum had been formed, which symbolizes the musical canon (Cook, 1998). This canon represents music that should be kept, the 'great' music, even long after the composers' death. The term 'classical' is borrowed from the Greek and Roman 'classical' art, which is seen as universal standard of beauty. This kind of standard also applies to music since then.

The way of thinking about classical music is originated from the period in which Beethoven composed his works, not being commissioned by, for instance, the church. He was able to work, in total freedom and therefore he introduced, for that time, new and innovative music. People that admired his work, tried to understand this and made active reception of his music necessary (Cook, 1998; Grout & Palisca, 2001[1994]). It was commonly understood, that one should understand Beethovens' work before it could be fully appreciated. Kramer (2007) adds that this applies to all classical music. He argues that music trains the ear and that classical music trains the ear to listen to it with a peculiar awareness. Raffman (1988) states that this training occurs quite unconsciously

by just listening to the music and that its musical grammar will be stored in the listener's head. It is assumed though, that classical music training is more complex than other forms of music, e.g. popular music (Alexander, 2003). Classical music wants to be explored, not just heard.

Beethoven changed music, presumably due to his deafness and therefore his exclusion of the social world. He redefined music as the expression of deeply personal and introspective feelings, rather than composing according to objective laws and rules of harmony (Benton & DiYanni, 2012; Grout & Palisca, [1994] 2001).

Currently, classical music is referred to music of the big composers, such as Haydn, Mozart, Bach, Brahms and of course Beethoven (Benton & DiYanni, 2012; Grout & Palisca, 2001 [1994]), and still belongs to canonized works, also indicated as a form of high art. It can be questioned though, whether this relates to the music itself, or to the perception of classical music. The risk of this perception of classical music as a form of high art, is that it indicates a barrier in itself, as it might be perceived as music for the happy few.

3.2. Classical music concerts

Classical music concerts are, so claims Cook (1998), the most spectacular way of experiencing this music. Cook compares entering a concert hall with entering a cathedral. One enters a world, which is literally separated from the outside world, with strict audience etiquette. People need to sit still, remain quiet during the music performance and are only allowed to applaud after the full movement. Also the performers are bound to some rules, for instance dress codes for the whole orchestra and soloists usually play from memory. This almost sacred atmosphere, contradicts with contemporary ideas of what a spectacle should look like. This can be supported with the finding that popular forms of culture, such as pop concerts and film, are attended more often than high culture activities as for instance classical music concerts (Abbing, 2009; Van den Broek, 2013).

Becker (1982) states that conventions, such as these audience etiquette around classical music concerts are not appreciated by all people. They might even be perceived as a constraint (Kay, Wong & Polonsky, 2009; Roose, 2010). According to Abbing (2009), Idema (2012) and Kramer (2007) these conventions are one of the reasons why less and less people attend classical music concerts. Society has become more informal, yet the rules in the concert hall are still the (formal) same.

Classical music concerts as described above, have not always been like this. In early Renaissance, music was a rather normal part of life (Beton & DiYanni, 2012). Playing music, provided entertainment for everybody: it was embedded in society. There was not such a strict separation between performers and audience. Only since the period of Enlightenment, when concert halls were built, a distinction between producers and consumers occurred (Cook, 1998). Not only a distinction between producers and consumers has been made, also a division of middle and higher classes became apparent (DiMaggio, 1998; Kramer, 2007). According to Dewey (2005 [1934]) art is removed from its daily context, which created a social gap between the aesthetic and the normal experience.

One may wonder whether non-attendance of classical music concerts would have been an issue if this gap had not occurred. Literally, because concerts are now (usually) inside and people need to pay for them, people might feel (financially) constrained to attend them. Besides, classical music is perceived as a high form of culture, and therefore not seen as music to be appreciated by all members of society (Kramer, 2007). This contradicts with current cultural policies, which instruct cultural institutes to make culture accessible for all member in society.

Being unfamiliar with the music and its conventions may be perceived as a constraint for attending classical music concerts (Dobson, 2010; Kay, Wong & Polonsky, 2009). In her study on experiences of non-attenders at live classical music concerts, Dobson (2010) revealed that non-attenders felt, that special knowledge was needed in order to fully appreciate a classical music performance. Once respondents did not enjoy the music, they still felt morally obligated to like it as classical music is perfect by nature, so they thought. Another finding of Dobson showed that non-attenders experienced difficulties with showing their appreciation of the music, the etiquette in the concert hall. This would indicate that classical music concerts indeed constrain inexperienced attenders to fully appreciate it in its current form.

Despite these findings on constraints for attending classical music concerts, fundamental knowledge about cultural consumption in general, and perceived constraints for classical music concerts within the group of non-visitors is lacking (Van den Broek, 2013). A better understanding is needed though, to not only bridge the gap between prospective audience and classical music, but also to understand societal changes in cultural participation. A tool to explore behavior of non-visitors is to reveal constraints people specify for classical music concerts.

3.3.Constraints

People that belong to the group of non-visitors in cultural activities, apparently experience constraints in participating. In several studies more or less similar (categories of) constraints are identified. Kelly and Godbey (1992), who can be seen as founders of constraints theories, divide constraints in three types: *intrapersonal*, *interpersonal* and *structural* constraints.

Intrapersonal constraints refer to individual psychological characteristics, for example perceived self-skill. In other words, a person would question whether he/she is the right public, would he/she have enough knowledge for that particular activity. These intrapersonal constraints influence a person's leisure preferences. In 'Bourdieu-terms' these kind of constraints could be related to *habitus*, a collection of values and expectations a person has, which reflect in a lifestyle a person has (Bourdieu, 1984). According to the study done by Rotterdam Festivals (2012) this intrapersonal constraint concerns competence: people question whether they have sufficient knowledge for participation in a certain activity.

Interpersonal constraints concern relational aspects. People would ask themselves, for example, who they could go with. An interpersonal constraint can also refer to the fact that friends do not attend a certain activity either. Interpersonal constraints can be related to the amount of social capital a person has. It is known that social networks influence the choices people make, for instance in the kind of leisure activities they undertake.

And then *structural constraints* relate to family obligations, limited financial resources, time and transportation. Structural constraints are influenced by social class and the amount of economic capital a person has (Godbey, Crawford & Shen, 2010). These kind of structural constraints are recognized by Rotterdam Festivals (2012) as well, but are then addressed as practical barriers.

Although experienced constraints might lead to non-participation, according to Kelly and Godbey (1992) it is not the only factor that influences choices in leisure activities. Participation in leisure depends on the outcome of negotiation among perceived constraints. Non-participation occurs when *intrapersonal*, *interpersonal* or *structural constraints* are stronger than the desire (motivations) to participate in (cultural) leisure activities. In [Figure 1](#) a visual presentation of this negotiation process is shown. In this figure you can see that intrapersonal constraints and motivations lead to certain leisure preferences. According to Kelly and Godbey, the first negotiation takes place on a personal level. The next step would be to see whether personal preferences meet preferences of other people in a person's social network, followed by the more practical structural

constraints. This negotiation process leads to (non-)participation.

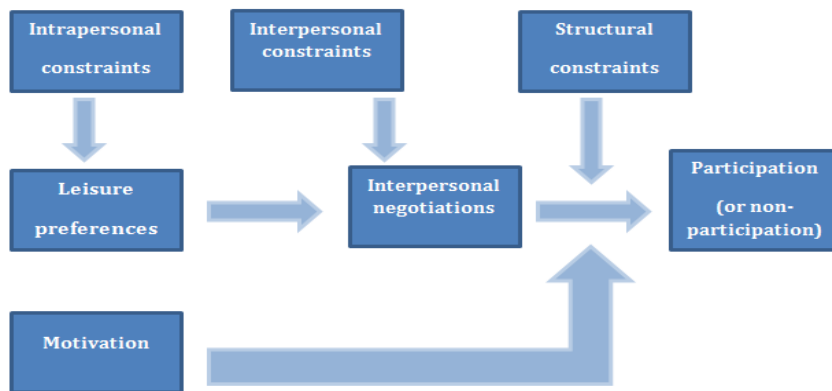


Figure 1. The hierarchical model of leisure constraints (Jackson, Crawford & Godbey, 1993)

These three main categories of constraints that Kelly and Godbey (1992) identified, are refined by Kay, Wong and Polonsky (2009). Via thematic content analysis they have gathered information on constraints in the fields of arts and culture, leisure studies, marketing, tourism and events. Based on their analysis, they detected eight different barriers.

Physical access barriers: access to location, difficult to get to, public transportation or too difficult to organize a visit. Then *Personal access*: not feeling comfortable to attend, not entertaining or would not expected to be fun. Secondly, family circumstances, disabilities or health issues, time issues (not convenient), could not go alone and don't know who to go with. The third is *costs*: participation is considered too expensive and one is not sure whether it is worth spending money on it. Constraint four is *time and timing*: people's time is limited, and cultural things have a low priority, they have better things to do. The constraints time and costs are closely related. The fifth one is *product*: this constraint concerns the quality of the product itself or is the product perceives as: 'not for me'. Then, *personal interest and peer group*: many people think that cultural institutions have something to offer that meets their interest, or think that attendance does not reflect their identity. Another factor of influence is whether their peers would visit or not. Would it be 'the right thing to do'? In this sense, peers can be a facilitator as well as a barrier: people would go because their friends are also going. A next constraint would be *socialization and understanding*: non-attenders perceive some cultural institutions are not for them, as they might not really understand it. The final constraint that Kay, Wong and Polonsky (2009) identified is *information*: lacking

information on the attractions, when it is, what is going on. Information needs to be given in such a way that visitors can understand it.

These eight constraints can be assigned to three main categories: external/situational factors, product specific factors and personal factors. All three categories influence, to a certain extent, the decision whether to participate or not.

As constraints seem to be negotiable in the process of decision making, this would imply that constraints that threaten participation, can be overcome (Jackson, Crawford & Godbey, 1992). Constraints are not static and are thus changeable. They actively shape our leisure expression and as a result constraints can also be used to explain changing trends in society.

Constraints do not necessarily lead to non-attendance. Boo, Carruthers and Busser (2014) discovered that a distinction has to be made between people that are interested to participate in a certain activity and people that are not. They revealed that disinterested non-participants are less likely to attempt negotiations. Besides this finding, Boo, Carruthers and Busser (2014) found that people who perceived information about an activity as inadequate, or who thought the activity was not for them, will not try to overcome these constraints. Furthermore, it is discovered that this group experiences greater interpersonal, intrapersonal and structural constraints. As Van den Broek (2013) also claims, focus on interested non-attenders would therefore make more sense, as apparent constraints are more likely to be negotiated.

What is currently known about audiences and constraints they experience (Boo, Carruthers & Busser, 2014; Godbey & Kelly, 1992; Godbey, Crawford & Shen, 2010; Kay, Wong and Polonskey, 2009; Samdahl & Jekubovich, 1997), is based on a broad scope of cultural activities, whereas I want to explore the constraints people indicate solely for classical music concerts. As constraints seem to be dynamic, to a certain extent, it is expected that some refinements of current understandings can be made.

3.4. Leisure behavior and motives

Figure 1 in the previous paragraph shows that not only constraints, but also motives influence participation. Going to a museum, a film, a festival or a concert are all forms of cultural leisure participation. For the Rotterdam Philharmonic Orchestra (RPhO), focus should be on people that undertake these kind of out-of-home leisure activities for at least three times a year. People that already participate in cultural activities, are more likely to attend other activities as well (Page &

Connell, 2010). RPhO sees the group of *prospects* or *potential visitors* as people that participate in cultural activities at least three times a year. Where prospects have not chosen for the RPhO (yet), it is interesting to not only learn about constraints, but also about motives these prospects find in leisure.

Mulder (2011) explains that participating in cultural activities can come from different motivations. For instance, a motivation can be intellectual development and education, which applies especially to the higher forms of culture, such as museum visits and classical music attendance. In the 'lower' forms of culture, e.g. visiting a pop concert, the motivation for leisure is more related to getting away from the daily concerns, escaping the daily life. Thus, a choice depends on which motivations someone has, developing or relaxing.

Other dimensions that play a role are motivations that focus on individual needs versus social needs (Mulder, 2011). Higher forms of culture tend to relate to individual needs. In the case of classical music concerts, at least in the way how they are currently presented, this could refer to the rather strict etiquette in the concert hall. As everybody needs to sit still and be quiet, such concerts are not so much seen as a social activity.

Witlox, Van der Hoest and Huisman (2014), found the following needs, mentioned by *brand lovers*, *cherry pickers* and *prospects*. First of all, it is indicated that after a working day, watching TV is preferred over going a night out, especially during week days. This would refer to a need of relaxation. A second need is going out with friends, which might be translated as a need for socialization in a good atmosphere with nice company. The aim of this thesis is to find out the specific motivations in cultural activities within the group of *prospects*. Once the kind of needs, in combination with the perceived constraints within this group of potential classical music attenders is known, the black box is opened up a little bit more and enables me to answer the research questions.

Time for spending on leisure is limited, and the offer in leisure has grown a lot over the years (Mulder, 2011; Page & Connell, 2010). According to the Sociaal Cultureel Planbureau (SCP), the Dutch population spent 13,5 hours per week on recreational and relaxing activities in 2011 (www.tijdbesteding.nl). Recreational activities refer to visits to: museums, family parks, zoos, festivals, theatres, but also sports and relaxing belong to this category. People cannot take part in all leisure activities, therefore choices will have to be made. To gain an insight into what conditions need to be met to enjoy leisure, understanding about the origins of those conditions is needed. What can be learned from the information on motivations for leisure is that different needs are fulfilled in attending high or popular forms of culture.

3.5.Cultural participation

Above is shown that participation in cultural leisure has to do with choices people make. Those choices are based on constraints, which can be intrapersonal, interpersonal or structural according to Kelly and Godbey (1992) or external, product specific or personal (Kay, Wong & Polonsky, 2009), but also have to do with motivations for leisure (Mulder, 2011).

When looked at the personal or intrapersonal constraints, people experience constraints related to knowledge or perceived self-skill. According to Bourdieu (1984), this perceived self-skill can be related to three forms of capital which might influence cultural taste and participation. First economic capital, which involves the amount of money that can be spend by someone and also includes other forms of material belongings. This form of capital is closely related to the socio-economic situation of someone. If a person is born and raised in a prosperous family, then his amount of economic capital is probably higher than someone born and raised in a so-called lower class family. The second form of capital is social capital, which shows the network and social contacts a person has. Networks are not static and change over the years. The bigger the network of social relations, the higher the amount of social capital is. The final form of capital is cultural capital, which has to do with one's level of education, knowledge, skills and experiences. A high educated person is more likely to have a bigger amount of cultural capital.

As classical music is recognized as a form of high art, a certain amount of (cultural) capital seems to be, according to Bourdieu, a precondition to appreciate this more complex form of art (Roose, Van Eijck & Lievens, 2012; Van den Broek, 2013). This could imply that the sum of these forms of capital, or the lack of it, might work as a ([intra]personal) barrier for attending classical music concerts.

In The Netherlands, people in the age of sixteen and older seem to be more interested in popular forms of art, such as cabaret, film and pop music rather than canonised, classical music, visual arts, literature and dance forms (Van den Broek, 2013). In percentages it is respectively 82% and 53%. To put this fact in a positive light, it would mean that the group of potential audience for classical music concerts is bigger than the potential audience for popular art forms.

This thesis focuses on classical music concerts, a canonised art form, thus on the group with most potential, at least in numbers. Different studies draw to more or less the same conclusion, namely that the group of participants in classical music concerts is smaller than the group of non-attenders (Rotterdam Festivals, 2012; Van den Broek, 2013). In the view of Rotterdam Festivals and RPhO, everybody can be seen as *potential audience*. But Boo, Carruthers and Busser (2014) and

Van den Broek (2013) claim that a distinction between interested and not interested non-visitors should be made. According to Van den Broek (2013), solely the interested non-visitors are potential audience. Being interested does, however, not necessarily lead to attendance. In their pilot-study with people unfamiliar with classical music concerts, Van Eijck, Van Bree and Derickx (2010) found out that even though people think more positively about classical music concerts after attending a concert, this does not necessarily make them regular visitors.

Research done by Witlox, Van der Hoest and Huisman (2014) shows that (non)participants of the Rotterdam Philharmonic Orchestra can be divided in *brand lovers*, *cherry pickers* and *prospects*. These groups seem to belong to different cultural profiles, with different attitudes towards visiting classical music concerts. The *brand lover* represents the audience that visit concerts on a regular basis, on average seven times per season. In their leisure time they mainly do activities that can be considered as high culture, which fulfills the needs of getting some rest, personal development and reflection. These *brand lovers* are quite knowledgeable regarding classical music and they are loyal to 'their' orchestra. The choice of concerts they intend to visit, is based on the programme that is offered and the selection is made as soon as it is announced. Furthermore this group is keen on the 'happy few' feeling and of a certain exclusiveness. Presumably, this group has a high amount of cultural capital (Bourdieu, 1984), because they have a lot of knowledge about the music, but also about the etiquette that goes along with it. Roose (2008) would consider this part of the audience the *inner circle*.

The second group, *cherry pickers*, have a more spread range of leisure activities. Yet, the focus is also on high culture, such as theatre, museums, art films and festivals. They visit classical music concerts, but not on a regular basis. 'Cherries' for this group are the more well-known works. Although they are familiar with classical music, they are not so fond of the atmosphere that belongs to it. Hence, *Cherry pickers* are actively looking for information for concerts of their taste. Furthermore they search for a good ambiance and good company, new experiences and flexibility. These characteristics, concluded from the study done by Witlox, Van der Hoest and Huisman (2014), can be linked to the theory of cultural omnivores (Peterson, 1992). Cultural omnivores have a lot of cultural capital. Nevertheless, they do not limit themselves solely to highbrow activities: the omnivore also consumes popular forms of art, such as popular music, film and cabaret.

The third group is labeled as the *prospects*, the group of people that might be the future *cherry pickers* or even *brand lovers*. They seem to have the broadest scope in choosing leisure activities, including lowbrow cultural activities, such as family parks and going to blockbuster films. Most important to them is to do events together, with family or friends. Even though they

may have a certain affinity with classical music, they experience some barriers, which might restrain them from actively looking for information about concerts. Key values for this group are bonding, making connections and sharing experiences.

The group of *prospects*, or *light users*, is the group that this research project is focused on, as they have potential in becoming visitors. The focus of the research described in this thesis is on getting a better insight into the motivations and constraints of this specific group. In the next chapter I describe which methods I used to get to know the current leisure participation and the perceived constraints of prospects.

4. Methods and Data

This section of the proposal gives an overview of which data are collected and which methods are used. The first part describes what kind of data are needed to answer the research questions and in the second part an overview of the used methods is given.

4.1.Data collection

A lot of information on audiences that visit classical concerts is known (Barlow & Shibli, 2007;Roose, 2008; Van den Broek & de Rooij, 2013), but this does not apply to the non-visitors. It is known that non-attenders are not motivated to attend classical music concerts, but what the exact constraints for this group are, is not identified. Besides a lack of knowledge about constraints people experience, it is also not clear what motivates people in Rijnmond region to participate in cultural activities in their leisure time. Information about both aspects are needed because cultural participation is, among other aspects, a result of a negotiation process between motivations and constraints.

In order to answer the central question of this research project, ‘*To what extent do non-visitors of classical music concerts in the Rijnmond region experience constraints for attending concerts of the Rotterdam Philharmonic Orchestra?*’, a survey has been done, which resulted in one hundred and eight respondents (N=108). Rotterdam Philharmonic Orchestra (RPhO) describes *prospects* as people that undertake cultural activities at least three times a year, but do not visit concerts of RPhO. All one hundred and eight respondents, met this criterion. In order to get to know the prospects, focus was put on socio demographics, such as age, sex, level of education and money to spend on leisure.

Besides, it seemed also relevant to ask them about the kind and frequency of cultural activities (e.g. going to the cinema, theatre, museum or a concert) they participate in and what motivations they indicate for participating in these activities. A more general topic would be leisure behavior; what are people looking for in their leisure time. Is leisure mainly used to relax or are people looking for more intellectual experiences (Mulder, 2011). If people are motivated to participate in certain activities, then they might experience constraints in other activities. Via this survey it was aimed to map these motivations and constraints for leisure activities for this sample in the Rijnmond region, to either confirm or disconfirm existing theories (Van den Broek, 2013; Van den Broek & De Rooij, 2013). This was done via a questionnaire with closed questions mainly.

Next to the aim of gaining an insight into the leisure behavior of the sample, the survey served a more instrumental goal, namely selecting interviewees. It is assumed that mainly people that are culturally active, can be seen as potential classical concert visitors (Van den Broek & de Rooij, 2013; Witlox, Van der Hoest & Huisman, 2014).

For the next phase of the research, the qualitative part, some people that filled in the questionnaire were selected. Respondents that do not visit concerts of the Rotterdam Philharmonic Orchestra, but are seen as potential visitors (Van der Broek & De Rooij, 2013; Witlox et al., 2014) were asked whether they wanted to participate in an in-depth interview. Through these interviews it is researched what kind of constraints people mention that keep them from attending classical music concerts.

This qualitative way of research was aimed at finding out which constraints are applicable to this group. In depth interviews gave participants an opportunity to express in their own words what keeps them from attending. As explained in the chapter on theoretical foundation of this project, constraints can be divided in several categories; structural, interpersonal and intrapersonal constraints (Boo, Carruthers & Busser, 2014; Kelly & Godbey, 1992). Kay, Wong & Polonsky (2009) even identified eight themes, namely, physical access, time and timing, personal access, cost, product, personal interest and peer group, socialization and understanding, and information.

By means of in depth interviews, I clarified whether these kind of constraints apply to the non-attenders of the Rotterdam Philharmonic Orchestra. Furthermore, I looked for additional constraints. Constraints categories mentioned above apply to cultural activities in general, not to classical music concerts only. Therefore I expect to refine these current understandings about constraints, because the explicit focus on classical music concerts.

For the interview topic list, it was taken into account that in general people are not that willing to talk about what they do not undertake (Boo, Carruthers & Busser, 2014). It is more likely that they want to talk about the activities they like to do in their leisure time. Therefore, people were asked to talk about cultural activities they attend, and why. Only in a later stage the topic turned into activities they do not attend, and why. This approach validates this thesis, as it prevents people from giving social desirable answers (Bryman, 2012). The topic list and the questionnaire can be found in appendices 1 and 2.

While discussing motives and cultural activities, interviewees were in addition asked to rank the importance of these needs in leisure and the cultural activities they undertake. The most preferred motives and activities were ranked in a high position, less favored ones ended up lower. Interviewees could add motives or activities themselves in case they felt the list of cards was not

complete. The cards with motives stated: *Gezelligheid met; acquiring knowledge; unforgettable experience; being inspired; escaping daily life; relaxation; spending time with ... and diversion*. For the cards with activities, nine cultural outings were stated on the cards. Some cards represented high culture activities and some activities that are usually recognized as low culture activities. This distinction of activities was not explicitly mentioned though. Activities on the cards were: *film; festival; pop concert; cabaret; classical music concert; dance; opera and a play*. While ranking cultural activities, the *classical music concert-card* usually ended up quite low in the ranking, which resulted in a natural bridge to the main topic: constraints people experience for not attending classical music concerts.

Then the conversation quite naturally turned into the main focus of this thesis; finding out about constraints for visiting classical music concerts. While exploring which constraints play a role, interviewees were not only asked about it, but were again given the task to rank constraints. Some cards were prepared for this, which mentioned the following words and short statements: *I don't notice the information, too formal, It just doesn't happen, I am not used to it, I don't have the knowledge, friends don't go either, takes too long, I don't feel at home, boring, I don't like the music*. When a certain constraint had been indicated as an important factor for not attending classical music concerts, a card was placed in a high position. The lower the card was placed the less relevant this constraint was for that person. Interviewees were also allowed to put cards aside if not applicable at all, or to lay down cards on an equal level.

4.2.Methods

As mentioned, two ways of data collection were used. This mixed-methods (Gilbert, 2008; Bryman, 2012), are used to quantify the group of potential visitors. The results of the survey and the interviews were used to see whether existing theories on constraints can be refined. Furthermore, an attempt has been made to differentiate the, to date, homogeneous group of non-visitors (Van den Broek, 2013).

Data collection was carried out in two (almost) subsequent phases. First, quantitative data were collected from the beginning of February until the middle of March. Questionnaires, made in qualtrics.com, were spread online, via the snowball-method (Bryman, 2012). The reason for using the snowball-method is that there was no access to a database that could have been used for this survey (Gilbert, 2008). The starting point was my professional and non-professional network, that

live in the Rijnmond region. People I know were asked whether they wanted to fill in the questionnaire, and to send it to people they know, and so on. One of the requirements was that all people should live in the Rijnmond region. Another requirement was that they should not be 'couch potatoes', meaning that they do take part in cultural activities at least three times a year, so they apply to the category of *prospects* or *potential visitors*.

Next to the online surveys, face-to-face surveys were done in Rotterdam, near the library in the city centre. This seemed to be a good location, as it was found out that in 2011 41% of the Rotterdam population uses the library (Rotterdam Festivals, 2012). Even though the population of Rotterdam is very diverse (Rotterdam Festivals, 2012), respondents that filled out the questionnaire mainly had a Dutch background and were mostly highly educated. The characterizations of the sample are shown in the Results and analysis chapter (Figure 2 and 3).

The second part of this research project consisted of in-depth interviews. In the final question in the questionnaire, participants were asked whether they wanted to take part in a follow-up interview. These interviews, ten in total were done in March and April. Interviews were done in a semi-structured way (Baarda, van der Hulst & de Goede, 2012; Bryman, 2012). This means that the main questions were asked in a fixed order and in a similar way. Those topics were also put in the interview schedule and were used as follow up question in case the topic was not addressed by the interviewee. All interviews were recorded, interviewees were asked for permission in advance. All of them were fine with the recording.

After each interview transcriptions were made. Collected data, outcomes of the surveys, face-to-face plus online, and the coded transcripts were analyzed in two different ways. The first part, quantitative data, were mapped with the help of SPSS. The main goal of the quantitative part, was gaining an insight into the size of the group of non-visitors that might turn into visitors of classical music concerts in Rijnmond region. Therefore frequency tables were made; age groups, level of education, sex and money to spend on leisure. Besides these socio-demographics, also leisure activities and motivations for leisure are mapped and presented in frequency tables in chapter 5.

The qualitative data, the transcripts, were coded by means of Atlas.ti (Gilbert, 2008). In the coding process the focus was on motivations and constraints for cultural leisure participation. Words related to interests, friends, family, information, accessibility, either in a positive (motivations) or less positive (constraints) connotation, were analyzed. Results of this process are presented in the next chapter.

5. Results and analysis

In this chapter I present findings from the quantitative and qualitative part of this study. The information in paragraph 5.1. - 5.3. answers the first research question: *'What socio demographic characteristics apply to the group of prospective visitors and what needs and wants do they indicate in leisure?* Paragraph 5.4. describes and explains the constraints these samples indicate for visiting classical music concerts.

5.1. Socio demographics

Respondents of the quantitative part of the study (survey) can be seen as prospective attenders of classical music, because they attend other cultural activities (even though classical music concerts are not included). Figures 2 and 3 below the prospects' socio demographics and characteristics of the sample. Mainly highly educated people (61%) responded to the questionnaire. The age group of 20 – 29 years old is clearly a majority, in the sample of the prospects, followed by the age group of 40 – 49 years old. Figure 3 shows the amount of money people are able to spend on leisure. Almost 25% can spend between 50 and 100 euro on leisure and another 25% spends between 100 and 250 euro per month. Furthermore, people are working, either full time or part time, or are studying. The variance in occupations, probably explains the reported differences in money spent on leisure activities.

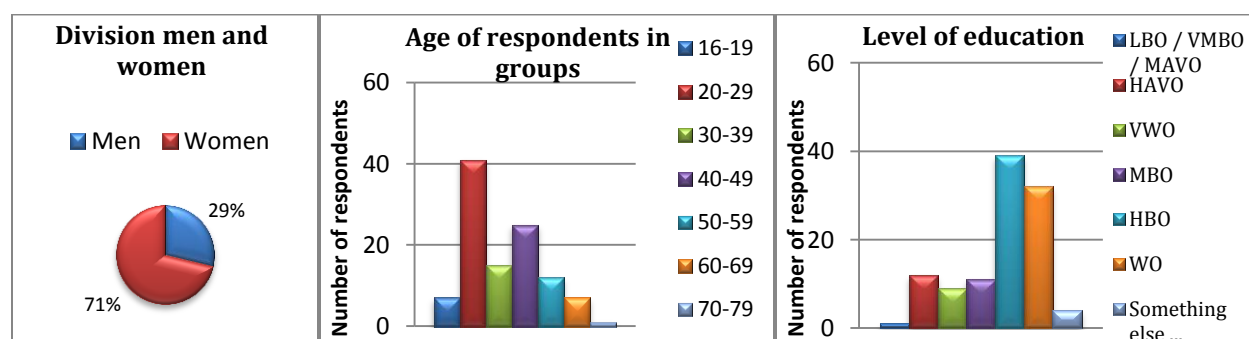


Figure 2. Division men and women / Age of respondents in groups / Level of education (N=108)

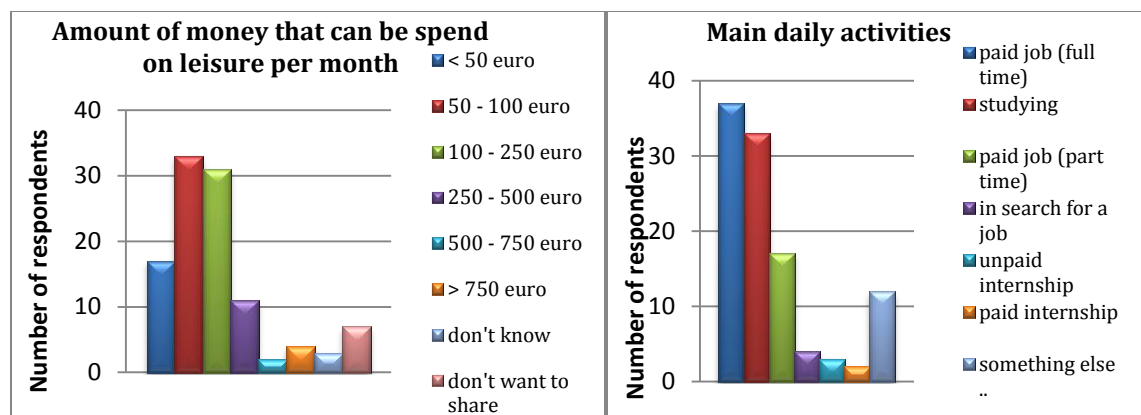


Figure 3. Money that can be spend on leisure / Main daily activities (N=108)

The figures presented above, apply to the quantitative data only. Apart from these one hundred and eight respondents, a sample of ten people participated in the qualitative part of this study. This sample is divided in age groups; (20-29; 30-39; 40-49; 50-59; 60-69). Per age group, I interviewed one man and one woman. A broad age sample should give a balanced picture of their opinions and views.

In the qualitative sample, the level of education is also high: nine out of ten study or work on at least higher professional level. Although it was intended to interview people in different age groups, for level of education it just occurred on basis of availability of interviewees.

The youngest age group (20-29) holds two students (higher education). Three interviewees do not work two of them are retired (age group of 60-69) and one women is unemployed.

Cultural education is recognized as an important factor when it comes to cultural participation. Therefore, respondents were asked about the (cultural) leisure activities they participated in their childhood. Only one of the respondents, a 54 years old woman, mentioned that classical music played a prominent role in her youth. Three respondents have come in contact with classical music, although not on a structural basis, but for instance through a school project during their primary school period. Table 1 gives an overview of socio demographics of people that are interviewed

Table 1. General information about the sample interviewees

age group	20 - 29		30 – 39		40 - 49		50 – 59		60 - 69	
sex	male	female	male	female	male	female	male	female	male	female
age	24	21	36	32	44	43	50	54	60	64
residence	Rotterdam	Oostvoorne	Rotterdam	Rotterdam	Rotterdam	Rotterdam	Rotterdam	Rotterdam	Rotterdam	Schiedam
level of education	university	HBO	university	HBO	HBO	HBO	university	university	HBO	MBO
daily activities	studying	part time job	full time job	part time job	full time job	unemployed	full time job	full time job	retired	retired
playing instrument	no	guitar (a little)	no	no	(used to play) drums	no	no	no	no	no
current family situation	lives together with girlfriend	lives with parents	young family	young family	lives together with girlfriend	lives alone	married, teenage children	married, teenage children	married	married
brought up with classical music	no	no	a little	no	a little	a little	no	yes	no	no

From this global picture of the prospective visitors can be concluded, that both samples mainly consist of highly educated people. In the quantitative sample women are over represented in the survey, in the qualitative part men and women are equally divided. In both samples, the majority of people are working or studying.

Better knowledge about the cultural participation and the motivations of the prospects for leisure is given in the next paragraphs.

5.2. Leisure activities

As mentioned earlier, the Rotterdam Philharmonic Orchestra (RPhO), sees all people that live in Rijnmond region as their potential visitors. The aim of this research is twofold: besides to understand the constraints people experience for visiting classical music concerts, this study also

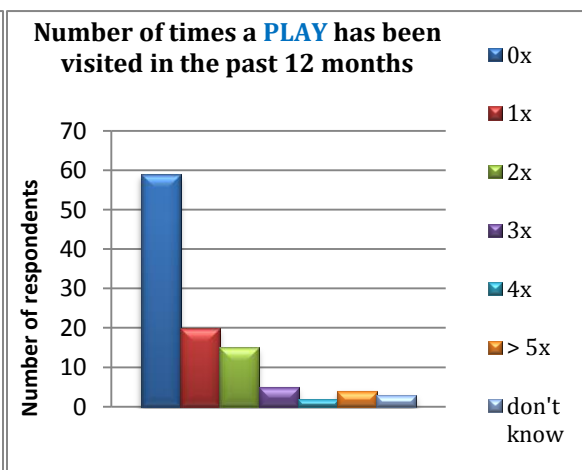
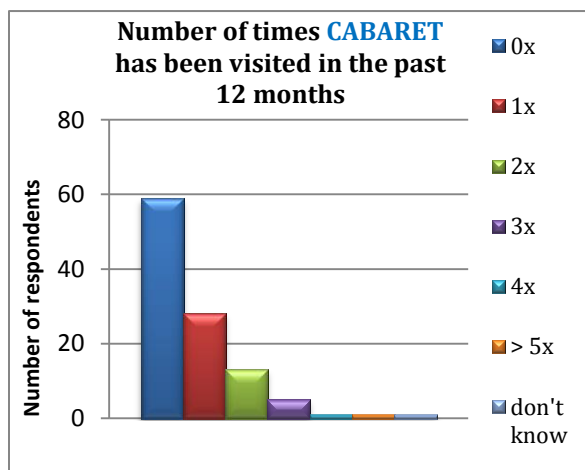
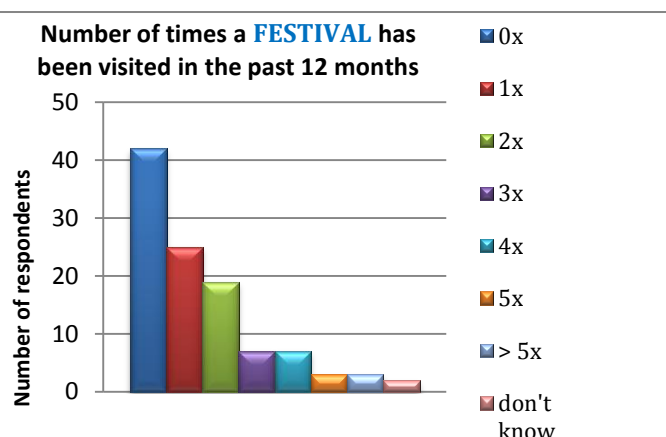
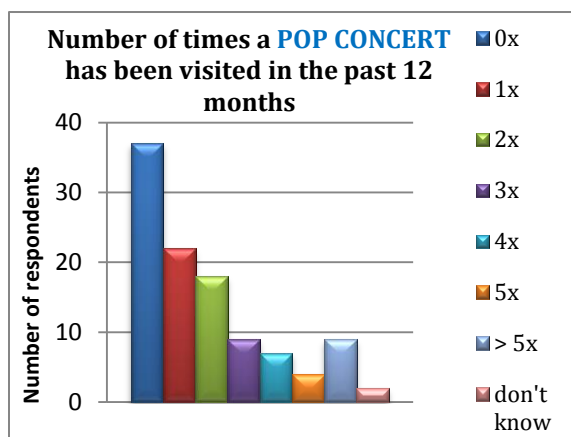
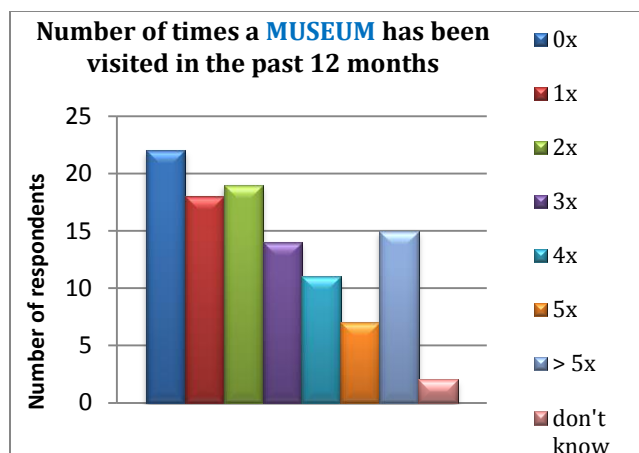
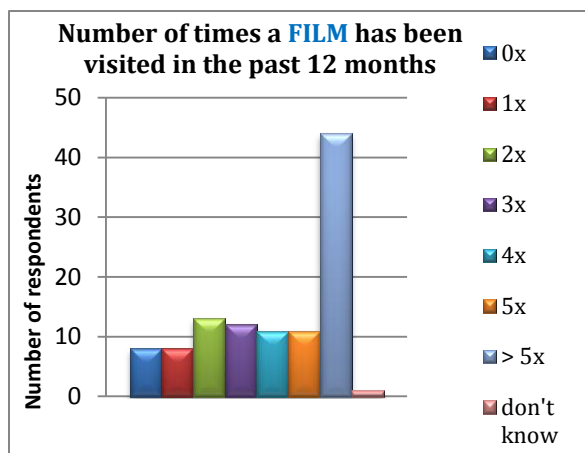
aims at getting to know the prospective visitors. Because, they do not visit classical music concerts on a regular basis, it might be useful to investigate which cultural activities they do participate in. Possibly, taste patterns can be revealed which could explain why people not attend classical music.

5.2.1. Cultural leisure activities

In order to get to know *prospects* better, I present their preferred leisure activities, based on the quantitative as well as the qualitative data in this paragraph. It should be mentioned that the questions asked in the questionnaire were slightly different from questions in the interview. In the questionnaire people were explicitly asked for the number of times they went to, for instance, a film in the past twelve months, whereas the question in the interview was a bit more generally stated, as in what the preferred activity is. And a favored activity is not always the same as actually participating in that activity, which is already explained in the theoretical framework (Van den Broek & De Rooij, 2013).

In the following figures, I present the number of times a visit has been paid per cultural activity (based on 108 respondents that participated in the quantitative part of the study). The figures are presented in order of popularity. Outcomes on classical music are presented in a separate paragraph (5.2.3.).

Based on the results from the questionnaire, it is clear that film is indicated as the most popular cultural activity. It is the only activity of which almost half of the sample report that they went five times or more to the cinema, in the past twelve months. In comparison to other activities film is quite accessible; it is cheap, easy to arrange and widely available, which I consider to be an explanation of the attractiveness of this activity. The increasing number of visitors of film is supported by several studies on cultural participation (Rotterdam Festivals, 2012; Van den Broek, 2013).



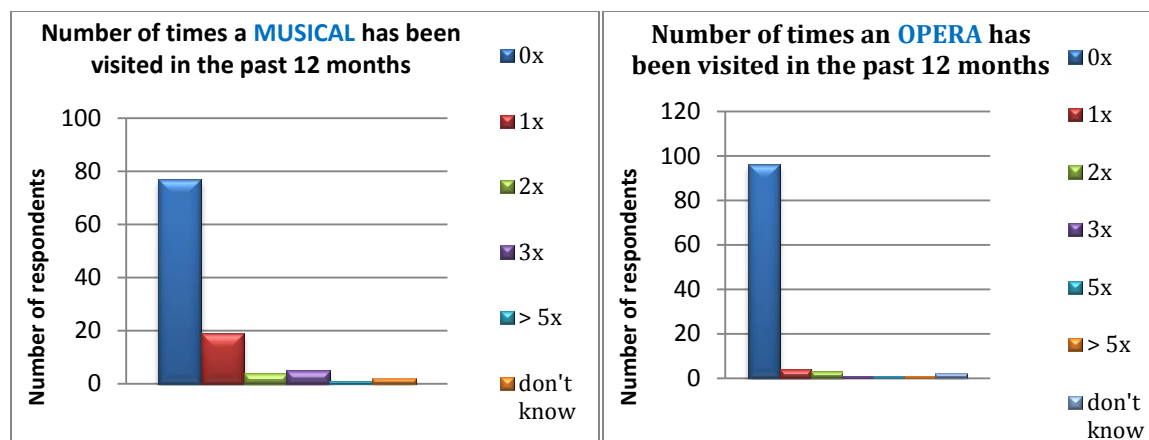


Figure 4. Number of times cultural activities have been visited in the past 12 months (N=108)

Film is also indicated as a preferred leisure activity among the ten interviewees. When looked at the ranking of the cards with cultural activities, which were presented during the interviews, five people ranked film as the number one activity and three people positioned film as number two.

Another cultural activity that prospects value, is visiting a museum. Visiting museums has also attracted a lot more visitors in recent years (Van den Broek, 2013). In the interviews, seven interviewees ranked a museum visit in their top three list (see Table 2.)

Both samples clearly prefer going to the cinema as a cultural leisure activity. The ranking of the other cultural activities is almost done equally in both samples, which means that the top 3 consists of; film, pop concert and museum. At the bottom of the list respondents ranked the cultural activities in a similar order as well. This means that classical music is not a preferred activity among them.

The complete overview of activities, ranked by the interviewees, is presented from most preferred to least preferred activities in Table 2.

Table 2. Preferred cultural activities ranked by interviewees. Number 1 is indicated as most popular activity.

age group	20 - 29		30 - 39		40 - 49		50 - 59		60 - 69	
Preferred activities	M - 24	F - 21	M - 36	F - 32	M - 44	F - 43	M - 50	F - 54	M - 60	F - 64
film	1	2	5	2	4	2	1	1	1	1
pop concert	1	1	7	5	1	1	2	4	2	3
museum	2	3	4	4	1	2	3	1	3	5
festival	3	1	1	5	2	1	6	6	7	2
cabaret	6	4	2	6	3	3	4	1	4	9
play	4	5	3	1	4	3	8	2	4	8
dance	4	6	6	1	2	2	7	5	6	6
classical music concert	5	7	8	7	5	6	5	1	4	4
opera	6	8	9	7	5	6	9	3	5	7

5.2.2. Favored activities

The popularity of museums and films can, according to the interviewees, be explained by the fact that there is no need to plan them ahead. Museum and film have in common that tickets do not have to be booked in advance. The quotes below, show that film is indeed so popular because it is an activity that can be decided upon the same day. For most people this seems an important aspect, as they mentioned that they do not like to plan ahead.

[...] going to a film just happens more often, because it is easier to arrange on a short notice (woman, 54) [...]

[...] and I don't like to plan my activities. I don't want to buy a ticket for a concert, for instance, which only takes place next week. Or to book a holiday for over three months (man, 36) [...]

[...] Q: Ok .. the accessibility you mentioned, do you mean in time?

A: Yes ... yes.

Q: So, you are not referring to the content of the film. You relate it to the fact that you do not have to plan a visit to the cinema ahead. Is that what you are saying?

A: Yes, exactly. (man, 50) [...]

Museum is also mentioned as a popular activity. It is remarkable that the majority of the qualitative sample mentioned visiting a museum as a part of their unexpected day off. Most of the times arts museums were said to be part of an unexpected day off. Below some quotes that support these findings.

[...] when I want to do something in my leisure time, it is either film or a museum. (man, 24) [...]

[...] I like to visit all kind of museums, but I like modern art the most. (woman, 21) [...]

[...] eh.. in the afternoon eh .. maybe a nice museum ... I like photography a lot, so maybe an exhibition in the photo museum (woman, 43) [...]

[...] and, actually, I find it ... especially now I have a Museum Card... that enables me to go to the Boymans Museum in a spare hour.. It gives me a kind rich feeling that I can just go in there ... (man, 44) [...]

Another notable finding is that half of the respondents indicated that going to a museum is not something they have been brought up with: they have discovered by themselves that visiting museums is an interesting cultural activity. They claim these visits bring them new knowledge and inspiration, which could indicate that people are open to discover new activities.

[...] Q: Was going to a museum a common activity to do in your youth?

A: No, we never did that. Although my brother Ton, did. He just went by himself. (woman, 64) [...]

[...] because at a certain moment I have decided to explore museums, even though it is not something that my family or friends do a lot. I am a loner in this (man, 24) [...]

The found high frequency of film attendance and museum visits, show that people have a tendency to choose for easy accessible cultural activities, without planning ahead, which has explicitly been mentioned. Another reason could be that film and museums are widely available, suitable for all ages, and are cheaper than most other cultural activities.

My research shows that within the activities that are usually recognized as high culture activities (classical music concerts, opera, play and dance), the number of visits paid, except for museums, is rather low. Especially, visiting classical music concerts and opera is hardly ever done (see [Figure 4 and 5](#)). This is noteworthy, as the majority of the respondents is highly educated, and is willing to spend quite some money on their leisure activities, which could indicate the presence of cultural and economic capital. High culture activities usually have been associated with activities for higher educated people mainly, and attending popular culture activities with less educated people (Bourdieu, 1984). Results now show that cultural participation is more difficult to predict based on the amount of capital people have.

5.2.3. Classical music concert

In both samples, classical music concerts ended up in the section of the least favored activities. Whereas visiting a museum is mentioned spontaneously when I asked about favorite activities on an unexpected day off, this never occurred with classical music concerts. In the quantitative part of my research, around 75% of the respondents reported that attending classical music concerts did not occur in the past twelve months (see [Figure 5](#)).

In [Table 2](#), in which results of the ranked cards (during the interviews) of preferred cultural activities are presented, clearly shows that classical music concerts are not part of the favorite leisure activities: only one person, a 54 year old women, ranked a classical music concert on top. This is the person that mentioned she has grown up with classical music. Other interviewees put their card in position 4, 5, 6, 7 or 8. The fact that classical music concerts are not (regularly) attended by members of this sample, can easily be clarified; interviewees are selected on the fact that they are non-attenders. In the paragraphs on constraints, a possible explanation of their non-

attendance is described.

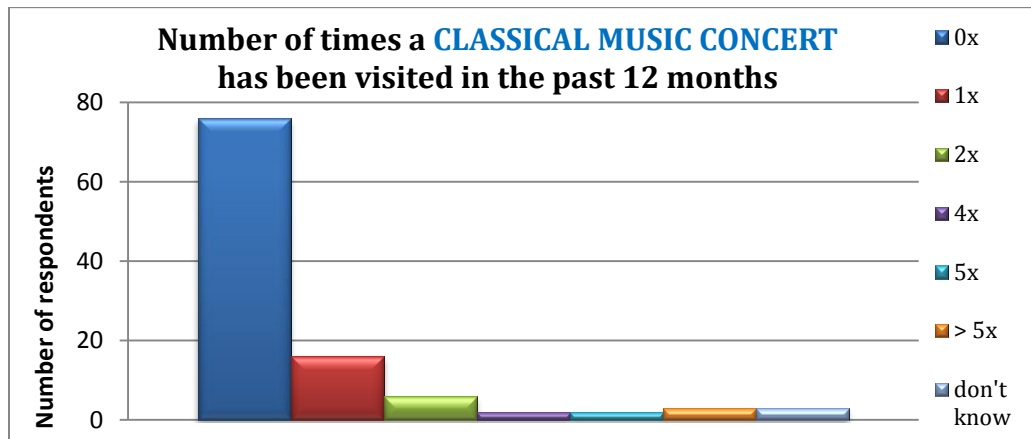


Figure 5. Participation in classical music concerts (N=108)

5.2.4. Conclusion on cultural activities

Findings from this study show that both samples mainly represent highly educated people, all from Rijnmond region and everybody participates in cultural activities. Preferred activities, ranked in the top 3 are: film, museum and pop concert, which can be seen as a mix of high culture and popular culture activities. This might support the theory about the cultural omnivore, wherein is mentioned that highly educated respondents select activities from both 'categories'. Based on my findings, however, my suggestion is that part of the exploration is also found in the accessibility and the availability of those activities, which make them convenient to decide upon participating on the last moment. Furthermore, it became quite clear that classical music concerts are not attended very often.

5.3. Motives for leisure

Now an insight is gained into the kind of leisure activities both samples prefer, a next step is to look into the motives people indicate for leisure. The kind of activities people participate in during their leisure time, depends partly on what kind of need they want to be fulfilled (Kelly & Godbey, 1992; Mulder, 2011). Motives, together with constraints, influence a decision on participation in an activity.

What we can learn from motives reported in the quantitative part of the study, is that respondents are mostly looking for *gezelligheid* (68%), *relaxation* (69%) and *being together with friends or family* (64%). These findings are supported by the outcomes of the interviews, because also interviewees mention the need for *relaxation*. Nine out of ten respondents ranked *relaxation* on the first, second or third place. But also *gezelligheid* and *spending time with...* are recognized as important needs in leisure and are highly ranked in the interviews as well.

Below I present two overviews. In [Figure 6](#), the indicated motives of respondents of the questionnaire are shown. Results from the qualitative part are shown in [Table 3](#).

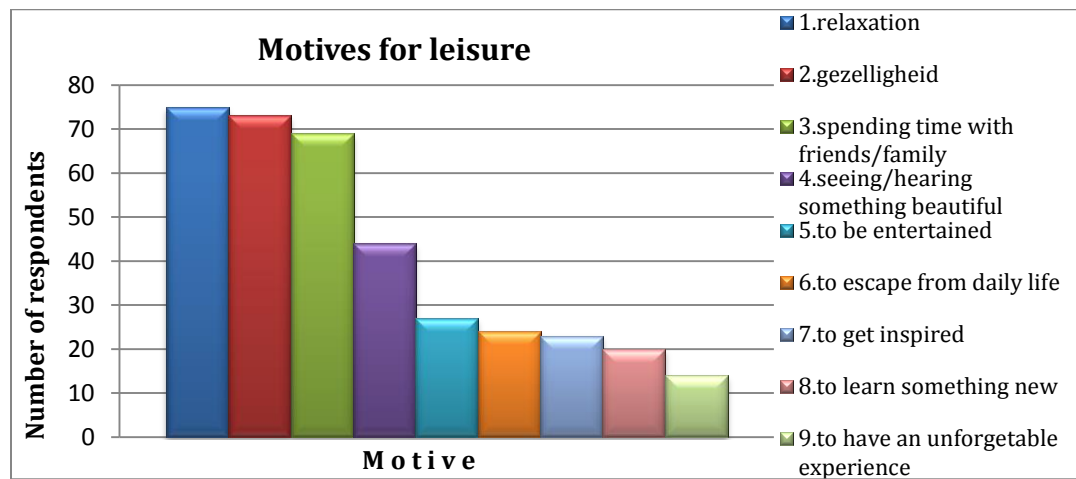


Figure 6. Motives for leisure (N=108)

Table 3. Motives for leisure ranked by interviewees. Number 1 indicates the most important motive.

age group	20 - 29		30 - 39		40 - 49		50 - 59		60 - 69	
Motive for leisure	M - 24	F - 21	M - 36	F - 32	M - 44	F - 43	M - 50	F - 54	M - 60	F - 64
1.relaxation	1	2	7	1	2	1	3	1	2	2
2.spending time with	3	3	3	3	1	1	1	2	3	5
3.gezelligheid met*	3	7	2	5	1	2	2	2	5	1
4.unforgettable experience	5	1	1	7	5	2	7	5	1	7
5.being inspired	4	8	4	8	3	1	5	3	2	4
6.acquiring knowledge	4	4	8	6	3	2	6	6	1	8
7.escaping daily life	2	6	5	4	4	n.a.	8	1	4	3
8.diversion	n.a.	5	6	2	2	3	4	4	3	6

*I decided to keep the Dutch word 'Gezelligheid' as it is difficult to translate.

In the next paragraphs motives with most outspoken results are discussed.

5.3.1. Relaxation

The quotes below illustrate the importance of relaxation as a need, which is explained in relation with the busy life most interviewees live. It is stated that there is felt a need to clear their minds, get away from the daily stress and not to think about problems, deadlines or work in general.

[...] but, just to be without thinking, worrying, eh ... just to clear your mind, just enjoying, that is relaxation for me (women, 32) [...]

[...] I think I can mainly relax if I don't have to think about the daily stress, from school or from work .. (man, 24) [...]

[...] Eh, yes, it for sure has to do with having a busy week, or not... It has to do with what I already mentioned earlier, yes, I definitely need some time I can spend by myself. I then really need it, to relax a bit, just watching some TV or so ... Sometimes, I really need that. (woman, 21) [...]

[...] Because, yes, if I have been busy all day, with rowing and other activities, then at night I just want to .. to relax on the couch, so to say. Yes. (woman, 54) [...]

This important need in leisure, *relaxation*, is not the same as doing nothing at all, though. Most interviewees relate activities such as running, cycling, rowing or doing sports in general as the ultimate activity to find relaxation. Other activities mentioned in combination with relaxation, are spending time with friends and family. On the other hand, some people explicitly mention the fact that relaxation is especially found when being alone, doing things that they find important to do, such as reading a book or relaxing on the couch, without having anyone around. Below some statements demonstrate the importance of relaxation.

[...] I see rowing as an important activity to find relaxation in. Uhm .. uhm .. yes, being physically active, clear my mind, don't think about work, and some ... yes, for me that is really important. (women, 54) [...]

[...] Yes, reading and the most important form of relaxation is doing sports. Yes, in all those years I built such a network with nice people. Yes, that is most relaxing for me. (woman, 64) [...]

[...] Q: And if I would ask you to name an activity that brings you that relaxation, what would that then be?

A: Reading .. and uhm .. doing sports. (man, 50) [...]

What these statements have in common, is that when activities are related with the motive of relaxation, it is not very likely that cultural activities come to mind. Apparently, relaxing is not associated with undertaking cultural outings.

5.3.2. Gezelligheid

A second motive of significant importance, is the need for *gezelligheid* in leisure time. Via the presented cards during the interview, *Gezelligheid* is ranked quite high as well, just as relaxation. *Gezelligheid*, has a clear link with spending time with others, either friends, a partner or the family. When discussing this motive for leisure, all kind of different activities come up, such as going out for coffee, lunch or dinner, but also spending an evening at home with friends.

[...] Well, having a nice dinner, good food and good company, a gezellige atmosphere, that I do find very important. (woman, 21) [...]

[...] I think these two needs are related to each other: gezelligheid and spending time with friends. Although, it also depends, because sometimes I rather spend the day by myself, when I am a day off. (man, 24) [...]

[...] we really enjoy those evenings of just being together, talking all night (man, 44) [...]

[...] Well, just the simple things in life I find gezellig. And gezelligheid I do find quite important. (woman, 64) [...]

[...] Gezelligheid. Well, that can be found in all kind of activities. And it is very nice when it is gezellig, although, it is not specifically aimed at. (man, 60) [...]

In many cases, a clear link is made between the three highest ranked motives for leisure. *Gezelligheid* is related to *spending time with family and friends*, and may provide *relaxation in that context*..

The reason why these motives for leisure need to be discussed, is the fact that such motives can be seen as an underlying motivator for undertaking certain leisure activities. What these indicated motives might express here, is the fact that people like to spend their leisure time in a relaxing and ‘gezellig’ way. People are undoubtedly looking for activities that can clear their minds, that will stop them from thinking about work or other daily worries. They seem to be looking for activities that can provide them with new energy, without having them to put a lot of energy in it.

A finding that supports this claim, is the fact that *to learn something new*, which requires a mental effort, is ranked rather low by the interviewees (see [Table 3](#)). This finding returns in the quantitative data. (see [Figure 6](#)). The only two respondents that ranked the ‘learn-motive’ quite high, are the two people that do not work full time (women, aged between 40-49 and man, aged between 60-69). It might be that their need for new knowledge is higher because they do not work. They therefore have more time to spend, and may be looking for more than just relaxation.

[...] acquiring knowledge ... I do encounter new things .. while watching TV, series and stuff ... and I like that, but to actively looking for new information ... I also notice that at work, really looking for new things. It just doesn't happen. (man, 36) [...]

[...] I would like to know more about a piece of art, for instance, but for some reason, I don't do it. . (man, 60) [...]

5.3.3. Having an unforgettable experience

The quantitative results show that *having an unforgettable experience* is not recognized as an important motive for leisure. Only 14 respondents, out of 108, which is 12%, give this as a reason for spending leisure time. This is a noteworthy outcome, because *having meaningful experiences* are so much related to leisure activities nowadays. (Mulder, 2011; Pine & Gilmore, 1999). According to Pine and Gilmore, we have entered the experience economy in the 21st century, which implies that consumers are looking for experiences rather than products and services.

Also during the interviews *having unforgettable experiences* was discussed with the respondents. There this subject leaves a diverse impression. Some ranked it in the upper section and others in the lower. None of the cards were found in the middle regions (see [Table 3](#)). The explanations may give a clearer picture. One of the interviewees explicitly linked unforgettable experiences to her holidays, because it is hard for her to find this in The Netherlands, so she states:

[...] Yes, because experiencing something unforgettable in one day in The Netherlands, I have not been able to achieve that, ha ha (woman, 21) [...]

Another interviewee seems rather aware of building these unforgettable experiences, by making sure that every now and then the weekend is not just the weekend, but should be something extraordinary. This is quite a conscious way of dealing with leisure time. One example he gave:

[...] of course you can the weekend just letting go by, but you can also plan things which make the weekend an unforgettable experience. The other day we went with the whole family to the Kroller Moller museum, which was a great experience. I still think about it. (man, 36) [...]

And another interviewee is apparently not looking for unforgettable experiences at all, as she sees it as something that is almost impossible.

[...] yes, this card has to be put at the bottom of the list. Having an unforgettable experience ... sounds like something that can only happen in Utopia, don't you think? (woman, 43) [...]

A final quote illustrates that looking for unforgettable experiences might be associated with being dissatisfied with the current life. This person is not likely to be motivated to look for these kind of

experiences, as he is happy with the life he lives:

[...] well ... yes ... well, I find that ... not sure what to do with this statement ... I find it ... having an unforgettable experience ... for me it expresses as if I am not happy with my life or so, if I am searching for a better life. And I don't have that. (man, 44) [...]

5.3.4. Conclusion on motives

Relaxation, gezelligheid and *spending time with friends and family* seem to be the most important motivations for leisure. These motivations are related, especially spending time with friends and *gezelligheid*. Remarkable is the fact that these motives are not specifically linked with cultural activities, but more with, for instance, sports, having dinner or just being at home.

Noteworthy is the apparent unimportance of *an unforgettable experience* as a motivation for leisure, as well as the motivation to *learn something new/acquire new knowledge*. These motivations seem to have a small, or no, link to leisure time.

People in both samples express that during leisure time should be spend effortlessly and easily. This would imply that it is not likely that new activities will be attempted.

5.4. Constraints visiting classical music concerts

After I presented the results of the activities and motivations respondents find important in leisure, a next step is to focus on the constraints people perceive for (not) attending classical music concerts. Where motivation has a positive influence on participation in (cultural) leisure activities, constraints have a negative on participation in leisure (Kelly & Godbey, 1992; Kleiber, Walker & Mannel, 2011). Therefore, the next step is to understand what this sample says about classical music concerts and the kind of constraints they identify for not attending those concerts.

As explained in the theoretical framework, there are different categories constraints; intrapersonal, interpersonal and structural constraints (Kelly & Godbey, 1992), or according to Kay, Wong and Polonsky (2009): external/situational factors, product specific factors and personal factors.

5.4.1. Comparison of both samples concerning perceived constraints

First I will show what both samples indicated as reasons for not attending classical concerts, ranked from most important to least important. Based on these data, I will investigate whether both samples are aligned or not. After that, most remarkable (qualitative) findings are analyzed, to give meaning to the found constraints.

The top three of constraints, found in the quantitative sample, are *it doesn't suit me*, *it just didn't happen* and *I think it is boring*. Apparently, people perceive classical music concerts as a cultural activity that is not something that they should be doing, which would relate to (intra)personal factors (Kelly & Godbey, 1992; Kay, Wong & Polonsky, 2009).

When people say that something is not suitable for them, they implicitly say that this has to do with themselves and not so much with the product. It might have to do with perceived self-skill, because they feel they lack knowledge, or think they are not the right audience.

The second ranked constraint in the quantitative sample, *it just didn't happen*, might be a considered as a first reaction. In the quantitative sample it was even reported as the first ranked constraint. Respondents were, as stated in the method section, not aware of the main subject of the questionnaire/interview, therefore it was not possible to prepare the subject and it was not possible to think about a possible explanation for their non-attendance. This very broad statement of course needs a deeper analysis, which is done in one of the next paragraphs.

The third constraint, *I think it is boring* says more about the product itself. The majority of the quantitative sample has not attended a classical music concert, in the past twelve months, but the majority apparently has an opinion about classical music concerts. This quantitative finding is not in line with the ranking of the interviewees, as for them classical music concerts are not perceived as being boring. Perhaps, it is more difficult to state that such concerts are boring when it is discussed face to face, than when it is just a tick-box in an anonymous questionnaire.

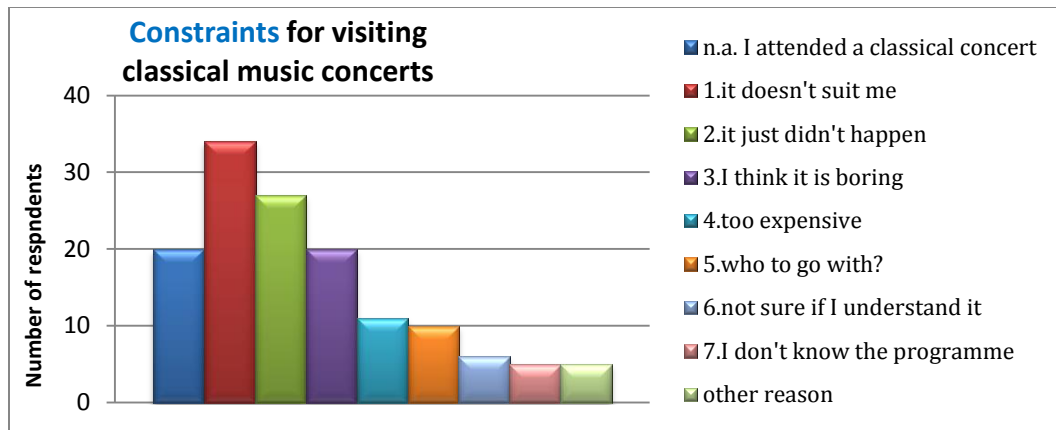


Figure 7. Constraints classical music concerts (N=108)

Figure 7 presents the complete outcomes of the perceived constraints of the quantitative sample. The importance of the constraints experienced by the qualitative sample is presented in Table 4. In the qualitative part of my study, ten interviewees were asked to rank the 'constraint-cards' and to clarify their ranking. Findings about these constraints give a rather diverse picture.

A few words has already been addressed on the first ranked constraint of the interviewees (it just didn't happen). The number two constraint that interviewees mentioned, *information not noticed*, is not recognized as an important constraint by people that filled in the questionnaire, where it ended at the bottom. A possible explanation could be that the statement in the questionnaire was more specific: *don't know what the programme is*. The word *information* can be interpreted in different ways; it could refer to the programme, but also to information about the music, composers or the orchestra. So it is a broader term, which could have caused a high ranking for this constraint

The third ranked reason, *not used to it*, is a more concrete constraint. As shown in the socio-demographic part, most interviewees are not familiar with classical music. The same applies to going to museums, but people decided to explore that themselves. For classical music concerts, this is not the case.

A noteworthy finding in the lower region of the ranked cards, is the unimportance of the fact that *friends do not attend classical music concerts either*. In both samples this statement ends at the fifth place. People tend to make their own, individualistic, choices and the fact that friends do not attend classical music concerts, is not perceived as a constraint. Only the respondents in the youngest age group indicate this as important. It is known that in younger age groups social networks have a bigger impact than in later years, which might be a suitable explanation for this particular outcome.

Table 4. Constraints ranked by interviewees. Number 1 indicates a constraint that plays an important role.

age group	20 - 29		30 - 39		40 - 49		50 - 59		60 - 69	
Constraints	M - 24	F - 21	M - 36	F - 32	M - 44	F - 43	M - 50	F - 54	M - 60	F - 64
1.it just didn't happen	4	5	1	7	1	2	1	1	1	2
2.info not noticed	7	6	3	3	2	1	2	2	2 + finance*	1
3.not used to it	3	2	2	1	3	n.a.	4	n.a.	6	3
4.lacking knowledge	1	4	7	4	2	3	3	n.a.	4	4
5.friends don't do it either	2	1	9	6	n.a.	n.a.	6	n.a.	3	5
6.too formal	n.a.	2	6	5	n.a.	4	5	n.a.	5	1
7.takes too long	n.a.	1	4	2	n.a.	n.a.	9	n.a.	7	6
8.boring	n.a.	1	5	2	n.a.	n.a.	8	n.a.	5	8
9.not feeling at home	5	2	10	5	n.a.	n.a.	10	n.a.	6	7
10.don't like the music	6	3	8	8	n.a.	n.a.	7	n.a.	7	9

*= finance is added as a constraint by this respondent.

In the next paragraphs, the constraints are analyzed, based on the transcribed interviews.

Outcomes of these interviews are presented per theme and are supported with quotes from the quantitative data.

5.4.2.Product – Classical music (concerts) as a constraint

According to Kay, Wong and Polonsky (2009), the (perceived quality of) the product itself might be considered as a constraint. I would claim that the product is the most significant constraint. During the interviews this topic is discussed because one of the constraint-cards mentioned *do not like classical music*. Table 4 shows that classical music itself is not perceived as a constraint by the interviewees, because cards are ranked quite low. Three interviewees even claim that *do not like classical music* is not applicable (n.a.) at all. Based on these scores, (perception of) the product seems the least important factor for not attending.

After analyzing the transcripts, I argue that classical music seems to be mostly perceived as music that should be valued and respected. People perceive the music as beautiful, as shown in the quotations below:

[...] of course, it is so extremely difficult what they do, you can only admire that (woman, 21) [...]

[...] it is really impossible to not appreciate the music, as it is sooo extremely beautiful. It is such a pity that not more people find their way to classical music (man, 36) [...]

[...] Q: Ehm .. If we look at the ranked cards; you say, I do like the music, so am I right when I think that it is not the music itself

A: No .. no ..

Q: So, it is not the music itself?

A: No. (man, 50) [...]

The general appreciation of classical, is confirmed when people are asked about the kind of music they usually to listen to. The majority of this sample listens to classical music when they are at home. Interesting about this, is that all interviewees that do listen to this genre, belong to the age group of 40 – 69.

[...] ... We once had a year in which listened to opera only. The other year it is jazz, and a next time it is classical music. (woman, 64) [...]

[...] Yes, that music is really beautiful. I do, for instance regularly listen to classic.fm. I think it is beautiful music. (man, 44) [...]

[...] Q: What kind of music do you listen to?

A: Well, that is very broad, pop music, eighties, nineties, classical music ... (man, 50) [...]

[...] Ehm yes, well, my husband is very fond of all kinds of music, so he usually has some music on. But, it could be modern music as well. But, we always listen to classical music on Sundays, that is a kind of rule in our house. (woman, 54) [...]

[...] And if I am looking for some background music, then it can be classical music, and then I think, this is nice and quiet, this is what I am in the mood for. (man, 60) [...]

The younger part of the sample (ages between 20 – 39) does not listen to this music, or in one case, does not listen to music at all:

[...] ehmm... well, that is actually an interesting point, because you now assume that I.. I don't listen to music a lot. Most people find that weird .. but I like it to be silent around me. (woman, 32) [...]

A fact worth mentioning here is that two interviewees stated that they cannot deny that classical music is beautiful and should be admired, but that this music is not their personal taste. They distinguish their own music taste and the skills of composers and musicians, which should just be appreciated because it takes years of training and education. Even though they do not regularly listen to classical music themselves, they still value the beauty of it.

[...] It is not that I don't like the music... Of course, what those musicians are capable of, that is extremely skillful. But it is just not my music. Not my taste. Some people say that classical music is horrible, that it not music but noise, but that is not true of course. (woman, 21) [...]

[...] I always find it very special to see people making live music. That passion, that enthusiasm ... well, then it is not even that important whether it is my own music taste. (woman, 43) [...]

These statements resonate with findings of Dobson (2010), who claims that people feel obligated to appreciate classical music, as it is recognized as the perfect music, which just cannot be criticized. Once classical music is discussed, in all kinds of media, it is usually in full admiration. For people that are not familiar with classical music, it seems difficult to state that they do not share that admiration, personally.

Figure 8 summarizes these findings on the perception of classical music, by depicting the relations between statements of interviewees about classical music. In the middle classical music is placed. The upper part shows that people appreciate the music, which is confirmed by the fact that they also listen to classical music at home. They truly find the music nice and beautiful. If the music is not appealing to someone, or people do not like the music, which is shown in the lower part of the figure, then still music and especially the musicians can be admired. But this admiration does not lead to listening to classical music at home.

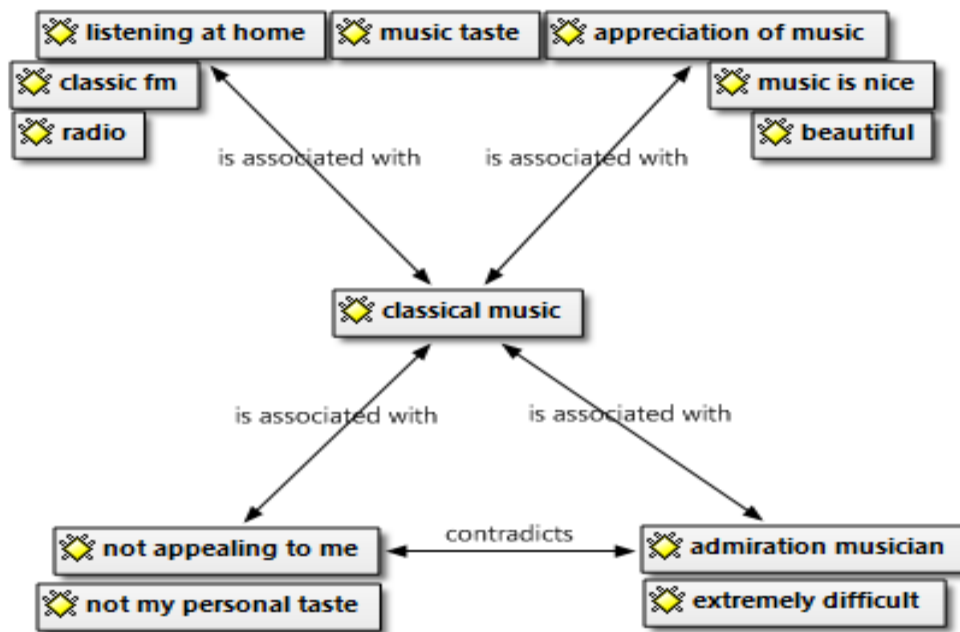


Figure 8. Relations product classical music

Classical music is admired by almost all interviewees, even though it is not everybody's personal taste. Thus, the majority of this sample can be indicated as an interested audience, as they seem quite open to the music. However, admiring the music does not necessarily lead to visiting concerts. This is in line with Van den Broek and De Rooij (2013), who claim that the number of people interested in classical music is much higher than the number of actual visitors. Conclusion is that the product, classical music concert itself is not necessarily perceived as a constraint, as Idema (2012) already claimed. This would mean to that other constraints play a role.

5.4.3. Knowledge about classical music as a constraint

Based on the previous paragraph, I can state that classical music is generally perceived as music that could be appreciated by many people. In cultural policy plans is even stated that cultural organizations should attract a wide range of people to e.g. their exhibitions, plays and concerts.

Nevertheless, classical music concerts are not perceived as concerts for the masses. It is seen as music that it requires knowledge before it can be fully appreciated (Dobson, 2010; Kramer, 2007). Having such knowledge is mostly available among people with substantial cultural capital. This partly applies to interviewees that participated in this research. In this paragraph I focus on

what respondents said about knowledge about classical music and whether this (lack of) knowledge should be considered a constraint.

Transcripts of the interviews indicate a division between experienced and less experienced listeners. In the qualitative sample, one very and a few slightly experienced listeners participated in this study. The very experienced person states, for obvious reasons, that the constraint *lacking knowledge* is not applicable to her. However, she claims that having more knowledge would contribute to an even better understanding of classical music.

[...]...If you are not familiar with classical music at all, then I think it is quite difficult to, all of a sudden comprehend a piano concert. I could imagine that some knowledge about the composer, about the context in which a piece has been written, which instruments represent certain themes in the music .. Well, I think that this kind of information could help people to better understand the music. Yes. (woman, 54) [...]

This quote reflects different kinds of knowledge; knowledge about the composer, about the context and about the role of instruments. This shows a distinction in the kind of knowledge. On the one side there is knowledge that refers to composers and the intentions they had writing a certain piece which can be addressed as contextualized knowledge. On the other side there is knowledge that refers to the technical side of music, such as use of instruments, structure, notes and rhythm. Below these kinds of knowledge are analyzed and supported with some quotes from the interviews.

5.4.3.1.Contextualized knowledge

Contextualized knowledge refers to information about composers and the context in which a piece has been composed. For respondents it seems an important element to know about the background of compositions, which apparently adds value to the appreciation of the music. Half of the interviewees state that information about the composers has a positive influence on the experience and remembrance of music. In the quotes below I present what is said about knowledge about composers.

[...] I find it nice to know, for instance about Bach, that he has been a rather unknown person, just a normal man, and only after he died ... yes, that kind of stories I really like. So, first I want to know the story, then I want to listen to the music. (man, 36) [...]

[...] I wouldn't want to listen to the music first and only then hear the story .. No, first the story and then the music, because then you all of a sudden hear in the music how he felt or so. (man, 36) [...]

[...] Well, I do know that when you know more about the person that wrote the music, when you know why he made it, then it makes the music much nicer. (man, 50) [...]

[...] But, I do know that if you know more about the person that composed the music, if you know why a certain piece has been written, eh .. yes, it does make it better. (man, 24) [...]

[...] Yes, I do find that .. eh .. if you know music has been written for a certain kind of event, I think that it is relevant to know. Yes, yes, absolutely. Not only the music, but the context in which it is composed, yes ... (woman, 54) [...]

Based on these quotes, my conclusion is that knowledge about the situation, time and setting in which a music piece was written contributes to a positive experience of the listener. It enhances the positive experience. It is also stated that such stories enable to remember music easier and better. People are apparently interested in the person behind the composer, 'the human behind the profession'. The importance of such stories behind famous people, on successful products, is a more widespread phenomenon in current society. Companies and products are branded with a story around it. And (social) media make it possible to find information on whatever people want to know. An example on Dutch television, where not only classical music itself but also contextual stories around it are provided, is *De tiende van Tijn*. In this programme information about composers, concert halls and musicians is given. Also in concert halls and theatres, it is common that lectures are given just before or after the performance. This contextual information is easy accessible for a wide range of people. Life stories do not require very special musical knowledge but just are certain interest in human beings.

5.4.3.2. Technical knowledge

Besides knowledge about composers and the context of their work, the more technical aspect about music also plays a role. Technical knowledge refers to information about the music itself, music instruments, themes and symbolics and structure of the composition. Below some quotes show how this knowledge is valued.

[...] ... I think that if I would have more knowledge about the music, I might listen to it in a different way. Then I would listen more actively and attentively, because I really hear what is going on. (man, 24) [...]

[...] well, classical music .. maybe I should get to know it a bit better ... I do like it, yes, I sure do like it. (woman, 43) [...]

[...] If I find the time, then I like to listen, or to watch Vrije Geluiden. For me that is also a way to build some knowledge about classical music, to listen to other music then I would normally listen to. (woman, 43)[...]

People state that such knowledge contributes to the experience, as they will hear more and understand it better. Raffman (1988) and Kramer (2007) confirm that classical music needs more than just to be listened at, it should be explored. To fully understand the meaning of compositions, this knowledge is required.

The need for knowledge is not recognized by the complete sample as other voices claim more or less the opposite, by saying that music is music, and you like it, or you do not like it. You are touched by it, or you are not touched by it. In other words, it is needless to know in which time music has been composed, what the setting was then, who composed the music, what the composer tried to express or what kind of instruments are used. Those interviewees state that music is about emotions and experience, which is supported by the quotes below.

[...] I think that you can also just enjoy classical music without knowing all ins and outs of the music. In the end it comes down to whether it touches you. (man, 60) [...]

[...] ... with many cultural activities, it is just a matter of experiencing it, and foreknowledge is not necessarily needed. And I do believe in that. (woman, 32) [...]

[...] That is .. lacking knowledge .. I find that actually ... I don't need knowledge to be able to appreciate the music. Because, you either enjoy the music, or you don't enjoy the music. (woman, 64) [...]

[...] Well, music is just beautiful, you just need to experience it. But, I don't know composers. I don't know their music. (man, 44) [...]

[...] I think I don't need to know when the music is composed, or which instruments are represented, or ... how it is played .. (man, 60) [...]

[...] No ... I admit, I don't know much about the music. [...] But, still I can appreciate it. (man, 60) [...]

Just experiencing music is fine by these, rather inexperienced, listeners. To them music is emotion, just an experience. According to the more proficient listener, however, people would miss out important elements, or experience the music less intensive, due to this lack of knowledge. In other words, an inexperienced listener does not hear the different layers that the composers put in it. Yet, that is what more skilled listeners state. The inexperienced listener is, of course, not aware of lacking knowledge, at least in the beginning.

Learning about these technical elements of the music, requires more effort than learning about the stories behind the music. This could be an explanation for the fact that contextual knowledge is seen as enhancing the listening experience more than the technical aspects. Contextual knowledge is easier to provide and leads to appreciation faster. The inexperienced listeners seem to value contextual knowledge more than the technical knowledge.

Figure 9, depicts an overview of findings about the influence of various forms of knowledge about classical music (e.g. contextualized knowledge and technical knowledge), about composers and their intentions with expressing certain kinds of music. This knowledge aspect ranks respondents by their experience with classical music (respectively their wish for further development in the subject) Half of the respondents claim that knowledge is needed in order to value and appreciate the music, which is remarkably claimed by experienced listeners mainly. This group is visualized below classical music/classical music concert. Respondents are used to listen to classical music, and has attended classical music concerts and apparently, they have noticed that

having knowledge about the music or composers can enhance the experience of it.

When people state that knowledge is needed, two different kinds of knowledge are discussed; contextualized knowledge and the more difficult to obtain technical knowledge. In the lower left corner, contextualized knowledge is positioned. This knowledge deals with background information about the composer and about the when and where a piece has been written. The lower right corner depicts the technical side, namely the music itself, and the kind of instruments that are used. In both cases, knowledge would lead to a better understanding of the music.

On the side of the less experienced, there is more focus on the experience alone, without feeling a need of knowledge of the composer and/or the context in which he composed the music. Their statements are found above classical music/classical music concerts. They state that this knowledge is not necessary in order to be able to appreciate the music. Music does not become better or nicer with more information, these respondents claim.

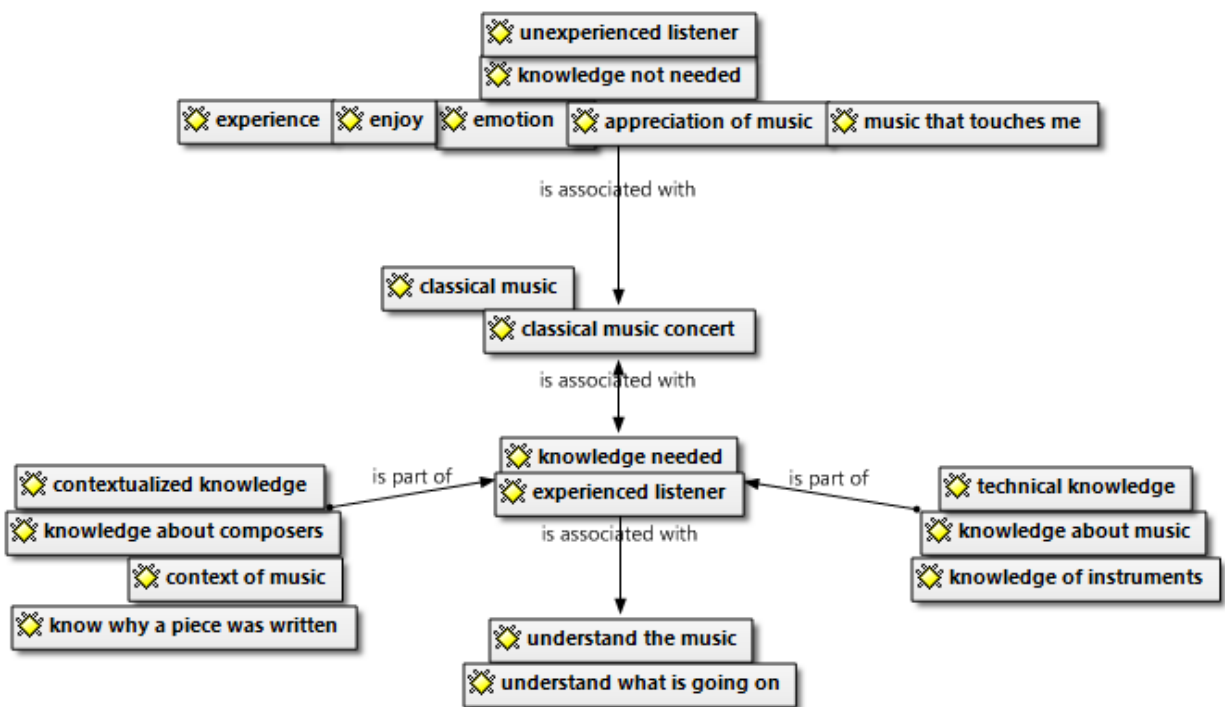


Figure 9. Knowledge classical music

Whether knowledge about classical music is a constraint is difficult to tell. About half of the respondents argue that it would enhance the experience. The other half, the less experienced respondents on the other hand express that if they would know more about classical music, they

might understand it better. This outcome is also represented in how interviewees ranked the cards. Half of them ranked the card with *lacking knowledge* in the top, the other half in the lower part of the list.

Based on these findings, I argue that not having knowledge about the music should not be considered a constraint for everybody. People say that such knowledge would only enhance the experience. This would mean that they already value the music to some extent. This resonates with my earlier claim about classical music in general, which is seen as valuable music.

For people that are not acquainted with classical music, knowledge could be a constraint, though. As presented in the section about motives for leisure, acquiring knowledge is not recognized as an important motive. Negotiation about motives and constraints, probably results in non-attendance, as people are not expected to learn about classical music. This would mean that the lack of knowledge limits them to enhance the music experience and will most likely not be attracted to visit a classical music concert.

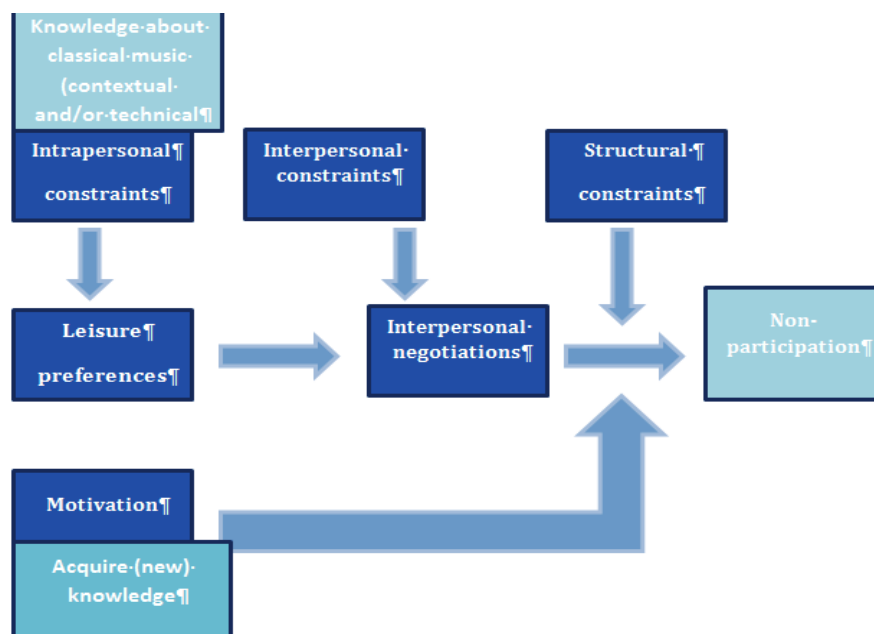


Figure 10. Constraints model Knowledge classical music

Both groups, the experienced and the inexperienced listener, have –again- one thing in common. Whether they have or need knowledge, or not, attending classical music concerts is for both groups not an activity that is done on a regular basis. We have to look for other constraints from which

non-attendance might be explained.

5.4.4. It just did not happen

Besides the ‘product-related’ constraints, such as the perception of knowledge about classical music, the next constraint to look into, is *it just did not happen*. During the interviews, five people ranked this card as a number 1 and two people as number 2, and should therefore be seen as the number one constraint. (see Table 4).

Ranking *it just did not happen* is one thing. Addressing what is actually meant by this statement, is another thing. It required a lot of probing and thinking and then still interviewees found it hard to clarify it.

[...] Why visiting classical music concerts do not happen? That is actually quite hard to tell ... (man, 21) [...]

[...] but ... it just did not happen ... Actually, that is a strange reason. I am surprised about this myself (woman, 64) [...]

One person (woman, 64) expressed that *it just didn't happen* is actually a rather weak excuse, because if you really want something you can do it, and therefore, it should not be a constraint at all. But apparently, she does not want it strongly enough, or does not feel the need to take action which is needed to visit a classical music concert, she concluded herself. Besides a weak excuse, this constraint seems to consist of three elements; phase of life, planning ahead and not being used to it.

It just didn't happen – phase of life

Both respondents in the age group of 30-39 years old, connect the constraint *it just didn't happen* with the phase of life they are in. While being a part of a family with young children in the age of 0 – 6 years old, leisure time is preferably spent on activities in which all family members can participate. Leisure time is scarce and spending that time in a classical concert hall has no priority at this moment. In paragraph 5.4.5. I will go more deeply into the relation *between it just did not happen* and *phase of life*.

It just didn't happen – planning ahead

People find it hard to plan a long time in advance. In relation to this constraint, interviewees

responded that they have the impression that attending a classical music concert needs to be booked months in advance in order to get seats. Once these respondents decide to go out, they rather visit something they do not have to plan ahead, such as a museum or a film. In paragraph 5.2.1. it is already explained that respondents are more likely to attend cultural activities that are accessible. Accessibility is not necessarily related to high or low culture activities, but to these planning issues.

It just didn't happen – not used to it

Some respondents specified *it just didn't happen* by claiming that a link is seen with their upbringing and the fact that they are not used to going to such concerts. Because they are not used to it, it is not the first thing that comes to mind once they think of participating in a cultural activity. A more elaborate insight in the relation between cultural education and (not) attending classical music concerts is given in 5.4.8. Below, I show some quotes linked to familiarity with attending classical music concerts:

[...] *it is not part of my dna* (man, 24) [...]

[...]Q: *it just didn't happen... It was not what you said literally, but does it come close? How come?*

A: *ehm....well, I have not come in contact with it, I am not used to it.* (man, 44) [...]

[...] *my parents don't listen to it, my girlfriend does not listen to it ..* (man, 24) [...]

The statement *it just didn't happen* is a constraint that can be divided in elements, such as the stage of life, planning and upbringing. How these constraints are linked, can be seen in [figure 11](#).

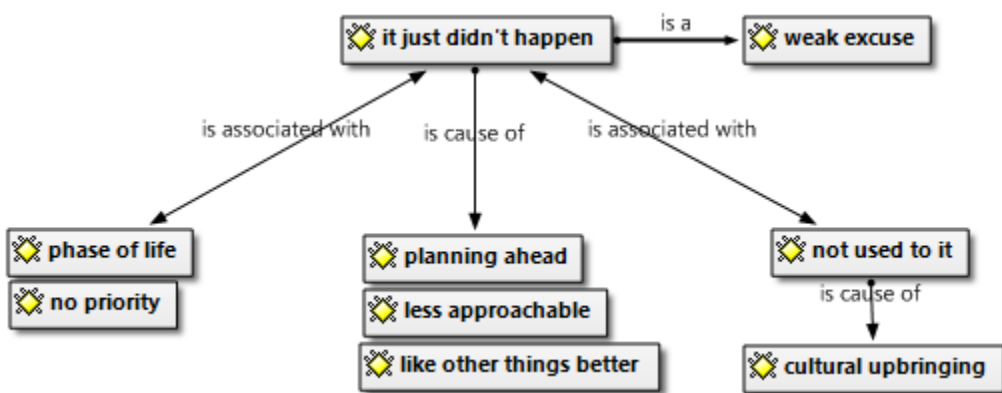


Figure 11. Overview of aspects related to 'it just did not happen'

The constraint *it just didn't happen*, apparently, is the first thing that comes to mind, once people are asked why they do not attend classical music concerts. It seems to function as an umbrella for other (sub)constraints, as it clearly shows links with planning, phase of life and cultural upbringing. Underlying reasons are further explored in the next paragraphs, in which I will subsequently examine; phase of life, planning ahead, information, suitability and atmosphere.

5.4.5. Constraints and phase of life

One of the underlying reasons that are discussed in relation with it just didn't happen, is the phase of life people are in. Interviews with people from the youngest age group (people between 20 and 29 years old) learned that people are not really open to listen to classical music, insofar classical music is not their personal taste.

[...] Yes, it is not my kind of music. I think this has to do with my age. Yeah, it is just .. No, really not for me. I think I would find it extremely boring. Yes, just boring. (woman, 21) [...]

[...] .. but, it is not my favorite music genre, and I think that has to do with the fact that the music is not appealing to me. (man, 24) [...]

Visiting concerts with classical music only, without it being your music taste, is not a very likely choice. What can be seen in the first quotations, is that one of the interviewees makes the link with her age: she indicates her age as a reason for not really liking classical music. In general it is assumed that classical music is appreciated more in a later stage of life, if it is appreciated at all (Schnabel, 2012).

In the age of 30 – 39 years old, both respondents mentioned that being part of a young family influences their choices in leisure to a great extent. They expressed their need for spending time with the family and spending time on activities that are nice for the children. They experience time as being limited, in which a lot of tasks need to be done. Once there is time that can be spend on leisure activities, then they choose activities that involve all family members. And a classical concert is not perceived as such an activity.

[...] eh, well, at this moment, eh .. then I hear about Robeco summer concerts, and even though I would like to do that, ... but it usually is on a Sunday morning. Ant that is just not going to happen, as that moment is for my family. (man, 36) [...]

Another reason that the woman in this age category mentions, is that she is currently not really open to new experiences in general, because she has a young child. And because she is not used to visiting classical music concerts, she indicated this moment in life not as the ideal time to start exploring new activities. Just going out for a visit to a family park, makes her very happy at the moment.

[...] No .. but that has to do with the fact that I am not so open to new things. I am very happy and satisfied with what I now have. (woman, 32) [...]

This would indicate that for people below the age of forty, attending classical music concerts is an activity that does not have a very high priority. This not only has to do with the fact that leisure time is limited, but in addition they find it important to spend the scarce time available with all family members. Kay, Wong and Polonsky (2009) also recognize that people experience leisure time as being limited. However, being in a certain phase of life has not been specifically addressed in the constraints they reported. Therefore the sub-constraint *phase of life* would be a refinement of current understanding of the constraint that deals with time planning.

In [Figure 12](#) I present a visual overview of the relations that life stage has with attending classical music concerts. Ages seem to play an important role. Firstly, it influences the music taste people have. Liking classical music is seen as something for older people. The second aspect is the relation between being part of a young family in this phase of life. Whether the music is appreciated or not, attending a classical music concert is not seen as a family-activity and therefore it does not happen. My conclusion is that being in the 'rush-hour', phase of life can be seen as a constraint for attending classical music concerts.

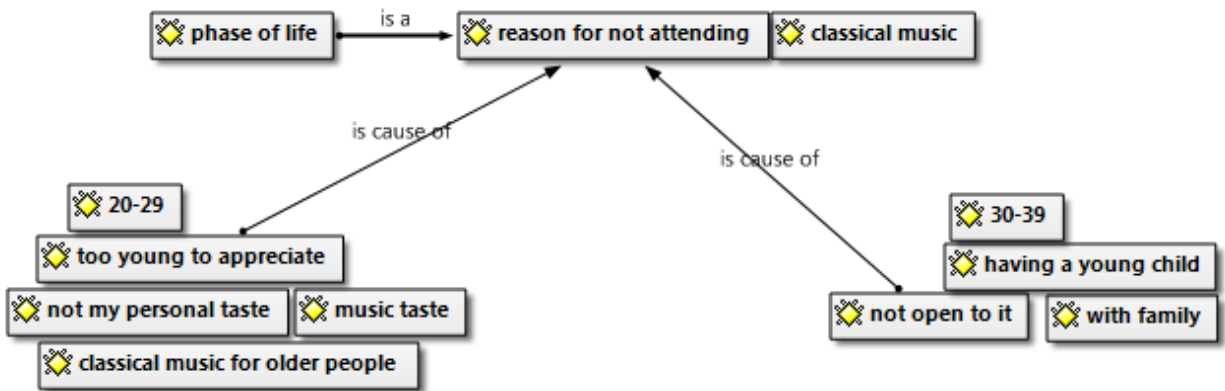


Figure 12. Relations phase of life

The (structural) constraint *phase of life* seems to be negotiated with the motive spending time with family (and friends), especially for people in the age of 30 – 39 years old. Being part of a family with young children influences the choices they make and a classical music concert is not chosen for.

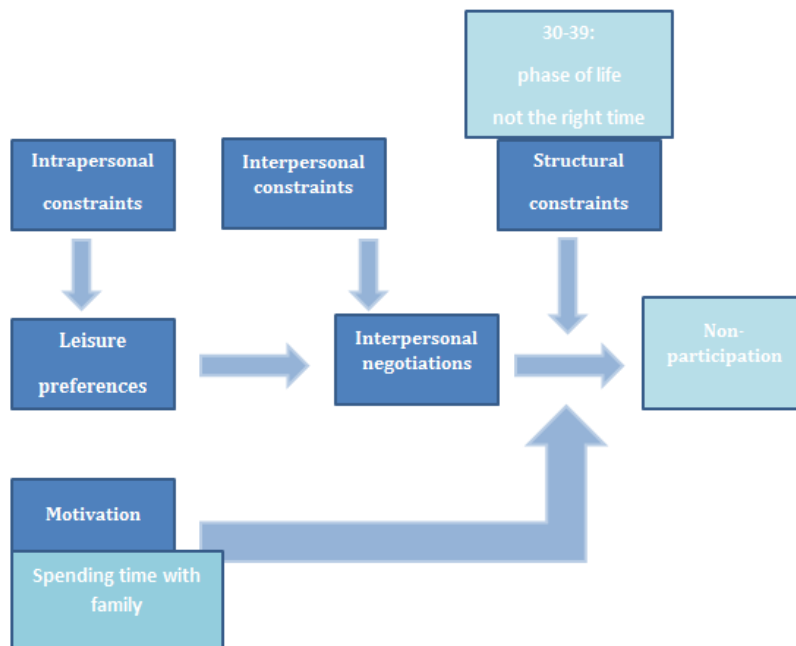


Figure 13. Constraints model phase of life

5.4.6. Constraints and (time) planning ahead

While further exploring the reasons behind the ‘umbrella-constraint’ *it just didn’t happen*, I revealed another constraint, which was not mentioned on one of the cards; planning ahead. Most people seem to find it difficult to plan their leisure activities a long time in advance. Attending classical music concerts is perceived as a cultural activity that needs to be planned ahead. Interviewees see a classical concert as an activity that cannot be decided upon at a short notice. Also cabaret, festivals and pop concerts were mentioned as activities that require sufficient planning.

[...] Q: You already said so, limited time, many choices. Did I understand it correctly that you are looking for easily accessible activities. Activities that you can decide upon on the day itself. Is that right?

A: Yes. .. Yes, I think that is it. Yes. (woman, 54) [...]

[...] I have some friends, they buy all kinds of tickets half a year in advance, which makes me, oh dear, I also should have done that, but I didn’t. Things like visiting a museum or a film are much easier to do, and that is also the reason why I do those things more often. (women, 54)[...]

[...] .. because, I am not good at planning ahead. So, that would mean that I will always be too late to get tickets. (man, 36) [...]

[...] I do have the idea that such concert needs to be planned ahead. So, that requires some action, you should put some effort in it to arrange a visit. Thus, that combination of planning and now taking the time for it, and that you for instance today should think about what you want to do in six months ... (man, 50) [...]

The fact that planning is considered as a constraint, might be an explanation for the popularity of much easier accessible activities as film and museum. However, it turned out to be that planning alone cannot be a conclusive explanation for not visiting a classical music concert. Even though it definitely plays a role in not attending, in most cases interviewees linked the factor of planning to the fact that if planning is needed anyway, they rather plan a festival or a pop concert. This would

mean that planning on its own is therefore not an elaborate explanation for not visiting a classical music concert. Apparently, it has to be seen in combination with the product itself. The following quotes support this finding:

[...] Yes, so, .. the barrier to organise it, and to actually live it out ... well, that barrier is higher than for instance going to the cinema. But that barrier is just as high as organising a pop concert. And then.. I like a pop concert better. (man, 50) [...]

[...] And it does not have to do with the appreciation of a classical music concert, as I do like it. But, it has more to do with that I find other things more important. (woman, 54) [...]

[...] Ehm, well, maybe it then is because I, in the end, like the other things better, otherwise my choice would be different. But, I find, for instance rowing or other things nicer than a classical music concert. It all has to do with priorities. (woman, 54) [...]

The figure below presents, a visual representation on *planning ahead*. I earlier showed a clarification on *it just didn't happen*, and *planning ahead* seems to be a related sub-reason. Planning ahead consists of two different elements. First, planning itself (which is shown in the left corner of the figure). Planning activities is not enjoyed by the sample. It is perceived as just another task on the 'to do list', which is already rather full. Combined with the fact that classical music concerts are perceived as activities that require such planning, it just does not happen.

The second reason is indirectly related to planning and has to do with activities that are favored more and for which the effort of planning is made sooner. Again, the preference for film and museum is linked to planning ahead here. Because planning is not needed for film and museum, those activities are perceived as easier to organize and therefore happen more often.

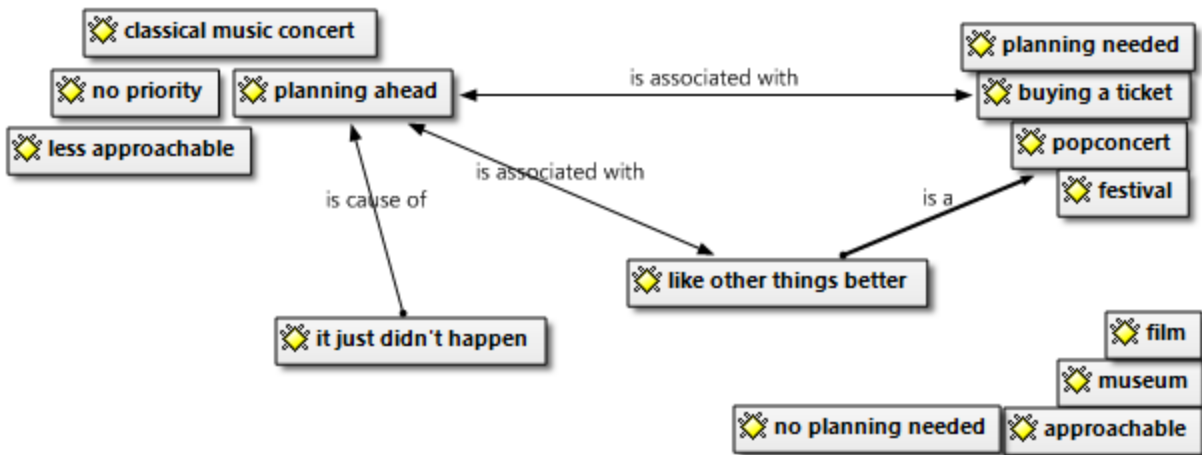


Figure 14. Relations (time) planning ahead

As a result from these findings, I would argue that *planning ahead* is a constraint, that plays a role in not attending classical music concerts. Planning ahead is a refinement of existing theories concerning time issues (Kay, Wong & Polonsky, 2009; Kelly & Godbey, 1992; Kleiber, Walker & Mannell, 2011). Usually time barriers are referred to as a lack of time to participate in cultural activities, or to the fact that cultural activities are no priority. Even though this still is an issue for these interviewees, *planning ahead* was additionally addressed by them. However, I also should mention that planning ahead does not stand on its own. It is a combination of planning and liking other things better, in the end.

As mentioned in the theoretical framework, knowledge about constraints also reveals trends in current society. Planning ahead would be an appealing example of this, as it clearly shows that people experience their life's as being busy and that planning activities is seen as one of the tasks. Only the activities they really find important, e.g. a pop concert, they plan ahead. Other less important activities they rather not plan, but decide upon on a shorter notice.

When I look for a relation with motives people mentioned to be important, then I have reasons to assume that a link can be made with the motive of *relaxation*, which is highly valued. Planning ahead is perceived as 'thing on the to-do-list', which is not seen as something that contributes to a relaxing leisure time. The constraint model for planning ahead would look as follows.

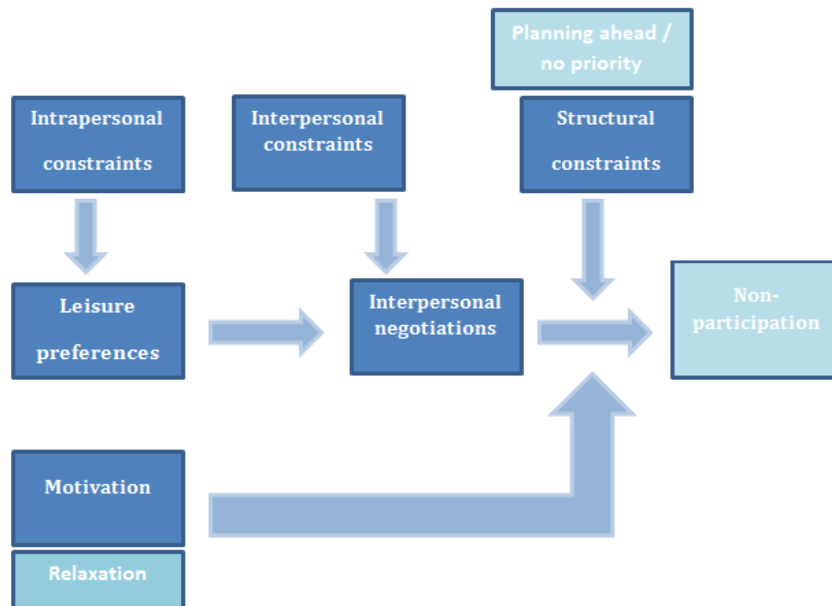


Figure 15. Constraints model Planning ahead

5.4.7. Info not noticed

A next constraint that has been clearly recognized by the interviewees, deals with *information that was not noticed*. Eight respondents ranked this reason in their top 3, which made this constraint number two on the list (see table 4). Evidently, if people are not aware of when and where a classical music concert takes place, it is impossible to attend that particular concert. Because people ranked this card on such a high position, it seems that people are often unaware of concerts. A deeper look into the quotes gives a more sophisticated view on this constraint, though.

Respondents state that they do notice the information, however, they still ranked *information not noticed* as an important constraint. A possible explanation for this contradiction is that the constraint *info not noticed* was confused with actually doing something with the information.

Analysis of the transcripts showed that no initiative was taken after seeing information. The reasons for not taking action are rather diverse, ranging from too busy, information not appealing, to lacking knowledge about the content of the information.

[...] I guess it has to do with ... uhm ... not exactly knowing what the current programme is. Although, I receive the newsletter of the RPhO, so that doesn't have to be ... But, yeah, then I am too busy at that moment and later on I forget about it... (woman, 54)[...]

One person stated that he thinks that information about concerts is presented for the current audience only, as information is not really attractive for new (and younger) audiences.

[...] ... Information not noticed ... Yes, that is true ... Sometimes, well, when I listen to classic fm, then I hear certain information passing by But, this hardly ever leads to I have the impression that classical music actually is ok with the fact that it is for a small selection ... (man, 36)

[...] . If I look at the marketing ... eh ... well, with all respect .. eh ... it looks a bit boring (man, 36) [...]

Another person states that even though information is noticed, the content of the message does not reach him. His knowledge about classical music is not sufficient enough to comprehend it. So information is noticed but not processed further, let alone transferred into an action of truly attending a concert.

[..] ... I just know too little concert music ... and if you don't know the music, then you also don't notice information about it.... that a concert is announced, that doesn't ring a bell. ...If it says that Brahms is being played, ... well, that is not telling me a lot. ... I should look it up, making myself familiar with it, but that is too much effort, so I don't do that ... (man, 44)[...]

After analyzing the interpretations of his card, I have to conclude that *info not noticed* is not correctly formulated. While discussing this constraint during the interviews, interviewees admitted that they see information about classical music concerts. However, they are not sufficiently triggered to attend a concert, for three different reasons.

Firstly, information does not get enough attention, despite the fact that the brochure of the RPhO is delivered. The reason for this has a link with what has been stated earlier in the context of planning ahead, namely that people perceive reading such information as just another task, in their already busy life. This could – again – explain the important motive for leisure, relaxation.

The second explanation for not being triggered by the information, has to do with the perception of the messages as ‘not being for me’. Communication about classical music concerts is experienced as being for the current (thus older) audience mainly. Younger audiences are not triggered to go because of this quite old-fashioned image on bill boards and other communication channels.

And a third reason concerns the content of the messages. Information is not transferred because it does not fit the general reader. Names of composers might ring a bell, but not enough to understand what kind of music is performed. And, as *acquiring knowledge* is not an important motive for this sample, the lack of knowledge or the right information makes that people do not attend a concert.

In a visualization, *info not noticed*, would look as follows.

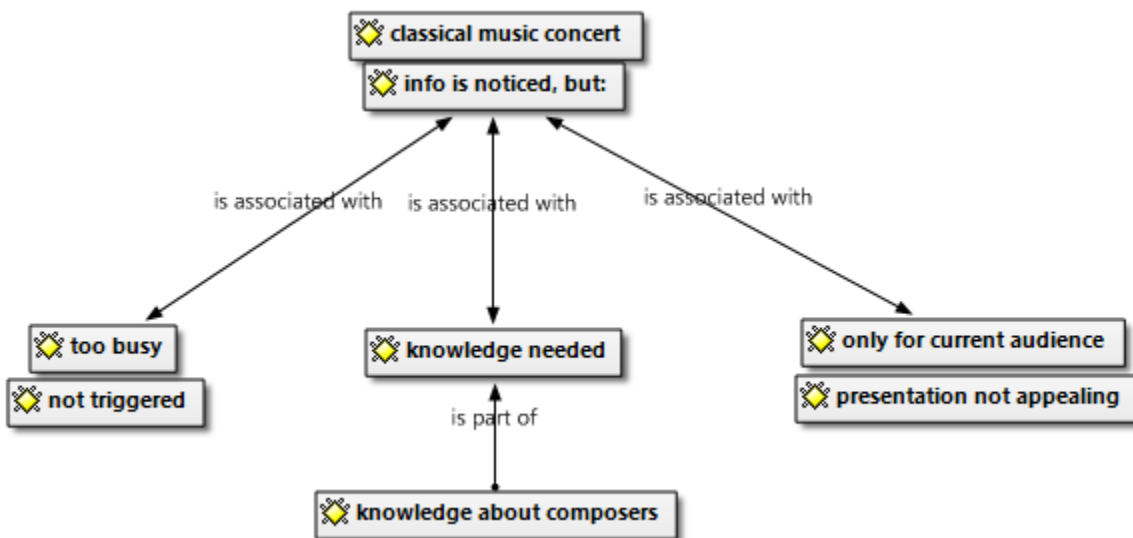


Figure 16. Relations Info (not) noticed

5.4.8. It does not suit me

So far, several constraints have been identified, ranging from rather practical to more personal ones. The statement *it does not suit me*, implies a personal reason for not attending classical music concerts. Figure 7, illustrates that this constraint has been indicated as one of the main reasons (31%) for not participating in classical music concerts. Just as the constraint *it just did not happen*, the constraint *it does not suit me* is not self-explanatory and I explore the underlying reasons

deeper in this paragraph.

It does not suit me is a statement that was not literally put on one of the cards, used during the interviews. Still, interviewees expressed reasons that are clearly linked to *it does not suit me*. For instance the card with the constraint *too formal* gives reason to link it, and one person explicitly associated it with the perceived formality of a classical music concert, by saying:

[...] Yes, indeed, also because it is quit formal. Yeah, and that is really not for me .. (woman, 21)
[...]

[...] Yeah, very boring. Not for me, no. I wouldn't feel comfortable, because ... Well, what am I going to do there? (woman, 21) [...]

Not used to it can also be related with *it does not suit me*, according to the two youngest respondents. They state that they are not used to attending classical music concerts, and to them this is an explanation for their non-attendance. Their statements are:

[...] No! And I am not used to it, I think that also plays a role. Because, if you are used to it, if your parents take you there regularly, then it would feel natural. But .. no .. no association. (woman, 21) [...]

[...] I think it would help you if you, for instance would not feel comfortable to visit De Doelen, .. and you have visited such building during your youth, then you would go there without feeling that barrier, I think. (man, 24) [...]

Later, one of the respondents explained that the formal setting she expects in a concert hall has to do with dressing up. She assumed everybody in the current audience to be dressed up. Something she rather not does.

[...] Yes, everybody is dressed up, in suits, in dresses and ehm .. I don't feel like ... In a dress, no. Because, if I want to do something nice, then I don't want to feel the need to dress up for that. No, I don't want to wear a dress, I think... (woman, 21) [...]

[...] I would never go to such concert wearing sneakers, no, that I find very strange. (woman, 32) [...]

[...] When I think of formal, then I think of a concert in a big venue. Everybody is neatly dressed, in suits. I think that is why I like it so much when you can just go somewhere. (woman, 64) [...]

Kay, Wong and Polonsky (2009) revealed a constraint which is rather similar to this one, and they themed it as a constraint related to *socialization*. People often wonder whether they are perceived as the right public. One of the respondents said this literally:

[...] Am I the right audience?', (woman, 32). [...]

But also opposite remarks were made. One of the respondents stated that it is not questioned at all, whether it is for him or not, or, as seen in the second quote, would feel at home in a concert hall.

[...] well, I am not bothered by that, because I don't think about being in a place that is too formal, or only for elderly people. No, I don't mind at all. If I like it, I like it and then I don't care about who sits next to me. (man, 24) [...]

[...] I don't think it is boring, it does not take too long and I would feel at home. (man, 50) [...]

Investigation of the constraint *it does not suit me*, shows that diverse explanations are given, varying from too formal and boring to the statement that is not a constraint at all. Explanations for *it does not suit me*, show close links to the conventions people assume to exist in concert halls, such as being quiet during the performance, applaud at the right moment and listen concentrated. Especially the youngest respondents, age group 20 – 29 years old, thought that they wouldn't feel at home in a concert hall because of these conventions. One of the respondents said:

[...] ok, and then I am in that concert hall. What else can I do, besides listening? I am more used to yelling, shouting and throwing beer every now and then. I assume that this is not allowed in De Doelen (women, 21) [...]

She sees a classical music concert as a very boring activity. During the concerts she is used to visit, walking, talking and drinking are allowed, which contributes in a positive way to her experience.

Other respondents were less explicit in their opinion about the rules during a concert. They perceive it the way it is. They are aware of the etiquette, and do not indicate it neither a good nor a bad situation. Some examples of these opinions are shown in the quotes below.

[...] Yes, it seems a bit introvert, the audience is not likely to completely loose themselves in the music. It is just all very calm. It looks as if they are bound to all kind of rules. (man, 36) [...]

[...] Well, it is of course a rather disciplined happening. It is just sit, listen and go. There is no room for spontaneous actions, no laughing, no dancing, it is not ... at least, that is what has been made of it. (man, 24) [...]

[...] From what I can remember, applauding is not always allowed, only at the very end of the piece. Am I right? (man, 60) [...]

One respondent sees the etiquette as something positive, which definitely should stay. Etiquette that applies to classical music concerts makes it special, is part of the whole experiences, he claims.

[...] well, yes, I think that serene atmosphere ... that is part of the whole setting. Actually, you are going to a sort of .. just as going to church .. you go to a building that is especially designed for this kind of rituals. And with classical music it is more or less the same, in such a concert hall, and I think that it should be like that, as it completes the whole setting. I saw on one of the card too formal, and not feeling at home and that kind of statements. But I don't have that, because I would miss that setting, for me it adds value to the experience. (man, 44) [...]

Based on these findings, I would argue that the existence of the etiquette in the concert hall is perceived in three different ways: some do appreciate it. To them the conventions in the concert hall just adds to the experience. as it makes is so special. Some are neutral and some do not appreciate it. As far as the latter group is concerned, it is difficult to filter from the data whether it really holds them back from attending. It seems that they just accept it the way it is.

The figure below depicts the discovered relations. *It does not suit me* is the starting point, and is related with five different aspects; people may perceive a classical music concert as boring and too formal. They may not feel comfortable among the current audience, they may not be used to

the perceived conventions, including dressing up, that is associated with attending a concert.

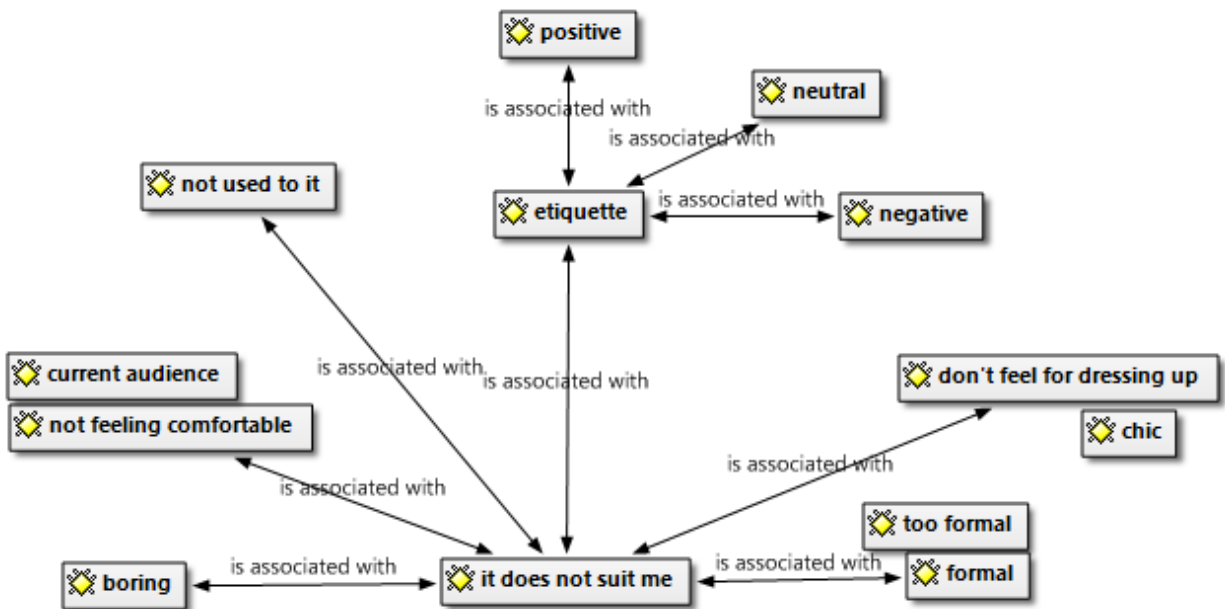


Figure 17. Constraint *not something for me* and its relations

The constraint *it does not suit me*, should be seen as an umbrella constraint. For most respondents one or more sub-elements play a role. I already showed that important motives for this group are relaxation, spending time with family and friends and gezelligheid. It is not hard to imagine that if a person perceives an activity as not being suitable for him or her, that these essential motives are hard to fulfill.

5.4.9. Atmosphere outside the concert hall

The last aspect I want to address, is the recognition of a difference in atmosphere outside the concert hall. Once the atmosphere in the concert hall is discussed, almost all interviewees brought up Andre Rieu, as well as concerts that are given to celebrate the Dutch liberation on May 5th and Kingsday. These kind of concerts are broadcasted, and people recognized that they seem to attract a lot of visitors. The atmosphere during these kind of concerts is very different from the perceived atmosphere in the concert hall.

People really wonder why such open air concerts in the canals of Amsterdam attract so

many visitors, whereas Dutch orchestras have difficulties attracting enough visitors to their concert halls. One person stated that people must be interested in the kind of music, as so many people come to watch and listen. He concludes that the setting, apparently, plays a role in attracting visitors.

[...] On April 30 and May 5, in the evening there is this concert op de Dam, or in the canals of Amsterdam. I think these concerts attract many visitors. This raises the question why this does not work in a normal setting. When you think about this, then it shows that the interest in classical music is not the issue. (man, 50) [...]

[...] Q: You mean that it is less formal and does not take that long?.

A: Yes, and Andre Rieu .. and that is classical music as well. But what he does .. (man, 50) [...]

[...] and about Andre Rieu, for instance. People in the foyer might question his performance, but on the other hand... I think he managed to attract a broad audience, that know listens to classical music. (man, 36) [...]

Andre Rieu and his accessible way of presenting classical music, is by the interviewees seen as a setting which attracts a broader audience than the more formal setting of a concert hall. Possibly, the setting of a concert makes a huge difference in the perception of the audience.

One of the interviewees mentioned that classical music could benefit from presenting it in a different way, for example in a flash mobs:

[...] flashmobs are always a nice experience, but when it concerns classical music, the experience is far more emotional (man, 24) [...]

This would mean that classical music can definitely touch people, but the conventions around classical music concerts might be considered outdated. As already stated earlier, classical music is appreciated by the majority of the interviewees. These findings confirm the opinions of Abbing (2009) and Idema (2012), who also claim that the music does not need to be changed, but the setting in which classical music concerts are given, needs rethinking.

6. Conclusion

This chapter will conclude the insights that has been gained during this thesis With information from the previous chapters, the main research question as well as the sub questions are answered. Furthermore, implications for Rotterdam Philharmonic Orchestra are described.

6.1. Non-attendance in classical music concerts

This thesis started with an explanation of the current state of affairs concerning classical music concerts in The Netherlands. Audiences are aging and there is a need for new, broader and younger audiences. In the past decades it turned out to be more difficult to attract a sufficient amount of visitors (Van den Broek, 2013).

When a broader audience should be attracted to classical music concerts, it is important to know who prospective visitors are. To date, they have not specifically been studied, at least not in relation to classical music concerts exclusively. This thesis fills in a knowledge gap by researching non-attenders in a quantitative as well as in a qualitative way in a specific region, namely Rijnmond region in The Netherlands. Based on these data, gathered in the past months, the research questions are answered.

6.2. Research objective

Foremost, the research objective was to gain an insight into the constraints that non-attenders of classical music concerts experience. Another aim of this study was mapping prospective visitors. To date, little was known about the motives they value in leisure and the kind of cultural activities they prefer doing.

As revealed by Kelly and Godbey (1992), constraints are negotiable, which applies especially to people that are already interested in a certain cultural activity (Boo, Carruthers and Busser, 2014).

Based on my study, I would like to claim that most people from the qualitative sample can be seen as an interested audience, as they show a certain interest in classical music, and could therefore be seen as potential visitors (Witlox, Van der Hoest & Huisman, 2014). Classical music is valued, and should therefore just stay the way it is. Yet, the way music is presented currently, is a

form that is not liked by all respondents. The concert hall is perceived as a rather formal setting, in which strict conventions apply. According to interviewees, changes in the way of presenting the music should be considered.

With the findings presented in this thesis, I state that the black box has opened up, just a bit, as more information is known about the prospects.

6.3. Research questions

My central question was: *'To what extent do non- visitors of classical music concerts in Rijnmond region experience constraints for attending concerts of the Rotterdam Philharmonic Orchestra?'*

Sub-questions that need to be answered are:

- What socio demographic characteristics apply to the group of prospective visitors and what needs and wants do they indicate in leisure?
- What categories of constraints can be detected within this group that currently are non-attenders?

First the sub questions are answered, then the main question is answered.

6.4. Socio demographics, cultural activities and motivations in leisure

In the period February, March and April data for this study has been gathered. First a questionnaire was distributed, online as well as off-line..

6.4.1. Socio demographics

Respondents that filled in a questionnaire and participated in this study all live in Rijnmond region. This was the only requirement for participation, which has to do with the fact that Rotterdam Philharmonic Orchestra (RPhO), is situated in Rotterdam, part of Rijnmond region. RPhO initiated this study and therefore the focus has been on this region. Most respondents are from Rotterdam itself. Even though it was not a requirement, but it just occurred. the majority of the sample is

highly educated. Most respondents of the qualitative sample are not familiar with classical music (concerts).

6.4.2. Cultural activities and motives

Respondents are no *coach potatoes*. All people are culturally active, meaning that they attend cultural activities at least three times a year. Favored activities are film, museums and pop concerts, which can be seen as a mix between high and popular culture activities. Reasons for attending these activities more often than others has to do with the accessibility, especially of film and museum. Apparently, this sample has difficulties with planning, or is too busy to plan ahead.

Motives for leisure, influence leisure behavior. Among both samples, a very clear top 3 is revealed. People are looking for *relaxation, gezelligheid and spending time with friends and family*.

To my surprise, having unforgettable experiences seem not to be an important motivation in leisure. Even though having ‘meaningful experiences’ have been the buzz-word of the past decennia (Pine & Gilmore, 1999), this is not indicated by this sample.

Another motive that apparently is not looked for in leisure, is acquiring knowledge, which could possibly be explained by the busy life’s of the sample.

6.5. Constraints for attending classical music concerts

The second sub question is aimed at finding out what constraints are indicated by the sample. In this paragraph, I will give an overview of the constraints that are mentioned by the quantitative and qualitative sample.

What can be considered as a hopeful finding, is that classical music itself barely seem to be a constraint. This type of music is not always the favored music, but classical music is valued and appreciated by the majority of the sample. Despite this general interest in the music, it hardly ever leads to attending a concert. This is also explained by Van den Broek en De Rooij (2014), who stated that being interested in a certain cultural activity not always leads to attending that activity. Based on the results of this study, I argue that people seem to be interested in the music, and can therefore indeed be seen as potential audience.

Even though classical music is often perceived as music that can be appreciated better once sufficient knowledge is available, this is not fully confirmed in this study. My data show some

interesting findings in this respect.

Firstly, some people indicated knowledge about music not necessary. Those interviewees stated that it is more important to see whether one is touched by music. The emotion that music can bring is valued over knowledge about the music, according to that part of the sample that has least experience with classical music.

A second aspect in relation to knowledge about the music, is the fact that information about composer is enhancing the experience of the music, the so-called contextual knowledge. Even more important for a positive experience, is having information about the person behind the composer. The life story of composers is very much appreciated and is stated to be more important than the more technical aspect of the music.

Thirdly, the more experienced classical music listeners said that knowledge contributes to the understanding of it. To fully understand what the composer expresses with the music, it is not only helpful to know about the context, but also the more technical music knowledge is useful.

. Indicated as a highly ranked constraint, is *it just didn't happen*. This broad constraint functions as an umbrella for other constraints, such as the fact that people are not used to it, they have not come in contact with it. Another explanation *for it just did not happen*, is associated with stage of life people are in. Especially the people that are part of a family with young children, see no priority in attending classical music concerts. The final aspect that should be related to this constraint is that respondents are not fond of planning activities ahead. They tend to rather participate in cultural activities that can be decided upon on a short notice. At the same time, the constraint it just didn't happen is seen as a weak excuse.

As stated, planning ahead is an apparent aspect that influences attending film and a museum positively, for other activities it can be seen as a constraint. Because if you fail to plan a visit to a festival, a pop concert or a classical music concert, it might be difficult to attend such activity. Planning ahead is seen as a constraint, as it is perceived as just another task. And if planning is done, then still other activities are preferred, for instance a pop concert. This issue with planning is seen as a refinement of current understanding of constraints in leisure (Kay, Wong and Polonsky, 2009; Kelley and Godbey, 1992). In studies related to constraints, no such pattern has been discussed, so far.

A second pattern that can be indicated as a refinement of current knowledge about constraints for visiting classical music concerts, is the phase of life people are in. For instance people that have young children rather spend their time together with them. Attending classical music concerts is not perceived as a young family outing. Besides, it is also stated that this young

family is not that open to new experiences, which in this case was the situation as classical music concert is not a common thing to do. The youngest representatives in the sample perceive classical music as music for older people. Even though they see the beauty of the music, they think they are too young to genuinely appreciate classical music.

Based on the interviews, the constraint *info not noticed*, was ranked high by this sample. Further exploration of this constraint, learned that information about concerts is noticed, but it does not lead to attending a concert. Three reasons are given. Firstly, no action was taken because of being too busy. Secondly, information was not processed sufficiently, which is related to a lack of knowledge and a final reason is that information was perceived as 'not for me'.

It is recognized by respondents, that open air concerts, as for instance during Kings Day or Liberation Day, are visited by large numbers of visitors. Audiences seem to enjoy the music, even though such concerts most of the time present classical music. A connection was made with the setting in which Andre Rieu presents his music, which is also less formal than concerts of, for instance, the Rotterdam Philharmonic Orchestra.

Both findings are in line with Abbing (2009) and Idema (2012), who claim that the music itself is not a reason for attracting less visitors, but it is the setting that does not fit our current, informal, society. The sample that participated in this study indicated the formal setting in the concert hall, with its strict rules, as a possible constraint.

But, open air concerts are not that common in classical music, yet. And the theme *it does not suit me*, is related to the current setting of classical music concerts; the concert hall. Not something for me is a statement that involves several sub-statements, as for instance the dress-code in a concert hall. Respondents in this study mentioned that they do not want to dress up if they go out. They perceive the concert hall as an environment where wearing casual clothes is not appreciated. Furthermore, being in a concert hall is indicated as a boring thing to do. And finally, being not something for me is seen in relation with the current audience, which is perceived as very different people.

6.6. Main research question

With this study, prospective audience in Rijnmond region is mapped, at least to a certain extent. We have come to know these prospects, in the sense that we know which motives are important, what kind of cultural activities they prefer to participate in and which constraints influence their non-

attendance in classical music concerts.

These (new) findings support current understandings of perceived constraints. Constraints, first indicated by Kelly and Godbey (1992) and have later been refined by Kay, Wong and Polonsky (2009). Previous research focused on leisure activities in general, but this study took a more specific approach with a focus on constraints for classical music concerts only. Still, previously indicated constraints, can also be recognized among this sample.

To answer the central research question, several themes of constraints are detected. The main reason for not attending mentioned by both samples is the broad theme *it just did not happen*. Another theme relates to the atmosphere in the concert hall. This sample perceives a classical music concert is being boring, too formal, with too strict rules (etiquette), which all together leads to the perception of a concert being *not suitable for them*.

When classical music is seen or heard outside the concert hall, these constraints seem less relevant, which indicates (again) that the music itself is not seen as a constraint. It has more to do with the current setting and its context, which is indicated as not appealing.

As the focus has been on non-participants only, it was expected that people experience barriers for attending classical music concerts. However, we now have a picture what the exact constraints are. It seems to be difficult to appoint one particular constraint, but a mix of several reasons makes this sample into non-attenders.

6.7. Implications

Results from the qualitative study, done by Witlox, Van der Hoest and Huisman (2014) are partly confirmed by this study. It was already known that relaxation and bonding are important motives in leisure for the group of prospects. But since after this study more information is available, Rotterdam Philharmonic Orchestra (RPhO) has a better understanding of the constraints this sample experiences in relation with attending classical music concerts.

To start with a positive point: classical music is appreciated and valued. The music itself seem not to be a constraint. And another positive finding is that information about concerts is noticed by the sample. However, both facts do not lead to concert attendance.

One of the reasons concerning information, would be that information should be adjusted for different groups of prospects, because they have different needs for information. It turned about that less experienced potentials are interested in contextual knowledge mainly, where the more

experienced listeners could do with technical knowledge, which could add to the understanding they already have. Whereas contextual knowledge is easy to obtain, technical knowledge requires more effort and existing background musical knowledge. While providing information about the programme, composers, soloists, conductor and the music, RPhO should be aware of this different needs for information.

Another implication of this study deals with the concert hall and the supposed conventions that apply there. Even though those conventions are perceived differently by the sample, I state that prospects would be more open to classical music once they encounter it outside the concert hall. A good example is the concert that already took place in Rotterdam Central Station (Friday, 3 October 2014). An additional example would be flash mobs that always seem to touch people. To let as many people as possible experience classical music, it should be played 'outside' to let more people appreciate it. Then they do not need to overcome the barrier of the concert hall.

Implications on a more societal level are that a tendency exists to choose for easily accessible activities. People seem to dislike planning leisure time, but next to this, leisure time is not used to obtain new knowledge or to explore new activities. This resonates with the tendency for more popular culture activities in the past decades (Van den Broek, 2013).

6.8. Limitations

For this research, a mixed-method approach has been chosen. Even though these mixed method is not regretted, it could have been aligned more. To really compare or support data from both samples, questions and answer-options should have used been similar. For example, from the quantitative part it cannot be distilled if and how classical music is appreciated by this sample. Also the constraint statements are not exactly the same. Comparisons of both data might have led to firmer conclusions.

Furthermore, for the quantitative part of the study, it could be worthwhile to reach a larger and more diverse sample of the population of Rijnmond region. The number of people that are reached now, could not be seen as a representative number for all people that live in this region. E.g. men and women are not equally divided and the sample only consists of highly educated people. Still, as so little was known, this general overview of who prospects are, can be seen as a new starting point.

For the qualitative sample, the choice has been made to take a broad scope. This variation in

age and gender is valuable for this first exploration of the prospects in Rijnmond Region, however, it can be interesting to, in further research, focus on a certain age group only. Then richer data might become available, which contributes to a better understanding of this group.

7. Discussion

This thesis has delivered new and refined findings, which can contribute to the current understanding of non-attenders of classical music concerts. However, the population of people that do not visit those concerts, could still be explored deeper.

Understanding constraints and its underlying negotiating processes, is quite complicated. Therefore, I would claim that the discovered constraints (themes), such as *it just did not happen*, or *it does not suit me*, are very interesting topics for future research projects. Negotiation processes between preferences, motivations and constraints deserve more attention in this particular field of classical music concerts. It would provide a deeper understanding about how constraints and motivations work for this group of prospects.

Another future possibility would be to get a richer picture of the image people have of classical music concerts. As is learned through this thesis, people seem to have a clear view on what is going on in the concert hall, even though concerts are not regularly attended, without being able to clearly indicate how this image has been built. This image is formed, but it is hard to explain how. It could be worthwhile to find out if and how television programmes, such as *Maestro* and *De Tiende van Tijn* contribute to the image of classical music concerts and to knowledge about classical music. It would be interesting to find out whether these programmes indeed attract broader audiences, who might in the end be more open to classical music concerts.

A next option for further research would be the amount and kind of information that the different prospective audiences call for. People have different levels of experience with classical music, accordingly they have different needs in information about classical music concerts. It would be interesting to investigate these differences in information requests more extensively, in order to fulfill the distinctive needs.

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Appendices

Appendix 1 – Questionnaire

Beste deelnemer,

Graag nodig ik u uit om deel te nemen aan mijn onderzoek over vrije tijd. Voor dit onderzoek zou ik van u willen weten wat voor culturele activiteiten u graag doet in uw vrije tijd, met wie u dat doet en waarom. Daarnaast zijn er wellicht ook activiteiten die u niet of niet vaak doet. Ook daar stel ik u wat vragen over.

Ik doe dit onderzoek in het kader van mijn opleiding Arts, Culture & Society aan de Erasmus Universiteit Rotterdam. Het invullen van deze lijst duurt *ongeveer 7 minuten*. U zou me er zeer mee helpen deze vragen *voor 15 maart* in te vullen!

De informatie die u geeft met het invullen van deze vragenlijst wordt alleen voor dit onderzoek gebruikt en wordt vertrouwelijk behandeld.

Alvast hartelijk dank voor uw medewerking!

Mireille Heijnen
student Arts, Culture & Society

Om te beginnen eerst wat algemene vragen over vrije tijd.

1. In mijn vrije tijd ben ik vooral op zoek naar: (meerdere antwoorden mogelijk)

- Gezelligheid
- Iets moois zien/horen
- Iets nieuws leren
- Iets onvergetelijks ervaren
- Inspiratie
- Ontsnapping aan het dagelijks leven
- Ontspanning
- Tijd doorbrengen met vrienden
- Vermaak
- Anders, nl.

2. Welke van de onderstaande uitspraken is op u van toepassing?

Als ik iets onderneem in mijn vrije tijd, bijvoorbeeld het bezoeken van een film, doe ik dat het liefst met: (omcirkel het antwoord dat op u van toepassing is)

Een film	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar de film
Een toneelstuk	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een toneelstuk
Een cabaret voorstelling	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar cabaret
Een pop concert	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een pop concert
Een museum	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een museum
Een musical	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een musical

Een klassiek concert klassiek concert	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een
Een festival festival	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een
Een opera opera	alleen	partner/gezin	vrienden/vriendinnen	familie	ik ga nooit naar een

3. Hoe vaak bent u de afgelopen 12 maanden naar geweest?
(omcirkel het antwoord dat op u van toepassing is)

Een film weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5 x
Een toneelstuk weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5x
Een cabaret voorstelling weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5x
Een pop concert weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5x
Een museum weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5x
Een musical weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5x
Een klassiek concert weet ik niet	0x	1x	2x	3x	4x	5x	vaker dan 5x
Een festival	0x	1x	2x	3x	4x	5x	vaker dan 5x

weet ik niet							
Een opera	0x	1x	2x	3x	4x	5x	vaker dan 5x
weet ik niet							

Wat zijn voor u redenen om NIET aan bepaalde activiteiten deel te nemen.

4. Ik ga niet (of niet vaker) naar de FILM, want

(meerdere antwoorden mogelijk)

- ☐ N.v.t. Ik ben de afgelopen 12 maanden wel naar de film geweest
- ☐ Het komt er gewoon niet van
- ☐ Ik weet niet wat er te doen is
- ☐ Dat is niets voor mij
- ☐ Ik vind dat te duur
- ☐ Het lijkt me saai
- ☐ Ik weet niet of ik dat wel begrijp
- ☐ Ik zou niet weten met wie ik kan gaan
- ☐ Anders, namelijk

5. Ik ga niet (of niet vaker) naar een TONEELSTUK, want

(meerdere antwoorden mogelijk)

- ☐ N.v.t. Ik ben de afgelopen 12 maanden wel naar een toneelstuk geweest
- ☐ Het komt er gewoon niet van
- ☐ Ik weet niet wat er te doen is
- ☐ Dat is niets voor mij
- ☐ Ik vind dat te duur
- ☐ Het lijkt me saai
- ☐ Ik weet niet of ik dat wel begrijp
- ☐ Ik zou niet weten met wie ik kan gaan
- ☐ Anders, namelijk

6. Ik ga niet (of niet vaker) naar een CABARET VOORSTELLING, want

(meerdere antwoorden mogelijk)

- N.v.t. Ik ben de afgelopen 12 maanden wel naar een cabaret voorstelling geweest
- Het komt er gewoon niet van
- Ik weet niet wat er te doen is
- Dat is niets voor mij
- Ik vind dat te duur
- Het lijkt me saai
- Ik weet niet of ik dat wel begrijp
- Ik zou niet weten met wie ik kan gaan
- Anders, namelijk

7. Ik ga niet (of niet vaker) naar een POP CONCERT, want
 (meerdere antwoorden mogelijk)

- N.v.t. Ik ben de afgelopen 12 maanden wel naar een pop concert geweest
- Het komt er gewoon niet van
- Ik weet niet wat er te doen is
- Dat is niets voor mij
- Ik vind dat te duur
- Het lijkt me saai
- Ik weet niet of ik dat wel begrijp
- Ik zou niet weten met wie ik kan gaan
- Anders, namelijk

8. Ik ga niet (of niet vaker) naar een MUSEUM, want

(meerdere antwoorden mogelijk)

- ☐ N.v.t. Ik ben de afgelopen 12 maanden wel naar een museum geweest
- ☐ Het komt er gewoon niet van
- ☐ Ik weet niet wat er te doen is
- ☐ Dat is niets voor mij
- ☐ Ik vind dat te duur
- ☐ Het lijkt me saai
- ☐ Ik weet niet of ik dat wel begrijp
- ☐ Ik zou niet weten met wie ik kan gaan
- ☐ Anders, namelijk

9. Ik ga niet (of niet vaker) naar een MUSICAL, want

(meerdere antwoorden mogelijk)

- ☐ N.v.t. Ik ben de afgelopen 12 maanden wel naar een musical geweest
- ☐ Het komt er gewoon niet van
- ☐ Ik weet niet wat er te doen is
- ☐ Dat is niets voor mij
- ☐ Ik vind dat te duur
- ☐ Het lijkt me saai
- ☐ Ik weet niet of ik dat wel begrijp
- ☐ Ik zou niet weten met wie ik kan gaan
- ☐ Anders, namelijk

10. Ik ga niet (of niet vaker) naar een KLASSIEK CONCERT, want

(meerdere antwoorden mogelijk)

- ☐ N.v.t. Ik ben de afgelopen 12 maanden wel naar een klassiek concert geweest
- ☐ Het komt er gewoon niet van
- ☐ Ik weet niet wat er te doen is
- ☐ Dat is niets voor mij
- ☐ Ik vind dat te duur
- ☐ Het lijkt me saai

- Ik weet niet of ik dat wel begrijp
- Ik zou niet weten met wie ik kan gaan
- Anders, namelijk
-

11. Ik ga niet (of niet vaker) naar een FESTIVAL , want
(meerdere antwoorden mogelijk)

- N.v.t. Ik ben de afgelopen 12 maanden wel naar een festival geweest
- Het komt er gewoon niet van
- Ik weet niet wat er te doen is
- Dat is niets voor mij
- Ik vind dat te duur
- Het lijkt me saai
- Ik weet niet of ik dat wel begrijp
- Ik zou niet weten met wie ik kan gaan
- Anders, namelijk

12. Ik ga niet (of niet vaker) naar een OPERA, want
(meerdere antwoorden mogelijk)

- N.v.t. Ik ben de afgelopen 12 maanden wel naar een opera geweest
- Het komt er gewoon niet van
- Ik weet niet wat er te doen is
- Dat is niets voor mij
- Ik vind dat te duur
- Het lijkt me saai
- Ik weet niet of ik dat wel begrijp
- Ik zou niet weten met wie ik kan gaan
- Anders, namelijk

De volgende twee vragen gaan over het Rotterdam Philharmonisch Orkest.

13. Bent u de afgelopen 12 maanden naar een concert van het Rotterdam Philharmonisch Orkest geweest?

- Ja (ga door naar vraag 15)

- Nee (ga door naar vraag 14)

14. Als u niet bent geweest, wat was daar de reden voor? (meerdere antwoorden mogelijk)

- Ik wist niet wat er te doen was
- Volgens mij is dat niets voor mij
- Ik weet niet waar het orkest optreed
- Ik heb geen verstand van klassieke muziek
- Ik hou niet van klassieke muziek
- Ik ken niemand die mee zou willen
- Ik vind dat te duur
- Ik weet hoe ik me er moet gedragen
- Ik vind het te lang duren
- Het lijkt me saai
- Anders, namelijk,

Tot slot zou ik graag iets willen weten over uw achtergrond.

15. Ik ben:

- man
- vrouw

16. Mijn leeftijd is

17. Wat is uw voornaamste bezigheid (meerdere antwoorden mogelijk)

- studeren
- op zoek naar een baan
- betaald werk (fulltime)
- betaald werk (parttime)
- onbetaald werk
- betaalde stage
- onbetaalde stage
- anders namelijk ...

18. Wat is uw hoogst afgeronde opleiding:

- LBO / VMBO / MAVO
- HAVO
- VWO
- MBO
- HBO
- WO
- Geen
- Anders, namelijk ...

19. In welke plaats woont u:

20. Welke situatie is op u van toepassing? Ik voel mij (meerdere antwoorden mogelijk)

- Nederlands
- Turks
- Marokkaans
- Surinaams
- Chinees
- Indisch
- Anders, namelijk...

21. Hoeveel geld kunt u maandelijks besteden aan vrijetijd?

- Minder dan 50 euro
- tussen 50-100
- tussen 100 – 250
- tussen 250 – 500
- tussen 500 – 750
- meer dan 750 euro
- weet ik niet
- wil ik niet zeggen

Als laatste heb ik een verzoek. Voor dit onderzoek wil ik ook een aantal interviews afnemen. Bent u

bereid om nog verder door te praten over dit onderwerp? Naar verwachting zal het interview ongeveer 45-60 minuten duren. De interviews zullen voornamelijk in de maand maart, begin april plaatsvinden. Als u hieronder uw naam, e-mail adres en telefoonnummer noteert, dan neem ik zo spoedig mogelijk contact met u op.

Naam:.....

Telefoonnummer:

E-mail adres:

Woonplaats:

Heel erg bedankt voor uw medewerking!

Mireille Heijnen

Appendix 2 Topic list in-depth interview

Main research question: *'To what extent do non- visitors of classical music concerts in Rijnmond region experience constraints for attending concerts of the Rotterdam Philharmonic Orchestra?'* Sub-questions that need to be answered are:

- What socio demographic characteristics apply to the group of prospective visitors and what needs and wants do they indicate in leisure?
- What categories of (social) constraints can be detected within this group that currently are non-attenders?
- What changes could be made to lower the barriers for attending classical music concerts?

Naam respondent:

Datum:

Leeftijd respondent:

Begintijd:

Woonplaats:

Eindtijd:

Instructies voor de interviewer in cursief

→ *Test recorder*

Introductie

Ik zal eerst kort vertellen waar dit interview over gaat. Ik ben bezig met een onderzoek in het kader van mijn scriptie, naar wat mensen graag doen in hun vrije tijd en met wie. Daarnaast ben ik geïnteresseerd in waarom mensen bepaalde culturele activiteiten juist niet doen, en waarom ze die niet doen. Ten slotte, zou ik graag iets over uw achtergrond te weten komen, zoals uw opleiding, woonplaats en uw familie situatie.

Alles wat besproken wordt in dit interview zal vertrouwelijk worden behandeld. Ik neem het gesprek alleen op om het interview op een later moment uit te kunnen werken. Ik zal in mijn onderzoeksverslag alleen uw leeftijd en woonplaats vermelden, zodat niemand uw uitspraken zal herkennen. Tijdens het interview zal ik soms aantekeningen maken om voor mijzelf de lijn van het gesprek vast te houden. U mag mij te allen tijden onderbreken, bijvoorbeeld als een vraag of een begrip niet helemaal duidelijk is of als u het niet eens bent met wat ik zeg. Het interview zal naar schatting een half uur duren. Graag benadruk ik nogmaals dat ik geïnteresseerd ben in uw

ervaringen en dat foute antwoorden niet mogelijk zijn.

Heeft u tot zover vragen?

→ *Start opname*

Interviewschema/topiclijst

I. Introductie vragen

1. Wat is uw leeftijd?
2. Waar woont u?
 - Bent u hier ook opgegroeid?
3. Kunt u iets vertellen over de opleidingen die u heeft gevolgd?
4. Wat doet u in het dagelijks leven?
5. Bent u zelf actief binnen het culturele veld?
 - Op welke manier? (professioneel, vrijwilligers werk, volgen van een cursus, culturele hobby's)
- Kunt u iets vertellen over het gezin waarin u bent opgegroeid?
 - Bezigheden ouders
 - Broers/zussen
 - Culturele activiteiten

II. Belang / betekenis van vrije tijd

- a. Stel: u heeft morgen onverwacht een vrije dag zonder verplichtingen; wat gaat u dan het liefste doen?
 - Gaat u er liever op uit, of bent u liever thuis in uw vrije tijd?
 - Hoe komt dat?
- b. Kunt u beschrijven wat u belangrijk vindt in uw vrije tijd?
(de volgende begrippen staan op kaartjes)
 - ontspanning
 - kennis opdoen / iets leren
 - ontsnappen aan dagelijks leven
 - tijd doorbrengen met vrienden

- vermaak
 - iets onvergetelijks ervaren
 - gezelligheid (met)
- inspiratie opdoen
- Kunt u deze kaartjes rangschikken? Bovenaan wat u het meest belangrijk vindt, onderaan wat u het minst of niet belangrijk vindt.
 - Staat alles wat u belangrijk vindt op de kaartjes, of mist er nog iets?
 - Wat mist er nog?
 - Waarom is zo belangrijk voor u?

III. Soort activiteiten

- a. Kunt u aangeven wat voor soort culturele activiteiten u graag doet in uw vrije tijd? (onderstaande activiteiten staan op kaartjes)
- museum
 - film
 - klassiek concert
 - pop concert
 - (buurt)festival
 - toneel
 - cabaret
 - opera
 - dans
- Is de lijst compleet voor u?
 - Bij nee: Wat mist er nog?
 - Kunt u aangeven waarom op nummer 1 staat?
 - Welke van de kaartjes uit de vorige vraag (wat vindt u belangrijk in uw vrije tijd) zijn op deze activiteit van toepassing?
 - Met wie doet u deze activiteit meestal?
 - Waarom juist met deze persoon?
 - Wie neemt meestal het initiatief?

IV. Gebruik van informatie kanalen voor culturele activiteiten

b. Kunt u aangeven hoe u op de hoogte bent van wat er op cultureel gebied te doen is?

- ☐ facebook
- ☐ twitter
- ☐ krant
- ☐ TV
- ☐ via via (collega's, familie, vrienden)
- ☐ billboards/posters
- ☐ brochures
- ☐ website

V. Activiteiten die iemand juist niet doet/ barrières voor bezoek

a. Uit de kaartjes die u heeft neergelegd blijkt dat uw voorkeur niet uitgaat naar het bezoeken van klassieke muziek. Is er een bepaalde reden voor waarom u nooit naar een klassiek concert gaat? (eerst zelf met redenen laten komen)

i. Waarom is dat zo?

b. Welke van de onderstaande redenen (kaartjes) zijn op u van toepassing?

- muziek niet mooi
 - ☐ wat vindt u niet mooi aan de muziek?
- het komt er gewoon niet van
 - ☐ waar ligt dat aan denkt u?
- te lang
 - ☐ hoe bedoelt u dat?
- te formeel
 - ☐ wat bedoelt u daar precies mee?

- te weinig kennis
 - waarover zou er meer kennis gewenst zijn?
- vrienden/familie doen het ook niet
 - op welke manier is dat belangrijk voor u?
- ik zou me daar niet thuis voelen
 - vanwege welke aspecten zou u zich daar niet thuisvoelen?
- Saai
 - Wat vindt u er precies saai aan?
- niet gewend, niet van huis uit meegekregen
 -
- informatie over concerten valt me niet op/bereiken me niet
 - Hoe zou dat komen, denkt u?
 - Zijn er voor u nog redenen die niet op de kaartjes staan? Welke zijn dat?

Afhankelijk van de rangorde, kan op de volgende manier worden doorgevraagd:

- Waarom denkt u dat? / Wat bedoelt u precies met? / Waarom spreekt de muziek u niet aan? / Wat maakt het saai? Enz....

- c. Zou u kunnen uitleggen hoe deze drempels invloed hebben op het niet bezoeken van klassieke concerten?

VI. Verwachtingen bij het bezoeken van klassieke muziek concerten (beeldvorming)

- a. Beginvraag: Kunt u beschrijven hoe u zich een klassiek concert voorstelt? (evt. een voorbeeld: Als ik denk aan een klassieke muziek concert, dan)
- oubollig en saai
 - Kunt u dat uitleggen, wat bedoelt u daar precies mee?

- Geldt dat voor de muziek? Of voor de bezoekers? Of de locatie?
- niet voor 'mijn soort mensen'
 - Hoe bedoelt u dat?
 - Voor wie is het dan wel bedoeld?
- dat iedereen die daar komt veel kennis heeft over de muziek
 - Is dat een voorwaarde om klassieke muziek te luisteren?
 - U heeft die kennis niet?
 - Wat voor kennis is er nodig, denkt u?
- niet mijn muziek smaak
 - Kunt dat uitleggen?
 - Wat vindt u er niet mooi aan?
- sfeer spreekt me niet aan
 - Wat bedoelt u daar precies mee?
 - Door wie of wat wordt de sfeer bepaald volgens u?
- etiquette / formeel
 - Kunt u daar een voorbeeld van geven?
 - Wat bedoelt u precies met formeel?

b. Kunt u aangeven hoe dit beeld over klassieke muziek concerten is ontstaan?

- i. Via tv (soort programma's)
- ii. Via films
- iii. Via documentaires
- iv. Via de krant
- v. Via het soort mensen dat wel gaat

c. Kunt u (nog) eens kort omschrijven wel beeld u heeft van een klassiek concert?

- d. Heeft u programma's als Maestro, Tiende van Tijl en Orkest van Nederland gezien?
- i. Bij JA: Kunt u aangeven in hoeverre het beeld dat u zojuist heeft geschetst overeenkomt met wat u ziet in deze programma's
 - ii. Bij NEE: Kunt u aangeven waarom u dat soort programma's niet heeft bekeken?

VII. Wat zou er moeten veranderen aan een klassiek concert voordat iemand een bezoek overweegt?

- a. Beginvraag: Zou u kunnen bedenken welke verandering een klassiek concert zou moeten ondergaan om u tot een bezoek over te laten gaan?
- andere locatie
 - minder lang
 - niet zo stijf/formeel
 - betere informatie over de muziek
 - gecombineerd met andere muziek genres
 - combinatie met beelden
 - minder etiquette
 - goedkoper
 - buddy systeem (peer/peer)
 - Waarom zou het voor u aantrekkelijker maken?

VIII. Belang van (klassieke) muziek

- a. Beginvraag: Luistert u thuis wel eens naar (klassieke) muziek?
- i. Waarom wel / waarom niet?
 - ii. Momenten / redenen om te luisteren naar klassieke muziek.
 - iii. Zo niet, wat voor muziek luistert u wel?
 - iv. Bezoekt u daar wel eens een concert van?
 - v. Wat brengt u dat?

Afsluiting

Ik ben aan het eind gekomen van het interview. Heeft u nog iets dat u wilt toevoegen of iets dat u gemist heeft?

Graag wil ik u bedanken voor uw tijd en medewerking. Indien u dit wenst, kan ik u informeren over mijn bevindingen (*ja: noteer e-mailadres*). Indien u achteraf nog vragen heeft kunt u mij bereiken via telefoonnummer 06-412 67 403 of e-mailadres heijnen.m@nhtv.nl.

→ *Stop opname*

→ *Vraag wat de respondent van het interview vond.*

→ *Indien de respondent na het stoppen van de opname nog interessante informatie deelt, vraag dan aan de respondent of je die informatie mag gebruiken voor het interview.*