


What do performing arts audiences want? Analysing online reviews of concert halls in Amsterdam



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Abstract

This study sought to investigate the motivations of pop, ballet, and opera audiences in Amsterdam. Online reviews were used as data source. By means of a quantitative content analysis the experience attributes that were mentioned were analysed. Extensive descriptive statistics and multiple regressions were executed to reveal relations between the criteria, and other information that could be collected on the review and reviewer. It appeared that the aesthetic aspect is the most important aspect in all online reviews. Moreover artist affiliation is important in the evaluation of opera and pop performances. Group affiliation was an important aspect for all three performing arts genres. Social interaction was most important for pop reviews, indicating how pop concerts are important in signalling social standing. In the final evaluation recreation appeared to be an important influencer, indicating that in the end all audiences just want to have a good old time.

KEYWORDS: *Performing arts, audiences, online reviews, word of mouth, motivations, attribute*

Preface

This master thesis is written within the program Cultural Economics and Entrepreneurship at the Erasmus University in Rotterdam. It embodies the end of two very pleasant years of study in this city. After a study in Art History the insights that I gained from economics were refreshing, it offered me a new perspective. For the supervision of this thesis and the premaster thesis I would like to thank Christian Handke, who helped me finding the right path for this research. Thanks for always being available, and giving your maximum effort. Moreover, I would like to thank my parents for always standing by my side.

Then, I hope that you will enjoy reading this thesis. As I have learned a lot during the development, I hope you will do the same from reading it.

Kind regards,

Esker Sterneberg

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Chapter 1: Introduction

The yearly ministry report on the cultural sector of 2015 showed that visits to pop concerts are increasing, whilst this visits to classical music and ballet are decreasing (Cultuur in Beeld, 2015). Both are performing arts experiences, but attract different audiences. Figures on Dutch performing arts audience groups indicate differences in age, wealth, and education. Many studies looked at the differences in demographic characteristics, but there is a lack of studies comparing motivations between performing arts genres.

Discovering what audiences value in these experiences can help to attract new audiences. This has been done before using surveys, this study aims to explain the different behaviours by looking at what people say in online reviews. In contrast to surveys, this offers the observed preferences of these audiences instead of the stated preferences. Moreover, review data are influencing potential attenders and therefor it is valuable to know what aspects dominate this content.

The emergence and maturation of the internet has influenced the way people decide to attend or purchase goods. On social media, people are able to post their opinions on products and facilities and these find great demand. These peer-generated evaluations (word of mouth) would before take place offline, face-to-face. The difference between now and then is mainly in scope. One review can now reach millions of people. People have become very used to search for some reviews before they make a buying or attending decision. Therefore, what is discussed in reviews does not only communicate what people find important in their experience, it is also heavily influencing the buying behaviour of others.

Preferences are closely related to motivations, which are discussed in previous studies on performing arts attendance. However, these motivations are asked for in surveys, they are stated preferences in contrast to what is being spoken of in reviews, which are observed preferences. In a survey, people may state they would prefer a certain type of good whilst in the moment themselves they would not act accordingly. Therefore, observed preferences are preferred when trying to understand consumer behaviour.

This study looks at the importance of different attributes of performing arts experience in online evaluations. Online word of mouth is a good proxy for overall word of mouth (Zhu & Zhang, 2010). The comparison of word of mouth between the genres opera, ballet, and pop music gives insights in what attributes are important and also indicates what are is the most important competitive advantage of one genre over the other. The central

question in this study is: *what attributes of a performing arts experience are most important in online reviews?* Moreover, the questions *to what extent do evaluation criteria differ between the genres opera, ballet, and pop?* and *which evaluation criteria are most important in explaining the overall rating of performances?* are handled in this study.

Chapter 2: Theoretical Framework

Before looking into studies concerning performing art attendance, online word of mouth, the internet environment etc., it is important to look at the theories that exist upon cultural consumption in general. These will be discussed in the first section of this chapter. Secondly, more specific studies concerning the motivations of consumers to attend performing arts events are discussed. In this part, expectations for what will be found are developed. Then, the concept of word of mouth is introduced, and it will explicate what the addition of the word 'online' means to the power of this phenomenon. Lastly, the expectations on the basis of previous studies concerning each evaluation criteria and other variables are discussed.

2.1 Cultural consumption

Performing arts audience observations begin with Baumol & Bowen (1966), they describe a middle-aged, professional white collar workers audience with high incomes and high educational levels. The main theory about this observation has been developed by Pierre Bourdieu (1979) and holds that people in a higher social class prefer, and predominantly consume, elite or high culture, whilst people from lower classes are more inclined only to consume popular culture. He argues that social and cultural stratification correlate, which results in very homogeneous consumer groups. This theory has been confirmed by many observations since (Throsby and Withers, 1979).

However, this conception changed when Peterson & Kern (1996) observed how high-class people that would only consume high-brow culture are changing their consumption behaviour to highbrow, middlebrow and lowbrow culture. They coin this new consumer behaviour group as cultural omnivores. Katz-Guerro & Sullivan (2007) add to this theory by testing the voraciousness of cultural consumers, and they find that it intersects with the characteristics of omnivorous cultural consumers. This voracious omnivorous consumer is associated with high status, in terms of educational level, job status and cultural capital. Moreover, it is associated with being harried, keeping busy, multitasking, and having a diverse cultural consumption pattern. Moreover, Cheng & Wang (2011) found demographical correlations among the audiences of different performing art forms. They confirmed evidence for the omnivorous cultural consumer within performing arts audiences.

Previously discussed studies try to explain behaviour with mostly demographic static characteristics. However, Andreasen & Belk (1980) find that psychological motivations are better predictors for consumer behaviour concerning the performing arts. They suggest a

segmentation strategy so attendance can be motivated for non-attenders. Studies on segmentation of performing arts audiences based upon motives and demographical characteristics are being discussed in section 2.1.2. First, the overall demographical characteristics of performing arts attenders in the Netherlands are discussed in the next section.

Cultural consumer behaviour can also be influenced by other than just demographical and motivational factors. Becker & Murphy (1988) developed the theory of rational addiction. This theory argues that past consumption has a positive effect on future consumption of cultural goods, indicating culture to be a beneficial addiction. Thus, frequent visitors would yield more utility from their attendance.

2.1.1 Cultural consumption in the Netherlands

The image the cultural consumption theories from the previous section sketch of the cultural consumers fits with the figures on performing art audiences that the Sociaal en Cultureel Planbureau published in 2014. They distinguish canonised performances: classical music, opera, theatre, classical dance, modern ballet, video art, and literary reading events, and popular performances: popular dance and music, musical, cabaret, and stand-up comedy. The popular performances reach an almost twice as large part of the population (43 percent against 81 percent). In appendix I the SCP's exact figures on the characteristics of the two performing arts audiences compared to the population mean are attached.

The audience of popular performances contain relatively more people in the age category of 20-34 years. Whilst for canonised performances the age group 50-64 is overrepresented. For both groups high educated people are overrepresented, whilst the deviation from the population mean is bigger for canonised performing arts. This is also the case for income, ethnicity, and urbanity of the people. Except for age, the two groups share the same characteristics but these are more extreme for the audience of canonised performances. These observations concerning canonised performing arts audience most probably apply for opera and ballet audiences in Amsterdam, whilst the observations on popular performing arts audiences would be more applicable for pop music audiences.

The largest differences between the two audience groups are in the family (SCP, 2014). For canonised performing arts audience, the parents are more often highly educated. Moreover, the parents of canonised performing arts audience more frequent visited cultural

events. These figures indicate cultural reproduction, people inherit cultural capital from their parents (Bourdieu, 1990). However, it can also be explained by rational addiction (Becker & Murphy, 1988), and people need the familiar environment to get into contact with the performing arts.

2.1.2 Motivations for performing arts attendance

Quite some previous studies aimed at identifying motivations for the attendance of performances. However, they only concern a limited number of genres of performing arts. Most studies use surveys to question attenders on which motivations for attending apply to them. The difference with review information is that this is observed information, whilst surveys deliver stated information. Survey question answers can be biased because people might think many apply, whilst they would have never come up with those motives on their own. In online reviews, people chose on their own to share the things they found important, without any interference.

Table 1 summarized the motives they identified, what they entail, and in which consumer group they found evidence for these motives. Most of the samples were taken at pop music concerts in South Africa (Kruger & Saayman, 2012a, 2012b; Kruger & Saayman, 2015), and at performing arts festival Aardklop in South Africa (Kruger, Saayman & Ellis, 2011). Swanson, Davis & Zhao (2008) collected their sample at three performing arts events at the same performing arts centre presenting: a theatrical production, a comedy troupe, and vocal popular music. Gofman et al. (2011) studies the drives of young museum visitors. This is not a performing arts experience, although it is interesting because it concerns a cultural experience. By means of an experiment Gofman et al. (2011) tried to identify what motivates young people to choose to attend a particular exhibition. In contrast to the other studies, they did not try to segment audiences but tried to find what young visitors would value in experience attribute.

Table 1 Findings on motivations of performing arts consumers from previous studies

Article	Motivation	Description	Audience segment
Kruger & Saayman (2015)	Escape	Nostalgic reasons, escaping from daily life, being with people that enjoy themselves,	Tweens (< 18 Years) of Generation Y

		experiencing new things	
	Entertainment (second most important)	Having fun; enjoying music; try to attend as many of these events as possible	Tweens (< 18 Years) of Generation Y
	Event Novelty	I wanted to see this band again; social status (being seen by others); meeting the band	Tweens (< 18 Years) of Generation Y
	Artist affiliation and unique experience (most important)	Always wanted to see this band; favorite band; well-known international act; concert is value for money	Twixters & Tweeds (19 – 25 & 26+) of Generation Y
	Socialization	Sociable event; to spend time with family, friends; because of free ticket	No significant differences between the groups
Swanson, Davis & Yushan Zhao (2008)	Aesthetics/ Artistic	Beauty and grace in the expression of live performance	Frequent attenders
	Education	Desire to learn	Subscribers, frequent attenders
	Escape	Escape from daily routine; people escape life with which they are dissatisfied	No significant influence on attendance
	Recreation	To be entertained	Subscribers, frequent attenders
	Self-esteem enhancement	To attain and maintain positive social identity; to connect with some human aggregate	Subscribers, frequent attenders
	Social interaction	To have social interaction	No significant influence on attendance
Kruger, Saayman & Ellis (2011)	Escape motivation	To relax; get away from routine; spend time with friends; sociable festival	Non-genre attendees
	Family togetherness	To the benefit of children; buy arts; spend time with family	Children-theatre-attendees, rock-attendees

	Exploration	Explore new environment; meet new people; different than other festivals	Non-drama attendees, Non-comedy attendees
	Festival attractiveness	To support (food) stalls; well-known performers; annual commitment; close by home	-
	Festival productions	Quality productions; variety; reasonable ticket prices	Drama attendees, dance attendees, poetry attendees, discussion attendees, music theatre attendees, classical music attendees, comedy attendees
Kruger & Saayman (2012a)	Unique experience and band affiliation	Once-in-a-lifetime experience; well-known international band; want to see this band live	The Script (young attendees) & Coldplay
	Socialization	Meet new people; sociable event; tickets were present; try to attend many of these events; value for money	The Script (young attendees)
	Entertainment and group affiliation	Enjoyment of special events; have fun; good entertainment; exiting thing to do; to be part of an exciting event; to share the event with someone special	The Script (young attendees)
	Event novelty	To be with people who enjoy themselves; experience new things; nostalgic reasons	Coldplay
	Enjoyment	Spend time with family and friends; my favorite band; enjoy music	Kings of Leon

Kruger & Saayman (2012b)	Artist affiliation and unique experience	Once-in-a-lifetime experience; well-known international band; want to see this band live; unique experience; enjoy music; value for money; exciting thing to do	Avid Fans
	Socialization and event novelty	Meet new people; curiosity; tickets for free; sociable event	Avid Fans
	Fun and group affiliation	Fun; share event with special person; to be with people who enjoy themselves; spend time with friends and family; experience new things	Avid Fans
	Enjoyment and entertainment	Enjoy these types of events; good entertainment; try to attend as many as possible	Avid Fans
	Nostalgia	Nostalgic reasons	Avid Fans
A. Gofman et al. (2011)	Museum facilities	Good restaurant increases visit probability	Young respondents (18-35 Years)
	Topic of exhibition	Modern art decreases visit probability	Young respondents (18-35 Years)
	Type of visit	Be part of an interactive adventure increases visit probability	Young respondents (18-35 Years)
	Time of visit	Weekend evenings decreases visit probability	Young respondents (18-35 Years)
	Social opportunities	not a place to start a conversation with a stranger	Young respondents (18-35 Years)
	Purpose	Just have fun	Young respondents (18-35 Years)

The studies concerning performing arts attenders often use the same or very similar motivations. Moreover, similar statements on motivations are used as indicators for different

motivations. For example, the statement that 'the concert is good value for money' is used as an indicator for socialization (Kruger & Saayman, 2012a), for artist affiliation, and for unique experience (Kruger & Saayman 2012b; Kruger & Saayman 2015). Moreover, the statement 'to be with people who enjoy themselves' is used as an indicator for fun and group affiliation (Kruger & Saayman 2012b), event novelty (Kruger & Saayman 2012a), and escape (Kruger & Saayman 2015). This indicates that there is no consensus on what statements refer to what motivation. Moreover, it seems that there is no consensus on what the motives exactly entail, and which fit together.

Kruger & Saayman (2012b) find a division between avid fans and recreational attendees at a Roxette Live festival in South Africa. This is only based on motivational differences, the groups are demographically similar. However, the avid fans have similar scores, only they rate higher on a Lickert scale. There could be another factor that they did not measure influencing why this group structurally gives higher scores. In their study of the Aardklop performing arts festival (2012b) they conclude that festival attenders have different motives than non-festival attenders. This is explained by the variety of different functions a festival has compared to a live music performance.

Swanson et al. (2008) found a variety of differences between gender, age, and income groups. She found that people in higher age categories were more motivated by socializing with others, and aesthetic, educational, and recreational motives to be positively related with income levels. In this study individual's age, and income level is not measured. However, with the demographic characteristics of Dutch performing arts audiences of the SCP, some assumptions can be made concerning the differences in age and income between the genre audiences.

The motivations in this study will be measured through evaluation criteria, these are criteria reviewers use to support their rating. It differs from the motivation in the studies discussed above because people have to come up with them themselves. Therefore, their measurement is a clear representation of the audience's thoughts on quality and what is important for a positive experience. However, it is not possible to measure aspects that are not socially accepted or that take place in the subconscious, like self-esteem enhancement. People are not expected to write about not socially accepted feelings and thoughts in a public review.

2.2 Online word of mouth

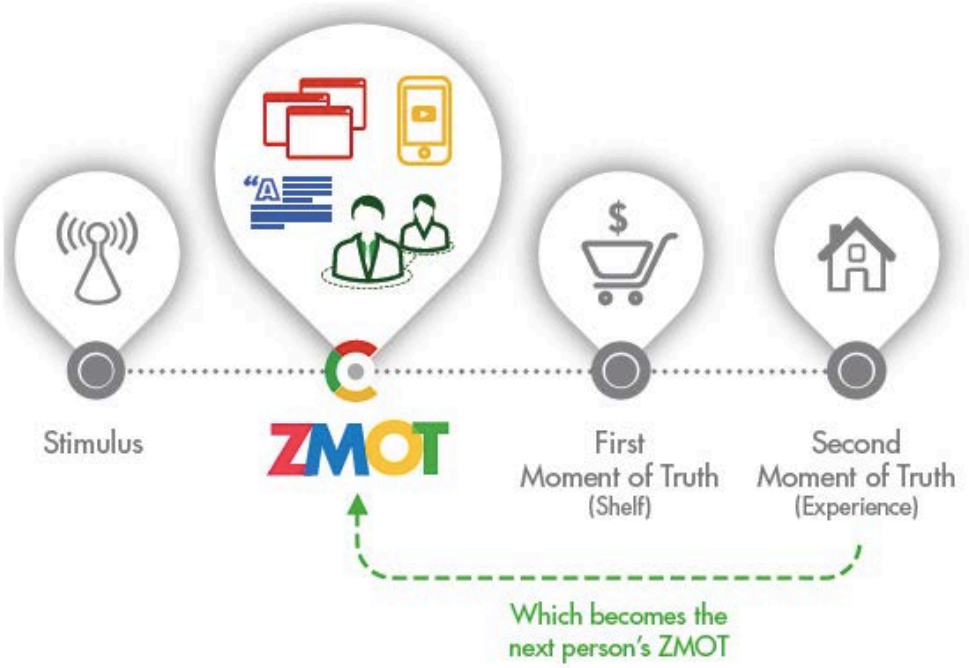
Word of mouth can be defined as peer-generated product evaluations (Li et al., 2013; Mudambi & Schuff, 2010). Already approximately two decades ago Silverman (1997) stated that "word of mouth is far and away the most powerful force in the marketplace" (p. 32). Before, word-of-mouth was seen as something powerful but outside of the control for marketers, Silverman argued that this is not true and developed word-of-mouth marketing. Nowadays word of mouth has changed because a large part takes place on the Internet. The biggest change is in its scope because of the increasing accessibility, through laptops, tablets, smartphones etc. Joss Ross, CEO Shopper Sciences, describes the scope of the phenomenon in a video (ZMOT, 2011), he states that 'with 70 per cent of all shopping we see some kind of pre shopping taking place, even with products that cost less than a dollar'. On the Internet there are different kinds of websites that offer online reviews, specialized websites, or general social media networking websites. Social media is a concept that refers to a group of internet-based applications in the realm of Web 2.0 that allow creation and exchange of user-generated content (Zhang, Li, & Chen, 2012). Because they concern user generated content, every online word of mouth website is a social medium. The Web 2.0 concept arrived when the internet bubble snapped in 2001 and many internet companies did not survive. It appeared that companies with certain attributes came out of this burst positively (O'Reilly, 2007), and these characteristics were then viewed as connected to Web 2.0. However, nowadays there is a huge amount of critique on the division of the Internet's development in stages (Barassi & Trere, 2012) because it assumes that there is a linear development.

However, it is irrefutable that social media websites have been major successes. Websites like Facebook, Twitter and Instagram have large numbers of users that frequent their website every day. However, also online shops like Amazon.com and Bol.com use Web 2.0 techniques to let customer review the products they bought, and became social media. This indicates how permeated the Internet is with reviewing functions. In some sectors it is not as desirable as in the other, for example, in the restaurant sector reviews can easily destroy your business (Pantelidis, 2010). In the leisure sector this is important because the pleasure of leisure already starts before the purchase, with the preparation of the trip, so consumers invest more time in preparing. Moreover, for many goods evaluation can only be subjective, and thus information from the supplier will be trusted less than from other consumers. This results in people to be more inclined to turn to online word-of-mouth to find

out about previous consumers' experiences. Before, this could only take place if someone in your surroundings had consumed the product, or experienced the service as well. Nowadays, online word of mouth takes place from one reviewer to a million. This has increased the importance of online reviews exponentially.

Google described the moment that people pick up their smartphone or laptop, and search for reviews of the product they may buy, the Zero Moment of Truth (ZMOT) (Lecinski 2011). Google does this because they (almost) have a monopoly on this moment, they own the most popular online search engine. In Image 1 shows the different moments of truth in a consumers' decision is illustrated. To support the ZMOT theory, they executed a surveys amongst US citizens. It is a pity that they do not share the data they derive from their own pool of data. The main reason is probably that this could reveal some insights in the algorithms they use, that can be profitable for competitors.

Image 1 Infographic on the zero moment of truth from (Lecinsky, 2011, p. 17)



The literature on online social media reviews is mainly concerned with the influence it has on consumer behaviour, how to quantitatively establish the sentiment of a post, or what is the most effective strategy for companies on social media (Chen, Fay, & Wang, 2011; Pak & Paroubek, 2010). Detecting sentiment of a post, or of a criteria would be very helpful for this study. However, this is only possible when applying an advanced level of programming, which

was not within the reach of this study. However, these studies do present information concerning the characteristics of social media review data. This information can be helpful to identify differences between online reviewer and the general audience.

The Internet provides (a sense of) anonymity that was not possible before. The environment does not bear any social stigma, and people can transfer information that would have otherwise caused the person shame or embarrassment (Chen, Fay, & Wang, 2011). This is not applicable for every social media because nowadays to be able to post you often have logged in and people can easily access your profile. In general, at the more specific reviewing websites it is not mandatory to fully identify yourself. Whilst at social networking websites like Facebook and Google+ people can access your profile picture, your gender, the city you live in, and even contact you. And on these networks it is hard to make a fake profile. This decreases the anonymity, but it also increases trust under reviewers.

2.3 Performing arts experience attributes

The motivations that are studied in the literature are connected with certain aspects of the performing arts experience. In the next section the link between the motivations in the literature and the evaluation criteria measured for this study is clarified. Moreover, expectations for future results will be developed on the basis of previous studies.

2.3.1 Aesthetics

Only Swanson, Davis, & Zhao (2008) mention aesthetics as a motivation. This may be explained because they include theatrical productions, whilst the other texts mainly focus on live popular music. However, aesthetics can also entail sound and should therefor also be included in non-visual performances. Moreover, this motivation has proved to be a valuable predictor of sports attendance (Funk et al., 2001; Kim & Chalip, 2003). And also in non-cultural consumption studies, the aesthetic experience of the product and store turns out to be very important in consumer evaluation of the brand quality (Richardson et al., 1996).

For this study, a division is made between visual and sound aesthetics. This enables us to study what is more important between the genres opera, ballet, and pop music. Visual aesthetics are concerned with the entourage of the experience, the costumes, the décor, the choreography. Whilst, sound aesthetic is concerned with sound quality, acoustics, and music. It is expected that for pop and opera sound is more important than for ballet. Mainly because

these experiences consist for a larger part of music, and sounds. Sound and music quality could be a competitive advantage of pop or opera, compared to a ballet experience.

Being moved to attend a performing arts event because of aesthetics is a typical intrinsic motivation. When a person is intrinsically motivated to do something, it does this solely for the sake of the experience (Ryan & Deci, 2000). Whilst when extrinsic motivated it does something because this leads to something else. For example, you eat something to make your hunger go away. Or you eat a piece of apple pie just because it is so delicious.

2.3.2 Recreation, social interaction and group affiliation

When looking at the motivations used in the literature, some clearly cover the same grounds. Each articles included a motivation that is related to entertainment, enjoyment, fun, being part of the event. However, some of the same statements are being used to measure different concepts. For example 'spending time with family and friends' is being used to indicate fun and group affiliation (Kruger & Saayman, 2012b), enjoyment (Kruger & Saayman, 2012a), family togetherness or escape (Kruger, Saayman, & Ellis, 2011), and socialization (Kruger & Saayman, 2015). Thus, there is no consensus on what motive statements are related.

To cover this area of motivations, this study developed three evaluation criteria: recreation, group affiliation, and social interaction. All three cover different grounds. Recreation entails having fun, and considering the event as a night out. Group affiliation refers to the interaction with the group people attend the performance with. Social interaction refers to the rest of the audience, the atmosphere at the performance. Thus, there is a distinction between fun because of the experience, and the social aspect of spending time with friends, and the social interaction with the rest of the audience. The group and social interaction variable are both extrinsic motives to attend a performing arts event. By going to this event they are rewarded with a certain social status, or with the new memories with their friends or family. However, for recreation it is not as easy to identify if it is an intrinsic or extrinsic motivation. In general, this study assumes that when people are motivated to attend because of the party or the beer, their motivation lies solely in this.

Previous studies find that recreation and group affiliation related motivations are most common for frequent attenders, young attendees, and avid fans (Kruger & Saayman, 2012a, 2012b; Kurger, Saayman, & Ellis, 2015). This study is not able to identify regular and

frequent attenders. Also, it is impossible to collect data on the age of the reviewers. However, the figures from the SCP (2014) on Dutch performing art audiences show that popular performances attract younger audiences than canonised performances. When it is assumed that the audiences incorporated in this study are represented well by the SCP (2014) data, opera and ballet audiences have a higher mean age than popular music audiences. Thus, it is possible to test the findings Kruger & Saayman (2012a, 2015).

Socialization has many different interpretations in the literature (see table 1). For some it refers to interaction with family and friends (Kruger & Saayman, 2012a; 2015), and for the other to meet new people (Kruger & Saayman, 2012b), or just to have any social interaction (Swanson, Davis, & Yushan Zhao, 2008). This motivation is rooted in a long history of performing arts audience literature (Bourdieu, 1979; Andreasen & Belk, 1980). Because of the social stratification of cultural consumption, this is thought of as an important motivator for cultural consumption. Attending particular events then is seen as an indicator of having a certain status, therefore you have to be seen by other people. It has mainly been interpreted to be important for this reason with the classical performing arts. However, attendance to a pop concert can also indicate that one belongs to a certain subculture. Certain youth cultures are based on musical preference, for example punks, gabbers, skinhead, biker boys, and hippies (Van Wel et al., 2008). Popular music attendance may therefore be as important in signalling social standing as for high performing arts forms. Social interaction is a clear extrinsic motivation, people attend an event to attain a social standing or to be seen as part of a social group.

Therefore, in this study this criteria refers to interaction with the rest of the audience, excluding the group they attend the performance with. It is assumed that the rest of the audience should indicate this social status, and not the group people are with. In contrast to the literature, it also focused on the atmosphere as an indicator of socialization motivations. When a person mentions the atmosphere at an event, I assume that he/she was at an event with an audience that is perceived as appropriate to his/her needs.

The studies of Kruger & Saayman (2015), and Swanson et al. (2008) show no significant differences between the groups they identified, age groups, and kind of visit groups. This indicates that socialisation or social interaction is equally important for all visitors. Moreover, Swanson et al. (2008) results entail different genres of performing arts. And Kruger & Saayman (2015) for several popular music concerts in South Africa.

All in all, this study is able to identify complementarity between having fun in general, and valuing the social aspect with your friends, and valuing the composition of the rest of the audience. Differences and similarities concerning these motivation over the three genres is important in the marketing of these experiences. If people often refer to the group aspect, marketing can issue group discounts as an extra incentive. And when the audience is not referring to the group aspect, it should focus on triggering people to attend by themselves. Moreover, when the social aspect is important, it should focus on building a community around the experience.

2.3.4 Artist affiliation

Further, most of the articles in table 1 use motivations related to the band, its (international) fame, the uniqueness of the experience or production. The indicators used for this motivation are more similar than the previously discussed motivations. It mainly entails that people think it is a unique, once-in-a-lifetime experience, a famous international act. Moreover, about half of the studies also incorporate positive statements about the price. Apparently, they think artist affiliation will make the consumer less price sensitive.

This study measures artist affiliation, which concerns if reviewers mention the band, the cast of the play, the composer, or conductor etc. When people use these criteria to support their rating it means that they were motivated to attend because of the artists' popularity or at least they were aware of the artist and it influenced their evaluation. People attend to support the artist, which they do by attending the event. Thus, they do not attain any other thing from attendance, therefore this is an intrinsic motivation.

Kruger & Saayman (2015) find that this is more important for concert attenders older than 19. Whilst Kruger et al. (2011) finds this to be more important for genre attendees than for attendees who do not attend the ticketed productions. However, the group they identified as genre attendees is on average ten years older than the other group, therefor it confirms Kruger & Saayman's (2015) observation. Their study from 2012 (Kruger & Saayman, 2012a) find attendees from the Script and Coldplay to score higher on band affiliation. Coldplay features the on average oldest audience (25.99 Years) and the Script the youngest (21.17 Years). Although the articles did not have the same finding concerning artist affiliation,

it is expected that older audiences find the artist important. Assuming the opera and ballet audiences to be older than the pop audiences, it is expected that in opera and ballet word of mouth artist affiliation appears more often.

2.3.5 Facilities

Hume & Mort (2006) broke the performing arts experience down in two aspects, the service experience quality, and the show experience quality. They aim to find the influence of these aspects on the value and customer satisfaction with a customer value analysis. They define value as the overall utility based on the perception of what is exchanged. The influence of these concepts on value and customer satisfaction was explored using structural equation modelling. They find that both are direct influencers of satisfaction. However, only service quality is a direct and positive predictor of satisfaction. In Hume & Mort's (2006) study service experience quality entails access, parking, and transport, well-organised service, and good treatment by the staff. In this study this is measured by the evaluation criteria facilities. This measure focuses on all humdrum inputs of the performance experience: security, wardrobe service, location, staff, and customer-friendliness.

Hume & Mort's (2006) findings indicate that using facilities criteria in a review will have an influence on the final rating. If facilities are critical to a good evaluation of the experience, probably the relationship should be negative. As it is something going unnoticed when executed right. However, one can also be astounded by the well-executed service and eager to tell about it in a review. The risk is that both situations will cancel each other's effect in a regression.

Facilities do not indicate a motivation of the attender, I cannot imagine someone going to a concert because they have such fantastic loos. However, it does influence the attenders' decision for re-attendance. People may choose not to go to concerts because of the awful service they expect. Therefor it is important to be aware of its influence on the total rating. Moreover, it is important to measure as many influential factors as possible and include them in the model so maximum amount of variance is explained.

2.3.6 Price

Chen, Fay & Wang (2011) describe that people that are more accustomed to use social media to vent word of mouth, are more inclined to vent negative price-related reviews. Moreover, they identify the early online reviewer as less price sensitive than the reviewer on more

matured media. This indicates that if there is a difference between the platforms that the reviews have been collected from, this has to do with the maturity and popularity of the platform.

Moreover, it is interesting to see what motivations are related to price criteria. Kruger & Saayman (2015, 2012b) indicate that people that are motivated by the artists' fame are less price sensitive. However, also people motivated by social interaction may be less price sensitive because they receive social acknowledgement from the attendance of the event.

Price can be a motivator to go to a certain concert instead of another concert, but will not be a prime motivator to go to concerts in general. A person's interpretation of a price is also dependent on many factors, how are the facilities, how good or known is the artist, how good is your view of the stage. These would all be very interesting things to measure.

2.3.7 Rating

Li et al. (2013) found that much more reviewers give high ratings. In their sample of 42,866 reviews about 774 hotels in Beijing, only 5.2 per cent rated one or two stars, 17.8 rated 3 stars, and 77 per cent rated 4 or 5 stars. As the hotel market is totally different from the performing arts market, both are experience goods. Hence, for this study, no normal distribution of ratings is expected.

2.3.8 Gender

Swanson et al. (2008) finds that women are more likely to attend because of artistic, educational and recreational motives. Remarkable is that they find exactly the same motivations to be positively related to age. Laroche et al. (2003) found that women are more likely to consider the social and psychological aspects, and more concerned with making the right decision which makes them feel like they should gather more information. Moreover, they found that women's perception of product evaluation are generally higher.

2.3.9 Source

Chen, Fay, & Wang (2011) studied the motivations of people to post online reviews. They record a shift of these motivations between 2001 and 2008, in this period the amount of internet users grew immensely. In the start there were mainly early adopters posting reviews, their motivations were concerned with prestige and knowledge-sharing. In 2008 this was not the case anymore and expressing (dis)satisfaction was the most dominant motivation, indicating that the Internet has become accepted by the mass consumers. This shift indicates

that reviewers begin to become similar to the general public, making conclusion on them increasingly generalizable. All in all, deviance between the review sources indicates differences in popularity and maturity of the platform.

Chapter 3: Method

In the literature, possible motivations for the attendance of performances are established. Respondents expressed these motivations though surveys. It is very hard, almost impossible, to ask questions without steering the answer. This is the essential difference between the information collected through surveys, or the collection of online reviews. The information in reviews has come about independent from any researchers' interference, making it observed preferences. This is a strength of this data. People are not forced to consider certain concepts they would never come up with themselves.

One of the main downsides of using online reviews as data source is that you are only able to measure a limited amount of possible influencers. There are many more things that can influence a reviewer to use certain evaluation criteria. First of all, there are many other aspects of the performance that is being reviewed that influence what is being said in the review. This study is only able to include the genre of the performance. That people mention a certain aspect can also be due to this aspect to just being very mention worthy, and some aspects may just not be featured in the performance. Moreover, if someone is a musician, or has played ballet in its youth, those will all be influencing its evaluation, and the criteria they use to support it. However, this study does not aim to identify these kinds of unique influencers. It aims to find similarities and discrepancies between the evaluations of experience attributes by reviewers. However, the abundance of factors outside the model influencing the dependent variable will ensure the total predicting power of the model to be low.

3.1 Attribute based conjoint analysis

In reviews people support the rating they gave to their experience. They discuss the elements of the experience that determined this evaluation. Therefore, this makes this information very appropriate for attribute based conjoint analysis. This method is based on random utility theory (McFadden, 1974), and on theory of demand, and consumer theory. It is assumed that consumers are aware of these attributes and the utility they can derive from it when they decide between substitute goods. Attribute based conjoint analysis is often executed on reviews for mainly the hotel and restaurant sector. Rhee, Yang & Kim (2015) executed a conjoint analysis with online reviews of three burger restaurants in New York City. They show that it is possible to find varying preferences of different consumer segments.

3.2 Population

The main benefit from quantitative research is that you are able to generalize your results upon the particular research population. For this study, the population are the people who post reviews for each particular venue. The motivations for posting reviews, which are discussed in the theoretical framework, should be taken into account when looking at the results. These reviewers constitute only a part of all concert visitors and cannot be considered a representative sample of all visitors of the venue or genre of concerts. However, Zhu & Zhang (2010) have shown that online reviews are a good proxy for the overall word of mouth, which can have a strong influence on consumer decisions of these people's surroundings. The aim of this study is not to generalize upon all concert visitors, but the outcomes will be able to give some ideas upon what is important in the audiences in the study.

The aim is to collect all reviews on all concert halls in Amsterdam for this study from January 2015 until now. Because of the novelty of these review channels, only since January 2015 the amount of reviews is voluminous enough. Before this period there are not enough reviews online. Moreover, the more people use social media, the better the data is because there will be a less specific group posting these reviews. The study of Chen, Fay & Wang (2011) shows how the motivations of people that post online reviews have changed over the years.

3.3 Sampling

First, an exploratory browsing action was executed to find reviews on concert halls in the Netherlands. This demonstrated an important problem, many concert halls also have a restaurant and reviews are then often concerning the restaurant. A quantitative content analysis is not able to distinct if people are using certain criteria to evaluate their restaurant experience or their live performance experience. This fact made many concert halls not suitable for this study. In the Netherlands, only Amsterdam offers multiple concert halls that do not also have a restaurant. Thus, this city is the most appropriate population. A list of concert halls in Amsterdam is retrieved from Wikipedia ("Categorie: Concertzaal in Amsterdam," 2013). Some venues were not taken into account because there are no concerts regularly, which resulted in a lack of online review availability. Table 2 shows the results of the search action for online reviews for all the concert halls that were featured in this list.

Moreover, a google search action was executed to find out on which sites the most and the best reviews on concert halls in Amsterdam can be found. For each venue from table 2, the search terms 'review (name venue) Amsterdam' were entered. Tripadvisor and Facebook turned up for all locations on the first page. The google reviews are incorporated in google, they appear on the right side of the page. Most of the other links on the first page that concerned reviews, featured professional reviews. The information on the quantity of reviews is represented in table 2. However, these figures include the reviews that only consist of a rating, and that exceed the time span. The last column indicates how many were useful.

Table 2 Observations concerning review availability of concert halls in Amsterdam

Venue	Description	Facebook	Tripadvisor	Google	Total useful reviews
Paradiso	Small scale popular music	6428	240	292	105
Melkweg	Small scale popular music	6228	138	37	94
Nationale Ballet & Opera	Opera and ballet	36	734	2	665
Muziekgebouw aan 't IJ	Classical music and Jazz	345	21	20	restaurant
Ziggo Dome	Big scale popular music	8600	434	150	450*
Bimhuis	jazz	570	41	10	restaurant
Heineken Music Hall	Big scale popular music	3400	77	30	100*

*estimation

Table 2 shows all available reviews for the period of January 2015 until now for all concert halls in Amsterdam. As previously discussed, the concert halls with a restaurant were excluded. The Ziggo Dome and Heineken Music Hall were excluded, sufficient data was gathered already considering the limited resources of this study. Manual data retrieval is time consuming, and it is unclear if the extra data is worth its cost. Moreover, the other venues offer a more specific genre of performances and are thus better fit for this study.

3.4 Data source: Social Networking Sites

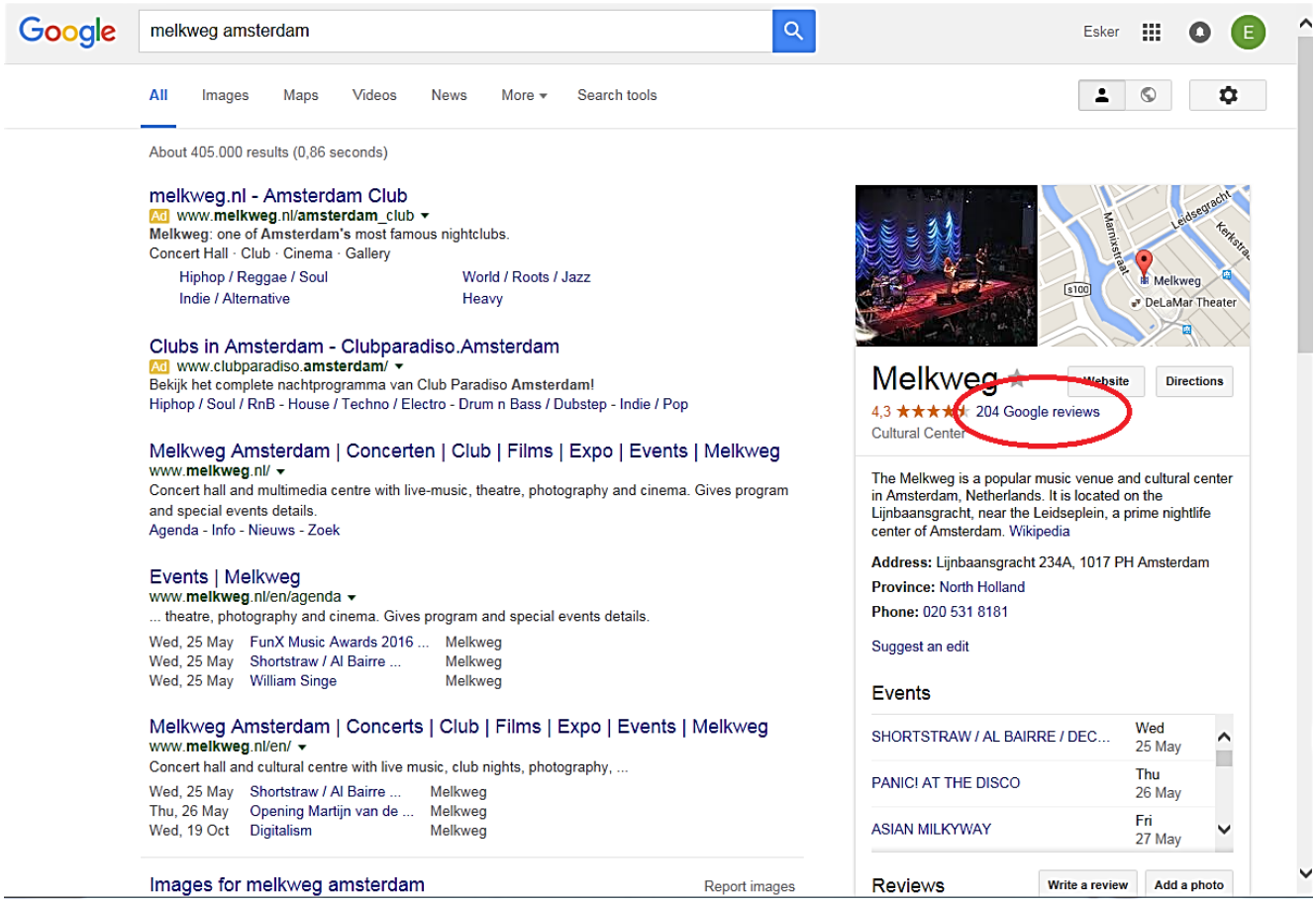
The name social networking sites (SNS) may cause some misunderstandings concerning the function of these websites. Rather than meeting new people – networking – these sites enable people to disclose their social network (Conole et al., 2011). At such sites, people are encouraged to make a profile and with this profile they can connect with people they know. On some sites the profiles are all visible for anyone, but for example on Facebook you can choose what you want people to be able to see. Already in 1996 the first major social networking site was launched, namely SixDegrees.com. Despite it was able to attract millions of users, it did not succeed in establishing a profitable business and it shut down in 2000. In this period many other social networking sites launched, with all different functionalities.

In 2004 Facebook started as a SNS only for Harvard students (Conole et al., 2011). Members had to have a Harvard e-mailing address and could otherwise not join. Gradually, they started to include other universities and in 2005 also high school students, and then eventually they opened the network for everyone. As of December 31st 2015, Facebook has 1.59 billion monthly users and 1.09 billion daily users (newsroom.fb.com). Nowadays also many companies are able to have a profile page on Facebook. People can like companies' pages, and will then see the messages this company posts on their news feed. In this way, Facebook functions as a valuable customer relationship management tool. Moreover, by sponsoring posts companies can reach new customers via Facebook. Nowadays Facebook is even used by companies for customer service, a place where customer can ask questions. (facebook.com/kpn/posts_to_page/). Hence, Facebook is substituting the telephone as means of communication.

For many types of company Facebook pages the possibility to leave a review is offered, amongst others for theatres, restaurants, shops, and concert halls. Here, Facebook is crossing other SNS's that have been focused on being a platform solely for reviewing of a

certain good. Already in 2000 Tripadvisor was launched, providing reviews of all kinds of travel-related services. Moreover, since three years Google offers the possibility to leave reviews (Google.com), the access to the reviews is integrated in the search results (see image 2). And to leave a review, you have to be signed in with a google account. A google account provides you access to Gmail, and Google+, Google Photo, Google Drive etc. Tripadvisor has since the start been focused only on reviews. In contrast to the other reviewing sources people have an account solely for this service, and decide themselves what information they share about themselves. Sometimes people only share a nickname, this makes it hard to establish the gender of the people. Predominantly because of the anonymity of its reviewers, Tripadvisor has been dealing with fraud on their website (Johnston, 2013). Mainly for restaurants, reviews can seriously damage or increase their business and this motivates owners of restaurants to post fake positive reviews for their restaurant. For the venues in the sample reviews are less crucial as they attract much larger audiences than a restaurant. Moreover, all venues are non-profit organizations that all receive some subsidy from the municipality of Amsterdam, or from the government. This indicates that the managers have a smaller stake and will be less inclined to commit review fraud. Hence, this study assumes that there are no fake reviews in the sample. However, bad reviews can get picked up in the media and therefore should always be taken care of. During the data collection it was only observed that De Melkweg reacts proactively on bad reviews.

Image 2 Screen shot showing where to find Google reviews, within the Google search engine



3.4.1 The influence of SNS on the reviews

SNS's can be very secretive about their policy for rejecting posts. For example many social media will ban your post when it shows a female nipple, this is seen as pornography. Whilst the male nipple is not a problem. Since 2014 a global campaign has been active called free the nipple (www.freethenipple.com), it started with a movie and one of their most effective marketing techniques is their enormously popular hashtag. They took this example to raise awareness of female inequality. This clearly shows the reason SNS's are so secretive about their policy. There will always be people offended by it, and by means of social media this can seriously damage their image.

Tripadvisor has been in the news because of the manipulation by (mainly) restaurant owners who would place many good reviews of their own place under different names (Johnston, 2013). Tripadvisor tries their best to discourage this behavior by asking for verification for each review. Moreover, it is impossible for owners to remove reviews from their page. They indicate that they check reviews on family friendliness, a nice and vague

term that they can ascribe anything (negative) to. When taking a better look into their policy, they say they control for: impartiality, usefulness (coming from a first-hand experience), recentness (a review should be written within one year after the experience), originality (it should not be copied from another source), non-commercial, respect for privacy (any reviews with financial or personal digits will be removed, and people can request for their last name to be removed from a review), and readability (no HTML-tags, or fully capitalized text, or slang). Moreover, TripAdvisor maintains a minimum amount of characters for a post to make sure valuable content only will reach the website.

There is another circumstance in which TripAdvisor will remove reviews. This is when a company has undergone a major renovation, the company has to prove this to TripAdvisor with some official papers and they will remove reviews so the company can start over with a clean slate (tripadvisorsupport.com). Of course this policy may be abused in countries with corrupt governments. The last renovation of Paradiso was in 2005, so this will not influence the reviews used for this study (Architectenweb, 2005). The latest renovation of the Melkweg was in 2009, when they got two extra concert halls (Griffioen, 2009). In the National Ballet and Opera only the toilets have been renewed in the summer recess of 2014 (Jaarverslag Stichting Nationale Opera & Ballet 2014). They are coping with a major reorganization, and a there is a shortage of funds to initiate the necessary renovation. All in all, none of the organizations underwent a major renovation and it is therefore unlikely that any TripAdvisor reviews have been deleted because of this policy.

Facebook has deals with many more posts than only reviews, and has one central policy. Moreover, especially for reviews and ratings two rules are added. Namely, that the post is concerned the company-page it is placed on, and it should be based on the writer's own experience. Their central policy is concerning violence, offensiveness, threats, intimidation, attacking public figures, self-damage, and sexual abuse. The aim of this policy is that people feel safe when they use Facebook's services. However, they also stress the global reach of their network and the culture differences that are present within the community. Content that is offensive to one user does not have to be offensive for the other.

Google bans advertising, spam, phone numbers, off-topic reviews, obscene language, conflicted interests, illegal content, copyrighted content, sexually explicit material, impersonations, confidential information, and hate speeches from its reviewing platform. They encourage using pictures, and for those the same applies. Here they encourage to post

interesting pictures of products the place has to offer, otherwise it could be removed. However, none of the reviews in the sample contained pictures.

3.5 Coding evaluation criteria

On a sample of 49 Facebook reviews, all motivations from table 1 were tested. These were the criteria discussed in chapter 2: visual- and sound aesthetics, recreation, group affiliation, social interaction, artist affiliation. Price and facilities were added because they appeared often, but did not feature in the literature. For these criteria keywords were developed, and each applicable synonym from thesaurus.com and mijnwoordenboek.nl was added.

In table 3 the English coding scheme is presented with the keywords and synonyms. The Dutch version can be found in Appendix II. The selection of synonyms words was done according to some criteria. The words cannot have a second meaning that is used more often than the keyword-meaning. However, some error may exist because there may be a balance between Type I and Type II error. A type I error occurs when a word is coded as concerning one of the criteria when it does not refer to this criteria. A type II error occurs when a review uses a certain criteria but is not coded because it does not use one of the words from the coding scheme. The coding scheme was test for these two types of error by means of a test that is included in Appendix III. The test is executed on 25 randomly selected reviews from the sample. This was done by assigning each review a number and generating 25 random numbers with the website random.org.

Table 3 English coding scheme

Concept	Keywords	Synonyms
1. Visual Aesthetics	"Looks beautiful" Costume Décor Decoration Choreography	"Looks lovely" "Looks appealing" Good-looking Dress Attire Clothing Outfits Suit Fashion Accessories Ornament Design
2. Sound Aesthetics	Sound Music	Melody Voice

	Choir	Ensemble
	Acoustics	Vocalists
		Echo
		Noise
2. Facilities	Security	Safety
	Too hot	Safeness
	Wardrobe	Boiling
	Customer friendly	Blazing
	Buiding	Humid
	Location	Sizzling
	Staff	Warm
		Tropical
		Cloakroom
		Customer-friendly
		House
		Construction
		Architecture
		Area
		Locale
		Neighbourhood
		Venue
		Crew
		Personnel
		Organization
3. Recreation	Party	Celebration
	Beer	Amusement
	-Bar-	Entertainment
	Night out	Festivity
		Fete
		Fun
4. Social interaction	Atmosphere	Ambience
	People	Environment
	Visitor	Crowd
		Public
		Folks
		Humans
		Masses
		Persons
		Guest
5. Price	Money	Cash
	Pay	Buck
	Expensive	Coin
	Cheap	Dough
		Funds
		Pesos
		Resources

		Disburse Grant Reimburse Costly Overpriced Pricey Valuable Economical Low-cost Low-priced Bargain Budget
6. Artist affiliation	Concert Band Star Cast Soloist	Gig Musical Show Celebrity Hero Idol "Leading role" players artist composer conductor performer
7. Group affiliation	We friends	Buddy Acquaintance Partner Companion Comrade Mate Pal Chum Ally

3.6 Collecting other variables

To be able to make a good analysis it is important to know as much about your respondents as possible. These factor can all be influencing the criteria the reviewers mention. However, on many social media networking sites people can choose what information they disclose to the public. Compared to other data collection methods less information is available about the respondents. However, automation of the data collection method with programming would dramatically decrease the time necessary to collect more data on the respondents. Then, the information concerning hometown, the place they grew up, sometimes even job title, could be retrieved from SNS's.

3.6.1 Genre

The genre of the experience discussed in the review is detected on two different ways. The reviews on Paradiso and the Melkweg are assumed to concern a live popular music performance. So the genre variable contains the same information as the venue variable for these cases. The definition of popular music is very broad. Google defines it as 'music appealing to the popular taste, including rock and pop and also soul, reggae, rap, and dance music' (google.com). Paradiso and de Melkweg cover about all these subgenres.

The National Ballet and Opera only produces and presents ballet and opera performances. Appendix IV presents a list with all performances they offered from January 2015 onwards. The categorizations were obtained with the archive.web website that gives you access to websites as they were in times in the past. With this application it was possible to go back to the website presenting the program of the National Opera and Ballet of 2015 (http://www.operaballet.nl/en/program). There are two examples that are called Hiphop Ballet and talent development Opera. Although it is a deviation from the normal performances, they fit under the larger genres of ballet and opera. To find out which reviews were concerning which genre, the titles of the plays were coded, together with the words opera and ballet. Then, categories were created of reviews that did mention play titles, or the words opera and ballet. When a review mentioned multiple words, it was possible to look it up and check what genre it concerned.

3.6.2 Venue

The reviews that were collected were concerned three different venues, Paradiso, de Melkweg and the National Opera and Ballet. Paradiso is housed in an old building on the Weteringsschans that was squatted in the seventies. It features a large hall with a capacity of 1.500 people, and a smaller hall with an unknown capacity. It has hosted great names of pop music in their early days. It is an intimate concert hall that is much loved by musicians. De Melkweg is located in a side street of Leidseplein and has five concert halls and offers many concerts, varying from hip hop to dance music, to rock and pop. The National Ballet and Opera is the stage for opera and ballet performances in the Netherlands and is located on Waterlooplein in Amsterdam. It also houses an opera and ballet production company. Table 3 shows the availability of reviews per venue per reviewing website. It is clear that they differ. For the National opera & ballet much more reviews were available on TripAdvisor than for the Melkweg and Paradiso. This is probably due to the different ages of the audiences. Some

opera and ballet visitors may not have a Google or Facebook account and cannot access nor partake in the reviewing on these platforms.

3.6 Inter-coder reliability

The reviews were coded with the program atlas.ti, this program offers an automatic coding facility that can link words with concepts. The reviews could be fed into the program in an excel document, as if it were survey data. For each evaluation criteria, the Dutch and English words from the coding scheme were added, and the program flagged where the words are mentioned in the reviews. Afterwards, the program delivers an excel document with what criteria are mentioned how many times per review. This way of coding assures maximum inter-coder reliability. There is only a very limited need for coders to interpret concepts, or text, only for with exceptions for genre and gender variable.

Chapter 4: Data

This chapter presents the data that has been collected for this study. For each variable descriptive statistics are given, and the distribution amongst the genre groups is made clear. First, the independent control variables are discussed. In the second part of this chapter the evaluation criteria are discussed. With these statistics already some patterns can be discovered.

4.1 Data cleaning

First, the data was cleaned from any reviews that were not in Dutch nor English. These reviews cannot be analysed with the method developed for this study. There were only 4 non-Dutch and non-English reviews, they were in German, French and Spanish. Translating the coding scheme to these three languages would not have paid off, taking into account the small amount of reviews in these languages. Moreover, the reviews with less than 7 words were removed from the dataset. They provide only little information. Because a variable is computed that is the percentage of words devoted to an evaluation criterion, these reviews become outliers with very high or very low scores.

4.2 Independent variables

The independent variables are all the things that were observed about the reviews and are static, they won't be influenced by other variables. These variables are always used as independent variables in the inferential analysis. By chance, they are all nominal or ordinal and the key descriptive statistics can be found in table 4. Evaluation is not an independent variable but is included for its statistics as a nominal variable, it will be discussed in the next part of this chapter (section 4.3.9).

Table 4 Key descriptive statistics nominal variables

Variable	Categories	Nr. cases	Percent of cases
Venue	NO&B	661	79.4
	Melkweg	92	11.0
	Paradiso	80	9.6
Genre	Ballet	288	34.6
	Pop	174	20.9
	Opera	112	13.4
	Miscellaneous	259	31.1

Source	Tripadvisor	687	82.5
	Facebook	80	9.6
	Google	60	7.9
Language	Dutch	736	88.4
	English	97	11.6
Gender	Male	298	35.8
	Female	275	33.0
	Undefined	260	31.2
Evaluation	1 star	554	66.5
	2 stars	197	23.6
	3 stars	40	4.8
	4 stars	21	2.5
	5 stars	21	2.5

4.3.1 Venue

The largest share of data is from the National Ballet and Opera, this is due to data availability. This venue offers solely ballet and opera performances. Thus, the genre and venue variables are basically the same. Table ! shows exactly how much reviews from each venue are concerned the different genres. It is visible that all pop reviews are from Paradiso and the Melkweg, whilst all opera and ballet reviews are from the National Ballet and Opera. The strong correlation between these variables means that they can better not be used together in one inferential analysis. With the genre variable it is possible to test extensive theory, whilst for venue this is not the case. Therefore, the use of the genre variable is preferred over venue.

Table 5 Crosstab venue and genre

		Venue			
		Paradiso	Melkweg	National Opera and Ballet	Total
Genre	Miscellaneous	0	0	261	261
	Pop	80	92	0	172
	Opera	0	0	112	112
	Ballet	0	0	288	288
Total		80	92	661	833

4.3.2 Genre

It was not possible to detect of each review from the National Opera and Ballet if it was concerning a ballet or an opera performance. The undefined reviews were put together in a

miscellaneous category. Table 4 (key descriptive statistics of nominal variables) shows that the reviews are evenly spread out over the categories. The biggest share of reviews is concerning ballet (34.6%), whilst pop (20.9%) and opera (13.4%) together represent an equal amount of reviews. An explanation could be that people that wrote about ballet more explicitly appointed what they were reviewing, and this was better detected with the coding schedule.

From the data it seemed that reviews concerning ballet often were written by people who experienced ballet for the first time. A small test was conducted to test this hypothesis. With altas.ti the words 'eerste keer' and 'first time' were sought for in the data, they appeared 2 times in a pop review, 1 time in an opera review, 1 time in a miscellaneous review, and 7 times in a ballet review. Without running any tests it is clear that more people reviewed their first time visiting such performance in the ballet genre. It seems that ballet is a more common 'once-in-a-lifetime- experience', whilst opera audiences are more inclined to go regularly. However, more research is needed to find out if more people only go once to a ballet performance, or if people that visit for the first time are more inclined to write an online review.

Because the inferential part of this study is executed with a computed variable that represents the percentage of words that is dedicated to the criteria, it is important to look at the relation between the number of words of the reviews and the genres. However, the larger the number of words in a reviews, the larger the chance that more criteria marker words are being used. The correlation matrix (section 4.3.6) indicates a correlation between the two variables of 0.159**. This is a weak association, and it will not be problematic in the regressions. Table 6 shows the mean amount of words per genre. Opera and ballet reviews use more words than pop and miscellaneous reviews. This could be influences by the source, as Tripadvisor has a minimum amount of words.

Table 6 Mean number of words per genre

Genre	Mean nr. Of words	Nr. Of cases	Std. Deviation
Miscellaneous	35.011	261	22.6647
Pop	38.936	172	55.6041
Opera	52.054	112	41.5922
Ballet	43.271	288	38.3024

Total	40.969	833	39.5375

4.3.3 Source & Language

The large majority (82.5 %) of the reviews has been collected from Tripadvisor. This is due to the availability of reviews which was discussed in the previous chapter. The source of the review influences the language, namely Tripadvisor translates the review to your language without even asking. This caused this study to lose a lot of information. It would be very interesting to be able to make a distinction between foreign and Dutch reviewers but now that is not possible because for one third of the data it is unsure where the reviewer is from or even which language he or she is speaking. The source and language variables are highly correlated because of the data from Tripadvisor. Thus, in further inferential analysis these two variables cannot be used simultaneously. Because of the untrustworthiness of the language variable for Tripadvisor, the source variable is preferred above the language variable.

Table ! shows the distribution of reviews from the different social media platforms over the genres. There is a large difference between where the reviews from the genres are collected from. Take google, only pop reviews could be collected here. This can be explained by the lesser popularity of the review function within the google search engine. Opera and ballet audiences are older than pop music audiences, and the possibility is there for large that they are less internet-savvy and unaware of its existence.

Table 7 Crosstab genre and source

		Source			
		Facebook	Tripadvisor	Google	Total
Genre	Miscellaneous	2	257	0	259
	Pop	75	33	66	174
	Opera	1	111	0	112
	Ballet	2	286	0	288
Total		80	687	66	833

Chen, Fay, and Wang (2011) found that the maturing of the social media channel on which reviews are posted influences the motivations of the reviewers to post reviews. Reviewers on new review platforms would be prestige driven, less price sensitive and motivated by

expressing social status. A first glance into what criteria reviewers on the different review sources use is given in figure 2.

Figure 2 Mean words dedicated to the criteria and per source

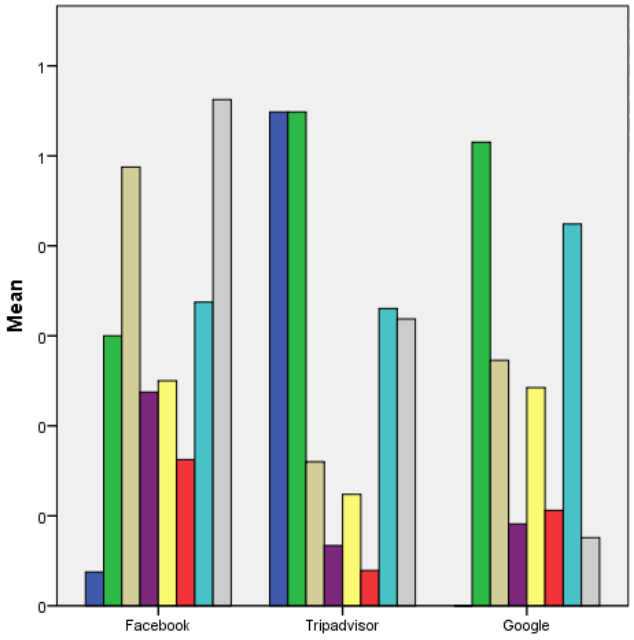
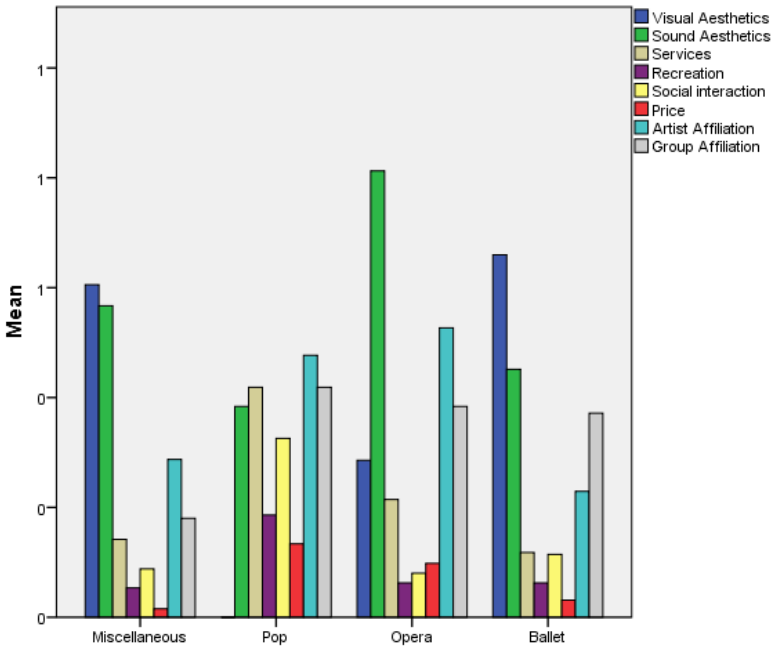


Figure 1 Mean words dedicated to the criteria per genre



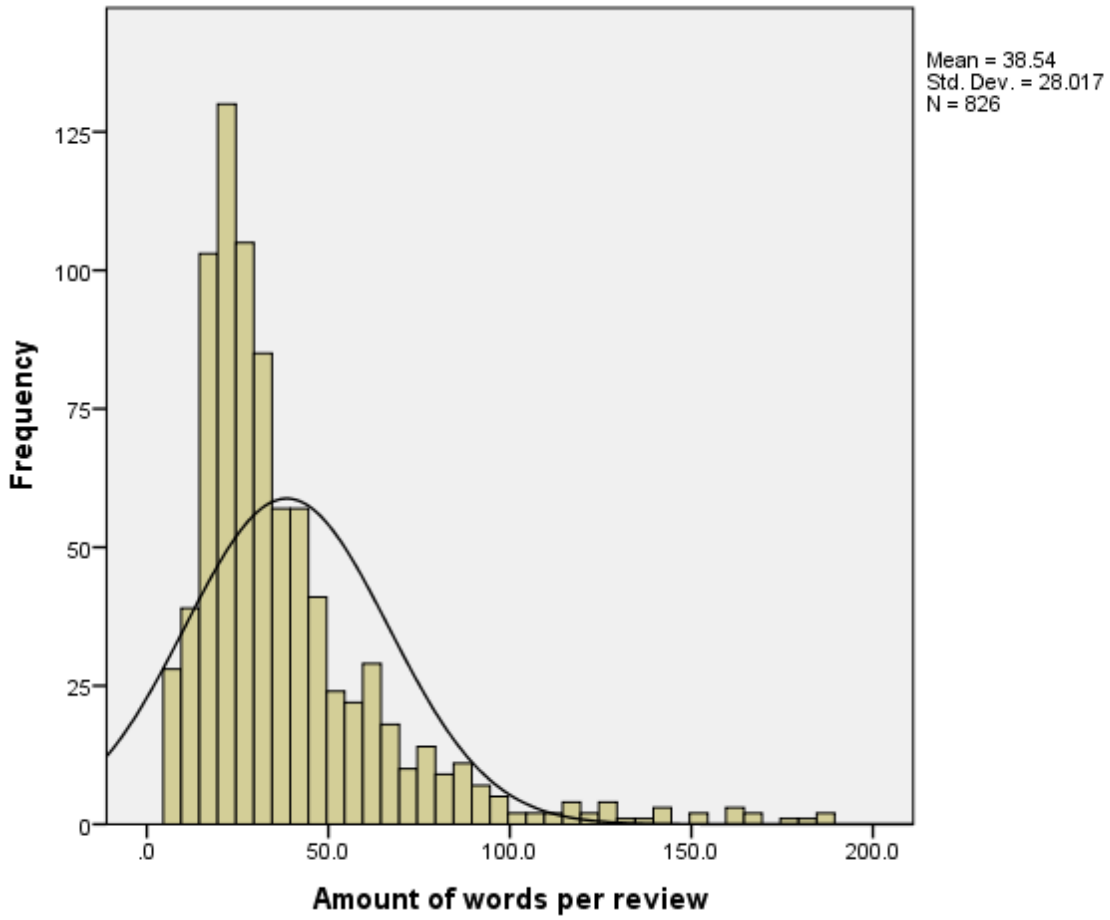
The figure shows some large differences, for example for artist affiliation. Sound and visual aesthetics are less often mentioned on Facebook. On Google, only pop reviews were found, therefor the distribution of criteria should be the same as for the pop genre. Figure 1 shows the distribution of the mentions of the evaluation criteria per genre. The Miscellaneous distribution is very similar to the TripAdvisor distribution, table 7 confirms that almost all miscellaneous reviews were from TripAdvisor. The Google distribution looks like the pop distribution except for the lower mean amount of group affiliation, and the lower mean recreation mentions. In the regression in the next chapter, it will be possible to see if these differences are also significant when all other factors are kept constant.

4.3.4 Word count

The amount of words a review contains is collected by using the word count function in Microsoft Word. Word count is a continuous variable, and the key descriptive statistics can be found in table 14. Figure 3 shows the distribution of the amount of words the reviews have. To enhance the readability of the graph I deleted all reviews with more than 200 words, this were only 7 reviews. However, all statistics were calculated including these seven

reviews. The table shows us that the distribution is slightly skewed to the right. This can partially be explained by the reviews that were deleted with less than seven words. Fifty percent of the reviews use between 21 and 47 words.

Figure 3 Distribution of the amount of words per review



The amount of words is influenced by the source of the review because Tripadvisor holds a minimum amount of characters (200) to ensure qualitative reviews whilst Facebook and Google do not (www.tripadvisor.com). In table 8 the mean number of words from the reviews of different sources is displayed. It is clearly visible that there is much less variance between Facebook and Tripadvisor, than between these two and Google. Google has a much lower average amount of words. This can be due to the low popularity of this function of Google (Chen et al., 2011). The quality of the reviews increases when the use increases.

Table 8 Mean number of words per review for different sources

Source	Mean nr. of words	Nr. cases	Std. deviation
Facebook	47.400	80	75.0496
Tripadvisor	41.962	687	34.3630
Google	22.833	66	17.4951
Total	40.969	833	39.5375

When collecting the data it seemed like mainly negative reviews used many words. Table 9 shows that the mean number of words per evaluation group differ a lot. Indeed, reviews that only rate 1 or 2 stars have a higher mean number of words, even the double of 3, 4, or 5 starred reviews. However, the low-rated reviews also have a much higher standard deviation that indicates that the variance within this group is also very large. The difference was checked for significance with a t-test. Because two of the groups contain too less observations for the test, this was done using a dummy variable (0= 1-3 stars; 1= 4-5 stars). The test revealed a significance difference between reviews with a high evaluation (M=38.185, SE= 30.458) and with a low evaluation (M=66.463, SE= 82.081), t (831)= -6.291, p= .000.

Table 9 Mean number of words per evaluation group

Evaluation	Mean nr. of words	N	Std. Deviation
1.0	80.048	21	126.120
2.0	100.714	21	87.806
3.0	41.350	40	22.449
4.0	43.964	197	34.578
5.0	36.130	554	28.605
Total	40.969	833	39.538

4.3.5 Gender

The gender of the reviewer is derived from his/her name or (nick)name. To leave a review on all three websites, it is mandatory to log in. For each platform you need another profile. With the profiles of Facebook and Google you can do much more than only leave reviews. For Facebook you can enter the social network, upload pictures, check out events, and check out other members' profiles. And with Google you can log into Gmail, Youtube, Google Maps,

Google Photos, Google Drive, Google Calendar, Google Play, and Google+. For TripAdvisor it is not obligated to use a real name, and not always a gender could be defined.

However, this is not the only reason gender could not be defined. First, when reviewers have exotic names it was not always clear what gender the person was. Sometimes, a profile picture can solve the problem, but this was not always the case. On Tripadvisor, people can make up any nickname and this results in more reviews of which the gender of the reviewer cannot be defined. In some cases, a couple manages one profile together and this results in gender neutral nicknames. For the reviews of which the gender could not be defined, a separate category was created: undefined. Table 10 shows that indeed from the reviewers on Tripadvisor the biggest share gender could not be identified.

Table 10 Crosstab with source of review, and gender of reviewer (N=833)

			Source			
			Facebook	Tripadvisor	Google	Total
Gender	Male	Count	37	209	52	298
		% within Source	46.3%	30.4%	78.8%	35.8%
	Female	Count	43	222	10	275
		% within Source	53.8%	32.3%	15.2%	33.0%
	Undefined	Count	0	256	4	260
		% within Source	0.0%	37.3%	6.1%	31.2%
Total		Count	80	687	66	833
		Chi-square	105.395*			

* $p < 0.05$

Table 11 shows how gender is distributed amongst the reviews per genre. It is clearly visible that pop has least undefined genre reviewers. This is probably due to that the biggest share of pop reviews comes from Facebook, where gender was easiest to define. However, it does not give us a good look at the distribution of gender under the reviewers of different genres. Therefore, another cross tab was computed with the cases where the undefined gender category was excluded (see Table 12).

Table 11 Crosstab with gender of reviewer and genre of the performance (N=833)

			Genre				
			Miscellaneous	Pop	Opera	Ballet	Total
Gender	Male	Count	87	106	30	75	298

		% within Genre	33.3%	61.6%	26.8%	26.0%	35.8%
	Female	Count	83	61	23	108	275
		% within Genre	31.8%	35.5%	20.5%	37.5%	33.0%
	Undefined	Count	91	5	59	105	260
		% within Genre	34.9%	2.9%	52.7%	36.5%	31.2%
Total		Count	261	172	112	288	833
		% within Genre	100.0%	100.0%	100.0%	100.0%	100.0%

Table 12 Crosstab genre and gender, excluding the cases when gender could not be defined (N=573)

			Genre				
			Miscellaneous	Pop	Opera	Ballet	Total
Gender	Male	Count	87	106	30	75	298
		% within Genre	51.2%	63.5%	56.6%	41.0%	52.0%
	Female	Count	83	61	23	108	275
		% within Genre	48.8%	36.5%	43.4%	59.0%	48.0%
Total		Count	170	167	53	183	573
		% within Genre	100.0%	100.0%	100.0%	100.0%	100.0%
		Chi-square	18.201*				

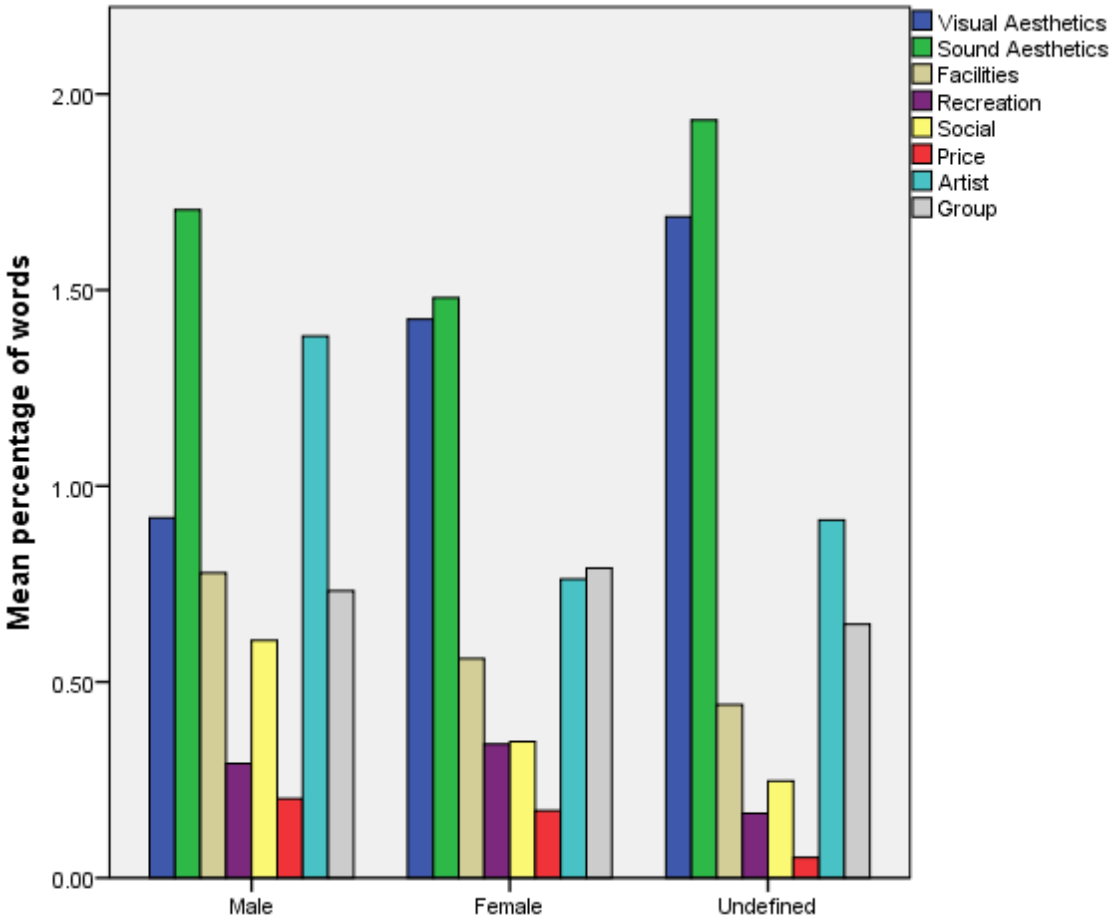
* $p < 0.05$

The distribution of male and female reviewers is most uneven for the pop genre, more men are posting reviews. Whilst, for ballet relatively more women post reviews. The fact that men are more represented in pop music than for canonized performances is consistent with the observations of the SCP (2014). However, in their nationwide observations women are consistently better represented than men in performing arts audiences. This indicates that men are more likely to post reviews, at least for the pop and opera genres. On the other hand, it could also that the distribution of gender in Amsterdam deviates from the population mean. However, no recent figures of gender distribution in Amsterdam were available.

Swanson (2008) found that women are more motivated to attend performing arts events because of artistic, educational, and recreational motives. Figure 4 shows the mean use of words dedicated to the evaluation criteria per gender category. The mean use of visual aesthetics markers lies lower for males than for females. It is remarkable that the mean lies higher for the undefined category, this indicates that there is another factor influencing this difference. However, if the difference is due to gender it would confirm Swanson's (2008) finding that women are more motivated by the artistic or aesthetic aspect of the experience.

Only multivariate analysis can show if this difference is due to gender, this is presented in the next chapter.

Figure 4 Mean percentage of words on criteria, per gender category



Sound aesthetics seem to be mentioned just as often by men or women, again the undefined category has a higher mean than the male and female category. The difference between sound and visual aesthetics is striking, with men visual is much less important than sound. This could be due to genre, as there are more male pop reviewers in the sample.

Only for artist affiliation the mean use by the undefined category is in between the means of the men and female category. This indicates that the differences between the means could be due to gender. In the data analysis chapter, multivariate regressions will show if these differences are due to gender or not.

4.3.6 Correlation matrix independent variables

Table 13 Correlation matrix independent variables

			Venue	Source	Gender	Evaluation	Language	Genre	Words
Spearman's rho	Venue	Correlation Coefficient	1.000	.056	.330**	.158**	-.690**	.155**	.200**
	Source	Correlation Coefficient	.056	1.000	-.042	.014	.107**	.008	-.066
	Gender	Correlation Coefficient	.330**	-.042	1.000	.091**	-.250**	.104**	.027
	Evaluation	Correlation Coefficient	.158**	.014	.091**	1.000	-.100**	.098**	-.158**
	Language	Correlation Coefficient	-.690**	.107**	-.250**	-.100**	1.000	-.109**	-.255**
	Genre	Correlation Coefficient	.155**	.008	.104**	.098**	-.109**	1.000	.159**
	Word count	Correlation Coefficient	.200**	-.066	.027	-.158**	-.255**	.159**	1.000

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

4.3 Descriptive statistics of the evaluation criteria

Each criterion is measured by counting the words related to the concept in the review. A second measure has been developed by calculating the percentage of words of the review that is constituted by these words. This results in a much more sophisticated measure. It is easier to analyse because of the larger variance of values and it takes into account the importance people give to an evaluation criterion in their review. In table 14 all descriptive statistics of all continuous variables are presented. In this part, first, we will look at the distribution of each evaluation criteria. Secondly, the distribution and frequencies of the evaluation criteria per genre is assessed.

Table 14 Key descriptive statistics continuous variables

Variable	Mean	Median	Mode	St. Deviation	Max
Word count	40.969	30	20	39.538	478
Evaluation	4.491	5	5	0.895	5.00
Visual	0.460	0	0	0.744	3.00
Sound	0.520	0	0	0.676	3.00
Facilities	0.200	0	0	0.567	4.00
Recreation	0.090	0	0	0.312	4.00
Social Interaction	0.150	0	0	0.418	3.00
Price	0.060	0	0	0.315	5.00
Artist Affiliation	0.340	0	0	0.636	5.00
Group Affiliation	0.320	0	0	0.953	13.00
% Visual Aesthetics	1.326	0	0	2.332	13.64
% Sound Aesthetics	1.702	0	0	1.888	15.38
% Facilities	0.601	0	0	2.652	15.38
% Recreation	0.269	0	0	1.164	12.50
% Social Interaction	0.409	0	0	1.508	14.29
% Price	0.145	0	0	0.868	10.00
% Artist Affiliation	1.031	0	0	2.197	15.38
% Group Affiliation	0.725	0	0	1.859	16.67

4.3.1Visual Aesthetics

This is one of the most common evaluation criteria that reviewers in the sample use. However, still the majority (67.5%) did not mention any visual aesthetic marker words. To get a better look at the distribution of reviews that mentioned visual aesthetics, figure 5 shows the distribution of the computed variable (percentage of words). Only for the histogram, to make it more readable, the reviews with a value of zero were excluded. It is visible that the percentages are nearly normally distributed, taken into account that the sample decreased to only 271 reviews. The original measure indicates that 66.4 per cent of reviews that mention visual aesthetics, mention only one marker word. Half of the reviews mentioning Visual Aesthetics dedicate between 2.381 and 5.263 per cent of their words to visual aesthetics.

Figure 5 Distribution of percentage of words on visual criteria per review

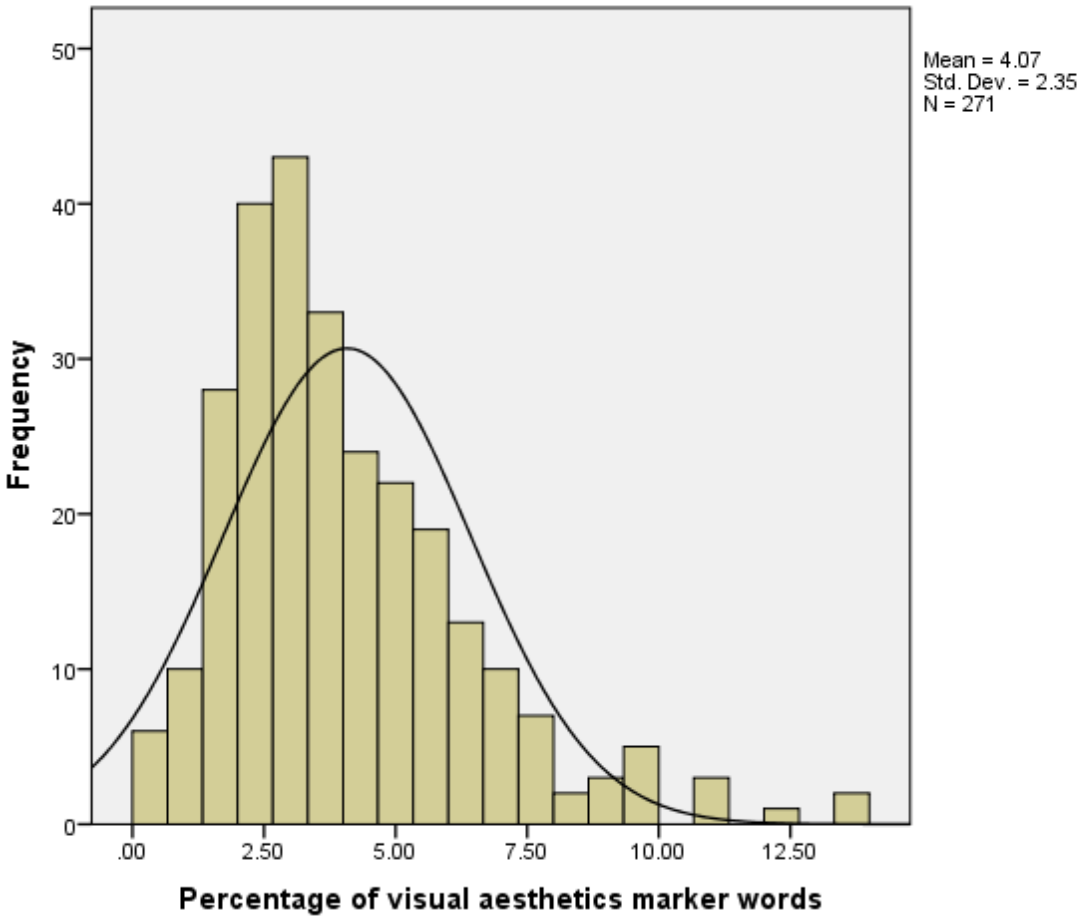
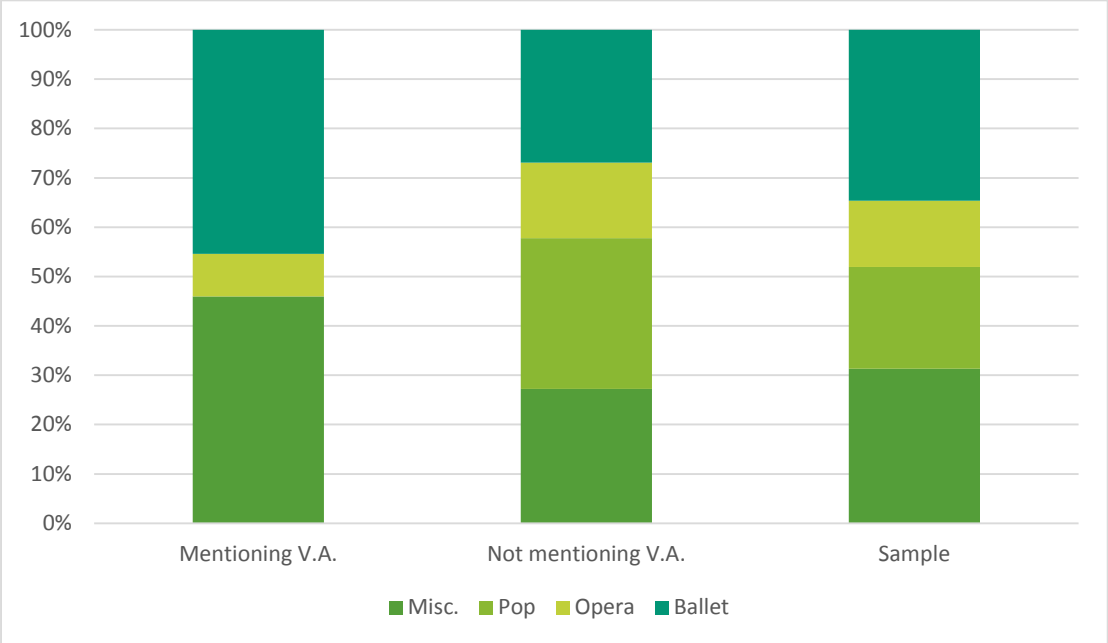


Figure 6 shows which genres the reviews that mentioning visual aesthetics are reviewing. Visual aesthetic criteria are occur most frequently in ballet reviews. The column on the right represents the distribution of genres in the sample. It is clear that

ballet and the miscellaneous categories are overrepresented, and pop music reviews are underrepresented. It is remarkable that there a no visual aesthetic mentions at all in pop music reviews. This indicates that for pop performances, visuals are not important.

Figure 6 Distribution of genres within reviews that do and do not use visual aesthetics evaluation criteria

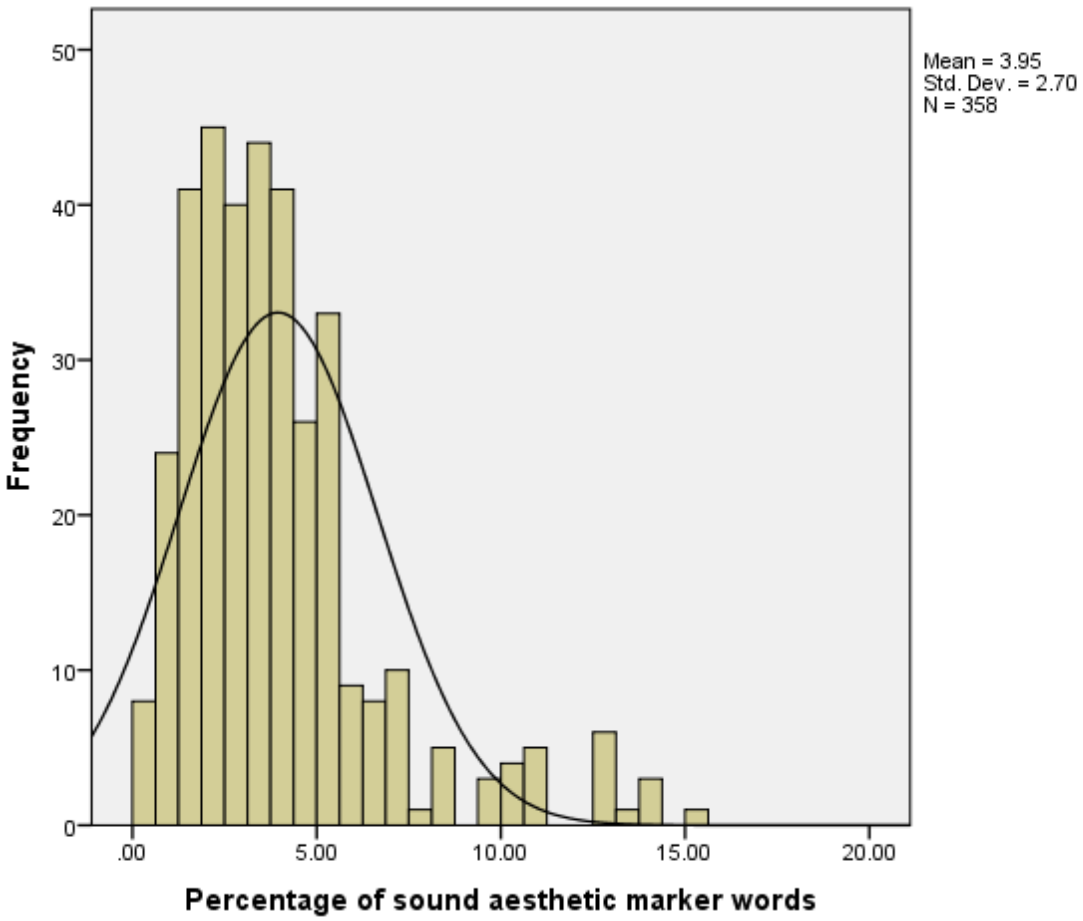


4.3.2 Sound Aesthetics

Sound aesthetic is the most frequently occurring evaluation criteria in the sample. Only 57 per cent of the reviews does not mention a sound aesthetic marker word. 34.8 per cent mentions it once, 7.1 per cent twice and 1.1 three times. As a percentage of words this results in a mean of 1.696 and a standard deviation of 2.637 per cent. There are clearer marker words for sound than there are for visual beauty. For example, beautiful cannot even be a key word as it can be interpreted as much more than only visual beauty (in the Dutch language) and would lead to excessive Type II error.

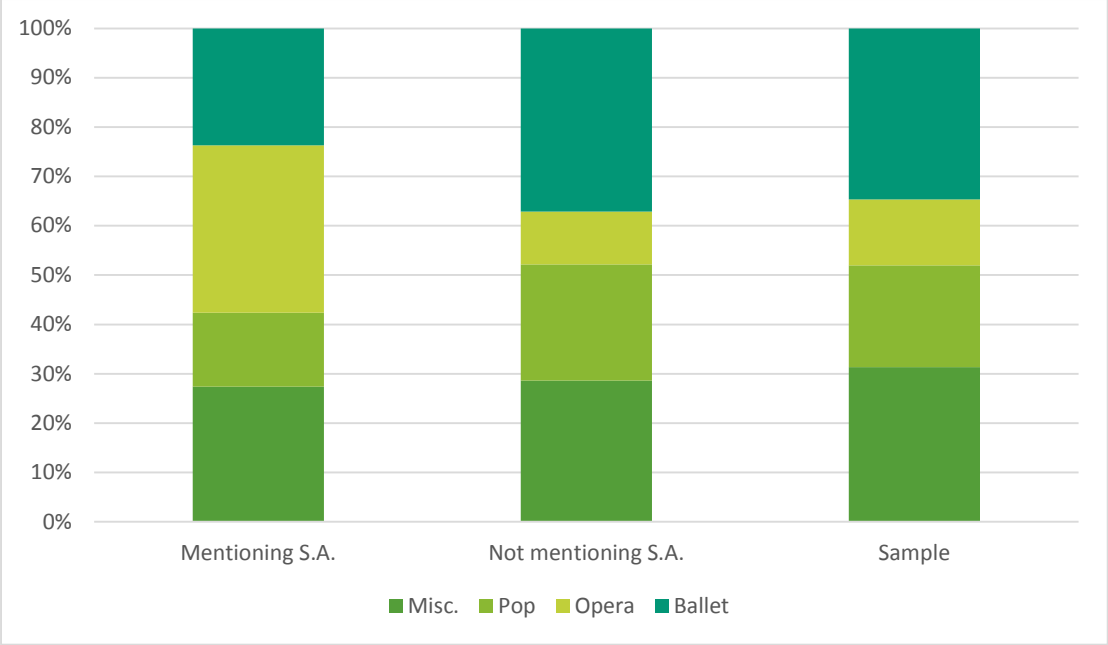
Figure 7 shows the distribution of all reviews that mentioned sound aesthetics at least once. Half of the reviews dedicate between 1.128 and 4.939 per cent of their words to sound aesthetics. This is more concentrated than for visual aesthetics. This can be explained by that that people who use less words more often use sound aesthetic marker words than people who use many words, or that the sound marker words are more often used more than once in a review.

Figure 7 Distribution of percentage of words on sound criteria per review



From figure 8 it is visible that sound aesthetics is more important for opera than for the other genres. A large share of the reviews mentioning sound aesthetics is reviewing an opera performance, also compared to the sample distribution opera is clearly overrepresented. Then, it is also visible that there are relatively less pop and ballet reviews mentioning sound aesthetics. However, this is a smaller difference and it is unclear if this is not a random difference. In the next chapter (section 5.3.2), a regression will show if genre is the influencer here.

Figure 8 Distribution of genres within the reviews that mention sound aesthetics (S.A.)



4.3.3 Facilities

It is much less common to mention facilities as an evaluation criterion than visual or sound aesthetics. 85.6 per cent of the reviews does not mention it, 10.6 per cent mentions it once, 2.6 twice and .6 per cent three times. The variable representing the percentage of words concerned with facilities has a relatively high standard deviation. Probably this is due to that the reviews mentioning facilities can have different lengths.

Hume & Mort (2006) found the facilities or service of a performing arts experience to be influencing the evaluation. Table 14 shows that a larger share of the facilities mentioning reviews have a low evaluation than in the whole sample. This indicates a negative relation between evaluation and the use of facilities criteria. However, this difference could also be caused by another factor in the model. Therefore, only the regressions in the next chapter will be able to show if there is really a relation (see section 5.3).

Figure 9 Distribution of percentage of words on facilities criteria per review

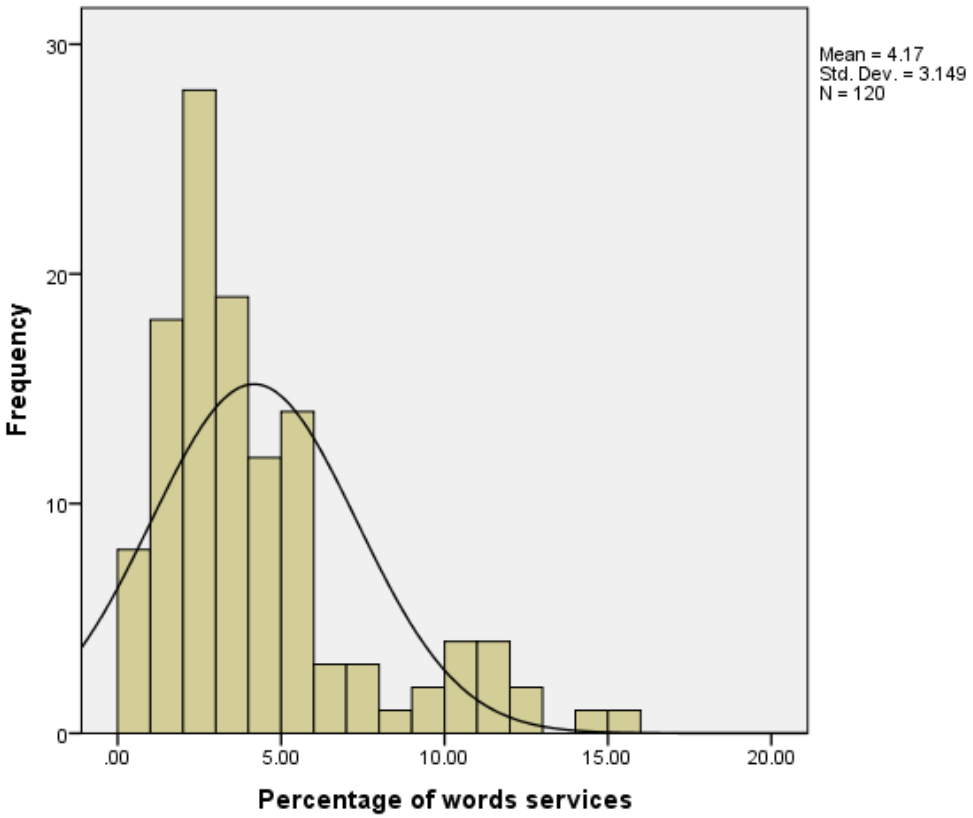


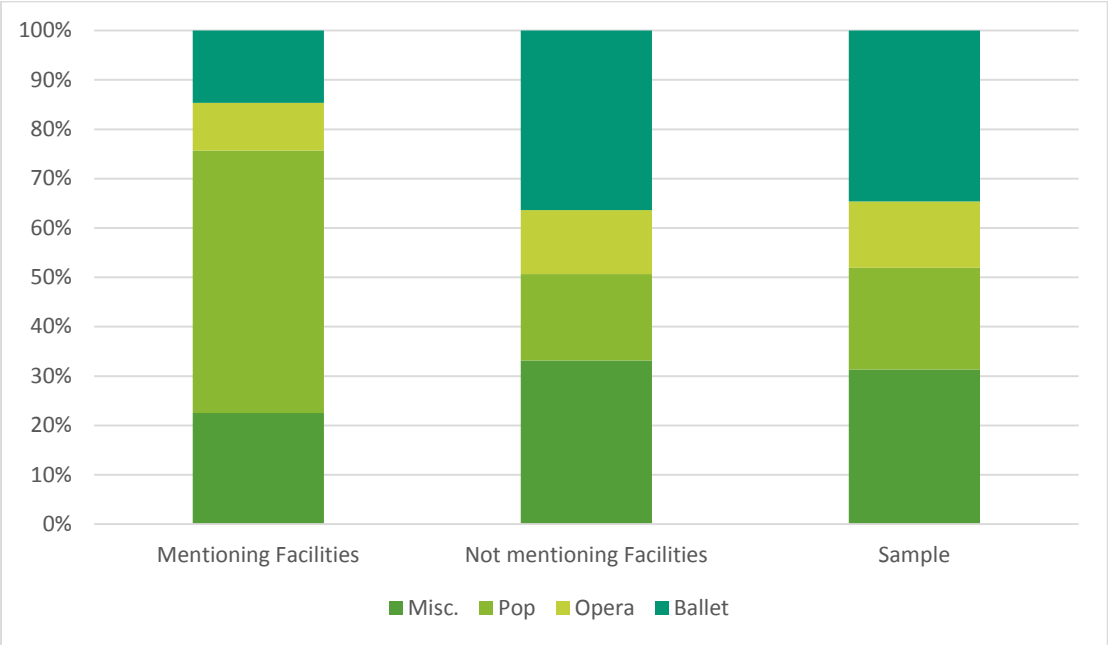
Table 15 Crosstabulatiuon between dummy variables evaluation and facilities

			Facilities		
			Not mentioned	Mentioned at least once	Total
Evaluation	Low evaluation (1-3 stars)	Count	64	18	82
		% within Evaluation	9.0%	15.0%	9.8%
	High evaluation (4-5 stars)	Count	649	102	751
		% within Evaluation	91.0%	85.0%	90.2%
Total		Count	713	120	833
		% within Evaluation	100.0%	100.0%	100.0%
Chi-square		1.200*			

* $p < 0.05$

Figure 10 shows the distribution of the genres the reviews are concerned within the reviews mentioning facilities or not. Clearly, pop reviews mention facilities more often than the other genres. This is not remarkable because when you attend a pop concert, you're able to make use of the facilities the whole time whilst when attending a ballet or opera performance you can only leave your seat before, in the break, and after the performance. Therefore, it may take up more of the time people spend at the performance.

Figure 10 Distribution of reviews per genre that mention facilities and that do not



4.3.4 Recreation

Only 7.9 per cent of the reviews (66) mention the recreation marker words. Figure 11 shows the distribution of the percentage reviews dedicate to recreation criteria, excluding the reviews that do not mention recreation criteria. Previous studies found that young attendees are more often motivated by recreation (Kruger & Saayman, 2012a; Kruger & Saayman, 2015). Assuming the pop music audience in the sample is similar to the general demographic figures published by SCP (2014), this audience would be younger than opera and ballet audiences. Therefore, we should find pop music reviews to more often mention recreation criteria. Figure 12 shows that this is the case, pop reviews are overrepresented in the group using recreation criteria. However, only in the next chapter inferential tests are executed to see if this is a

significant difference. Because there is only a small group of reviews mentioning recreation, there chance is a larger chance that this is a random effect.

Figure 11 Distribution of percentage of words on recreation criteria per review

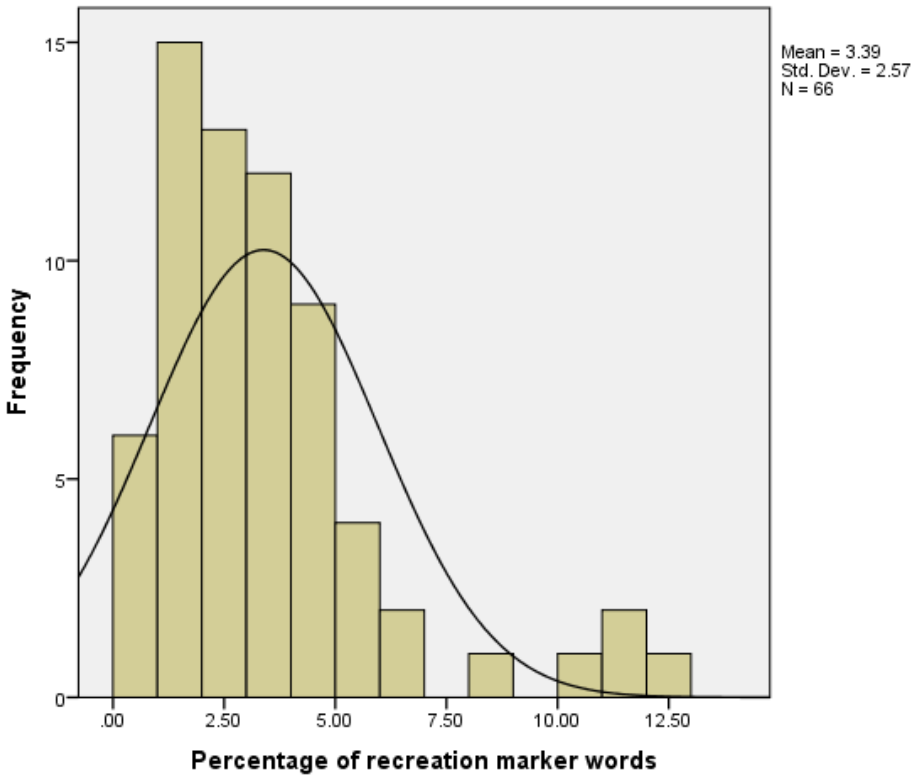
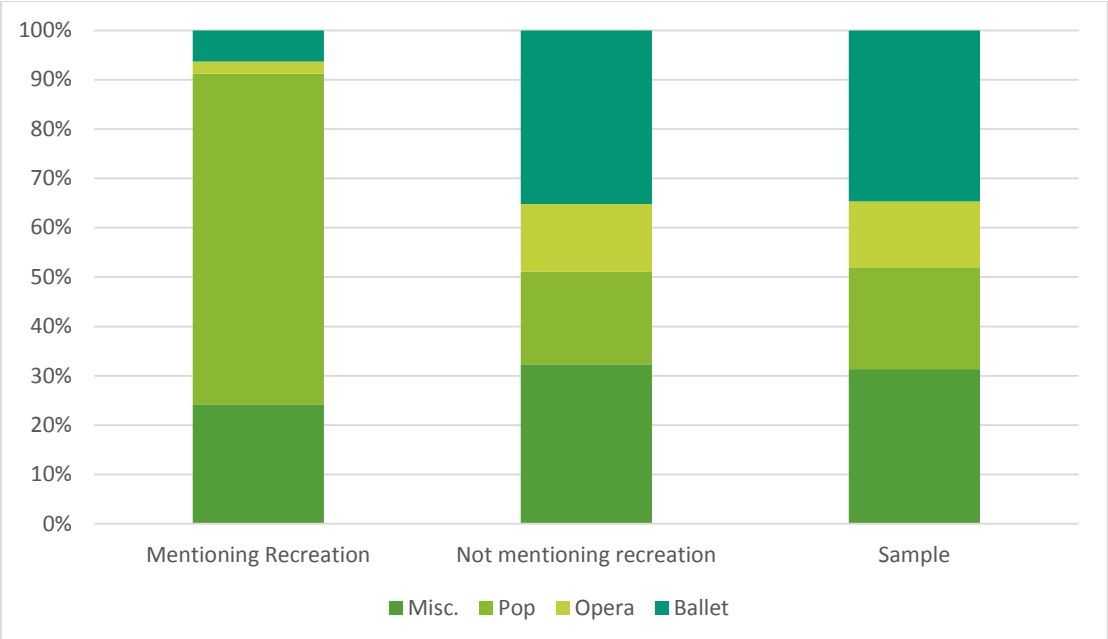


Figure 12 Distribution genres within recreation mentioning, and not-mentioning reviews, and in the whole sample



4.3.5 Social

12.2 per cent of the reviews mention the social marker words, of which 10.2 per cent once. Figure 13 shows the distribution of the percentages of words dedicated to social marker words. For the readability of the graph the cases that did not mention social marker words were excluded. The figure shows some outliers that dedicate up to 14 per cent of their words to social marker words. Probably this is due to short reviews that mention a social criteria marker. Table 16 shows that there is a much larger variance within the number of words used in reviews mentioning social criteria. This explains the much higher, and many low scores.

Figure 13 Distribution of percentage of words on social criteria per review

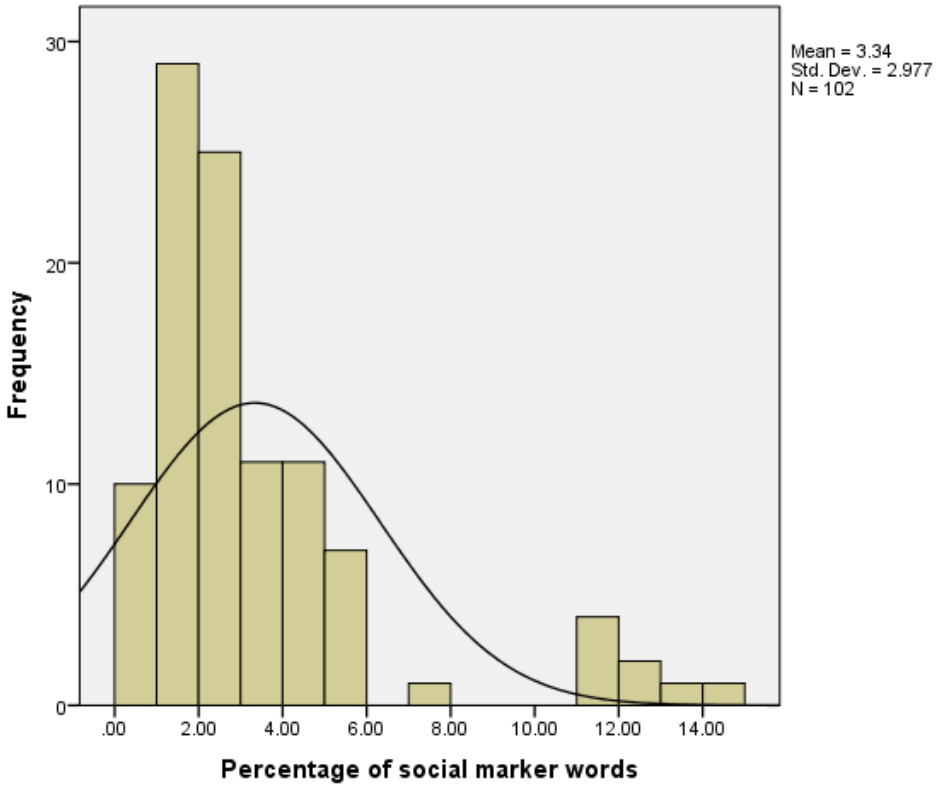


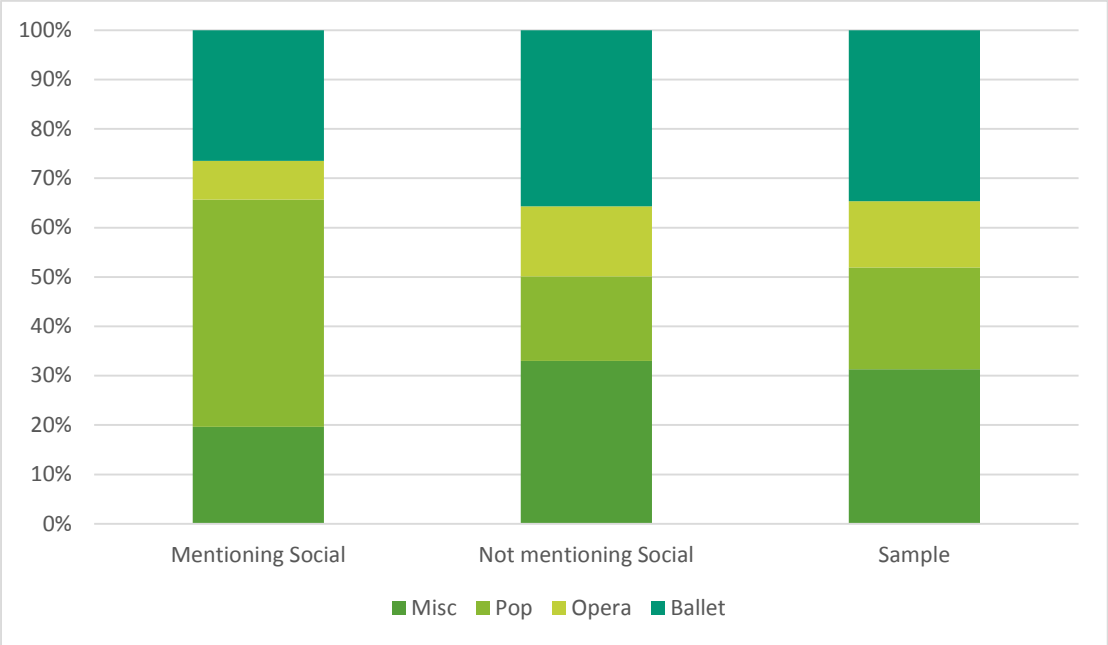
Table 16 Mean words per review within group mentioning social criteria and not-mentioning social criteria

	Mean nr. of words	nr. of cases	Std. Deviation
Not mentioning social criteria	37.256	731	30.855

Mentioning social criteria	67.578	102	71.980
Total	40.969	833	39.538

Table 14 shows that just like for recreation there are relatively many pop reviews mentioning social interaction evaluation criteria. This contradicts Swanson et al. (2008) and Kruger & Saayman's (2015) findings that social interaction is equally important for all audience groups. This raises the question if this variance is significantly different than the other groups, and if it is really due to genre, and not to any other variables. In the next chapter, in section 5.2.5, a regression will answer these questions.

Figure 14 Distribution genres within social mentioning, and not-mentioning reviews, and in the whole sample

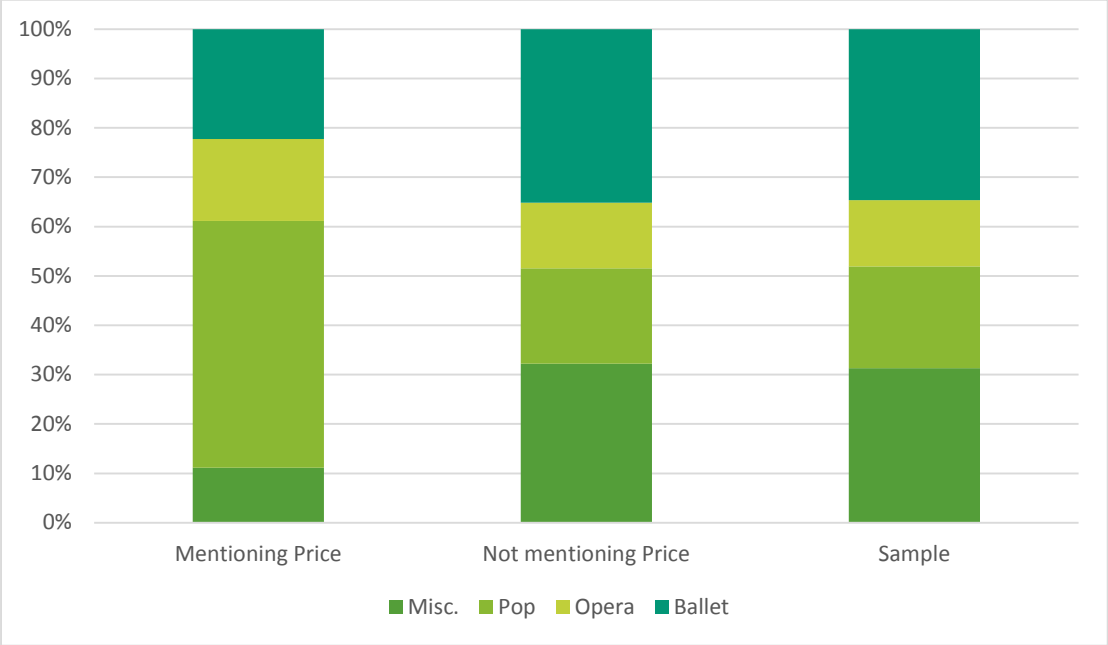


4.3.6 Price

Only 4.3 per cent mentioned price, 30 reviews mention it once, 3 twice, 2 three times, and one mentions five times a marker word. This is a very low score and this should be taken into consideration when interpreting the results of any statistical test. The figures concerning the demographics on the Dutch performing arts audiences (SCP, 2014) (see Appendix I), show that the audience of canonised performing arts have a larger share of people in the highest income class. This indicates that this audience is less price sensitive than the audience of popular performances. Figure 15 shows that this could be true for our sample, as there are relatively more pop reviews

mentioning price than opera or ballet reviews. To find out if this difference is really because of genre, and not because of another genre, a regression is executed in the next chapter (section 5.2.6).

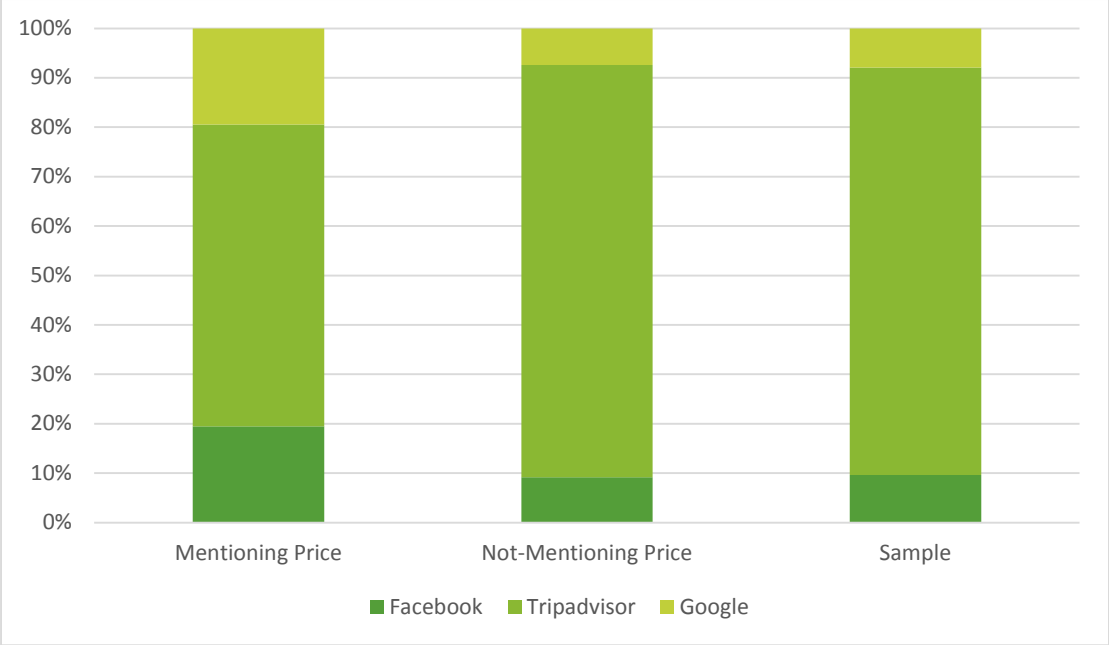
Figure 15 Distribution genres within price mentioning, and not-mentioning reviews, and in the whole sample



Chen, Fay, and Wang (2011) found reviewers on newly established review platforms to be more prestige driven, and price sensitive. Figure 16 show the distribution of the reviews from the different sources amongst the reviews that do and do not mention price. Google and Facebook are overrepresented, this could also be due to the relatively large amount of pop reviews. There is a significant difference between the reviews that mention price and that do not, chi-square= 12.179, p=.002.

Only Google would meets the characteristics of a newly established and less popular reviewing platform, and it is not only Google that is overrepresented. This indicates that it may be the pop genre influencing this overrepresentation of Facebook and Google and not the source. Only multivariate analysis that is presented in the next chapter will be able to prove these observations to be due to source or genre.

Figure 16 Distribution of reviews from different sources in price-mentioning, and not price-mentioning reviews



4.3.7 Artist Affiliation

Artist affiliation criteria are more popular under the reviewers than price criteria, 26.8 per cent (224 reviews) used at least one of the marker words. When excluding the reviews that did not mention the artist affiliation marker words, the percentages of words dedicated to artist affiliation is nearly normal distributed (see Figure 17). Half of the data uses between the 1.961 and the 4.762 per cent of their reviewing words on the artist affiliation marker words.

Figure 17 Distribution of percentage of words on artist affiliation criteria per review

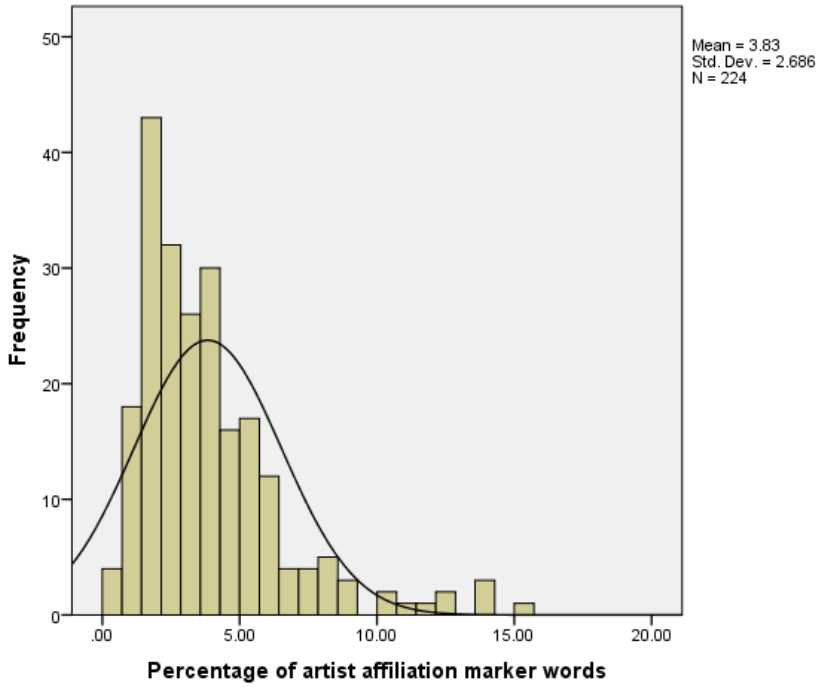
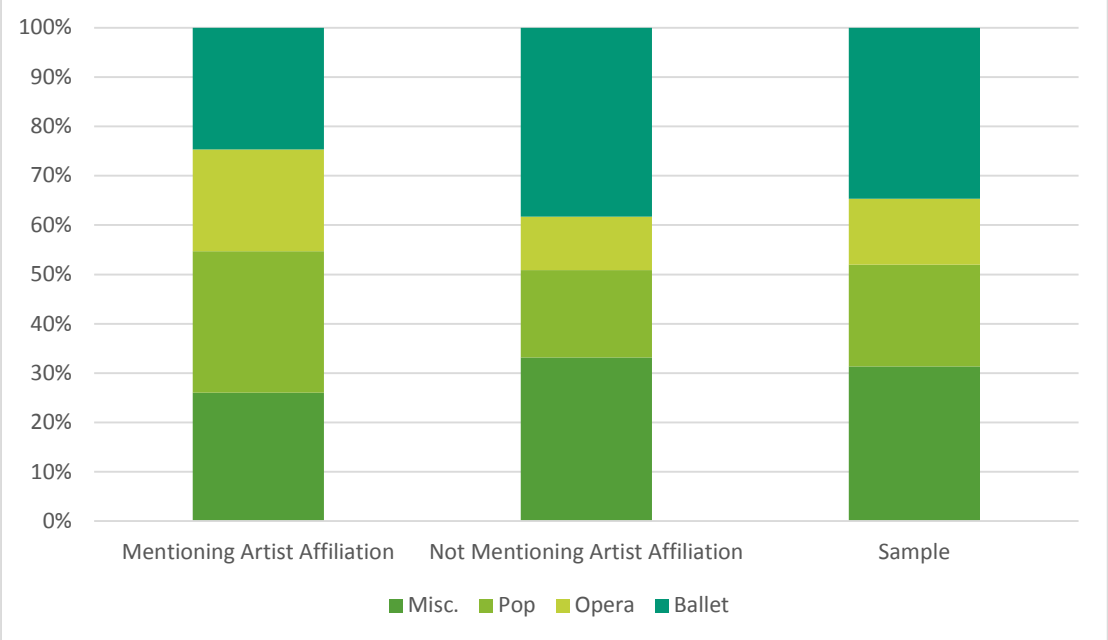


Figure ! shows that the distribution of genres within the group that mention artist affiliation marker words is very even. Slightly more pop and opera reviews and less ballet reviews than in the whole sample. This might be caused because of the larger amount of observations, this also means that differences that appear smaller might sooner be significant. Thus, there may still be a significant difference between the genres in the use of artist affiliation criteria.

Figure 18 Distribution of genres within reviews mentioning artist affiliation or not



4.3.8 Group Affiliation

19.6 per cent of the reviews used one of the group marker words. It is remarkable that these words are being used more often in the same review, with a maximum of even 13 times. This is explained because of the inclusion of the word 'we', if a review is written in a plural form it is a logic consequence that they score high in this category. However, when comparing the percentages of the words used this effect diminishes for the most part. However, it seems to indicate that mainly people who use many words, use the group affiliation words.

When only looking at the reviews that used the group affiliation words, this variable has a higher concentration on a larger range of percentages than the other evaluation criteria. Half of the reviews are dedicating from 1.852 to 5.128 per cent of the words to the group affiliation marker words. This can be explained by the kind of words that are these markers. People may be more inclined to use them when not deliberately referring to this part of the experience. Moreover, talking about your group can heighten your social status. And in an online environment, where everybody is new, this status can be very important to people. The distribution of percentages of words dedicated to group affiliation (see figure 19) looks a lot like the artist affiliation distribution (see figure 17). It is slightly skewed to the left with a fat right tail.

Figure 19 Distribution of percentage of words on group affiliation criteria per review

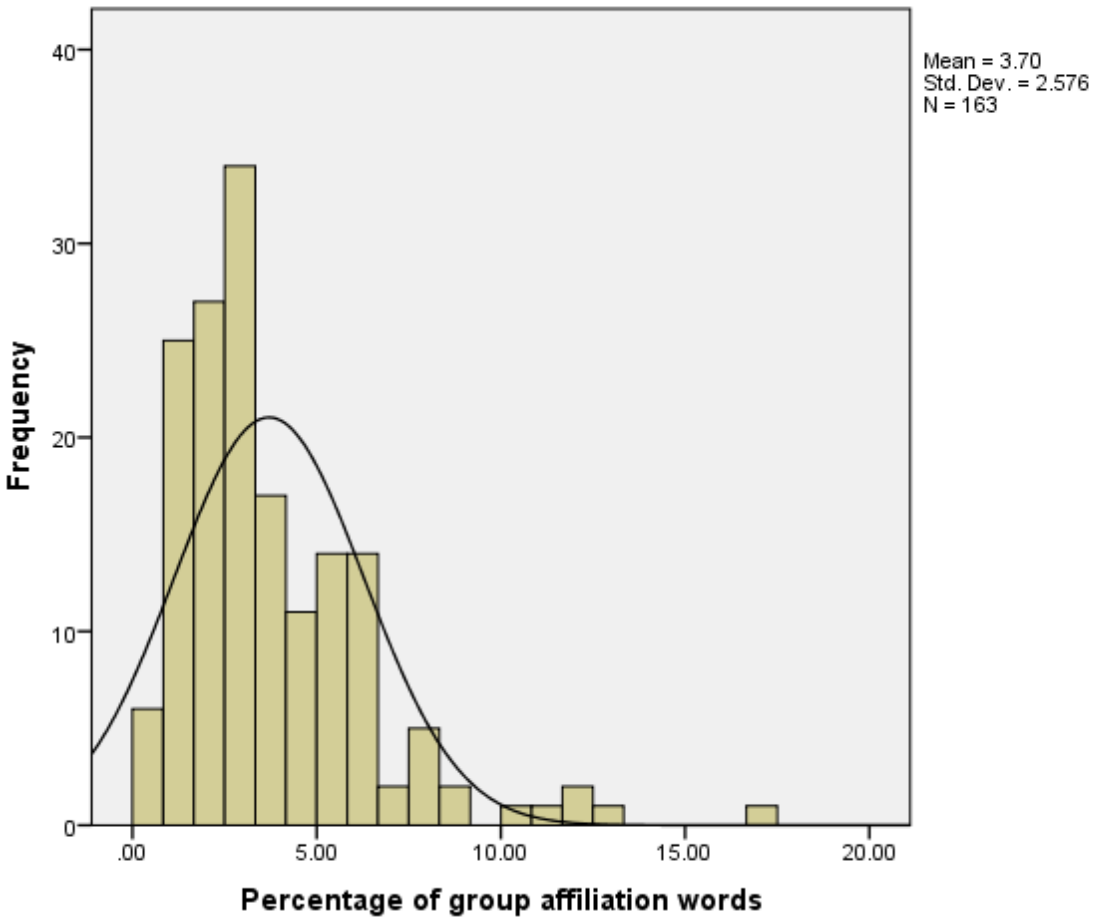
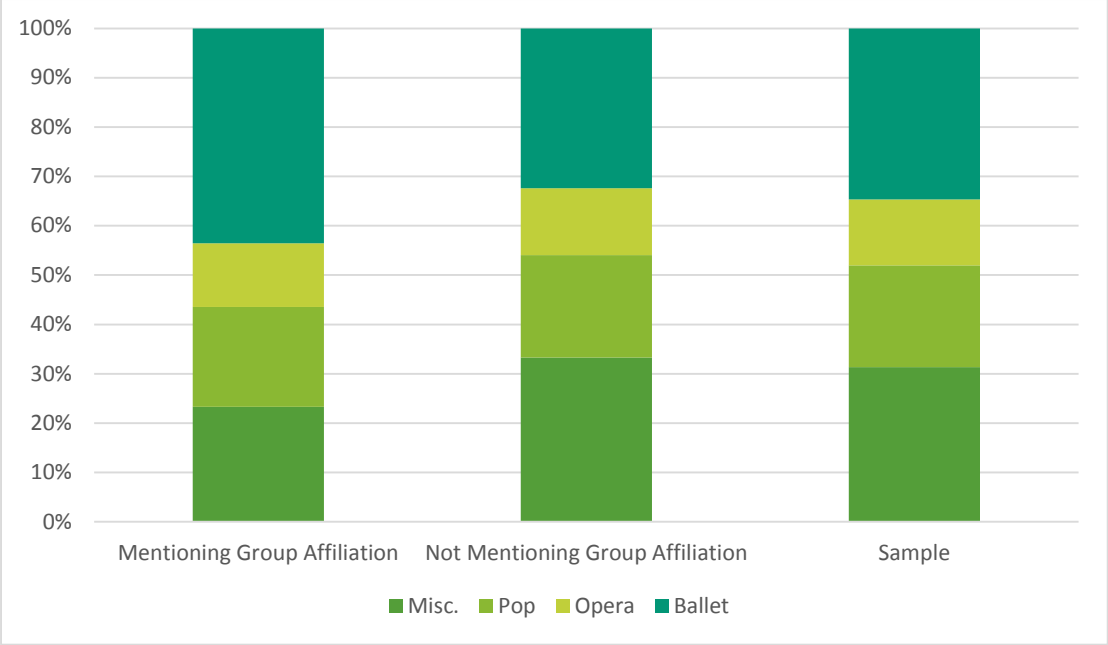


Figure 20 shows that a remarkable number of ballet reviews mention group affiliation criteria. According to previous studies younger audiences are more often motivated by recreation and group affiliation (Kruger & Saayman, 2012a; Kruger & Saayman 2015). This study finds ballet reviews to mention group affiliation more often, whilst recreation criteria were most often used in pop reviews. This stresses the importance of group affiliation and recreation to be separated. These criteria are not used in the same circumstances and may therefore be less related as previous studies argued. However, it is only possible to identify this effect to be due to genre in the regression executed in chapter 5.2.8.

Figure 20 Distribution of the genres within reviews mentioning group, and not-mentioning group



4.3.9 Evaluation

On each SNS people can give a rating to the place they visit. Many people only give a rating, this is why the numbers of reviews in Table 2 are so high. However, these were not usable for this study. For each platform it is mandatory to first fill in a rating between 1 and 5 stars before you can explain this rating in a text box. There are no ratings of zero stars, on each platform this is impossible. When zero stars are granted, the page thinks that you left the rating empty for different reasons.

Evaluation is an ordinal variable, a score of 4 is lower than 5 but it is not clear how much lower. Each person can have a different perception of the worth of a star. Figure 21 shows the number of reviews per number of stars it granted. Clearly, the majority granted the maximum of 5 stars. These highly positive ratings were already expected because of the previous study of Li et al. (2013).

Figure 21 Distribution of ratings

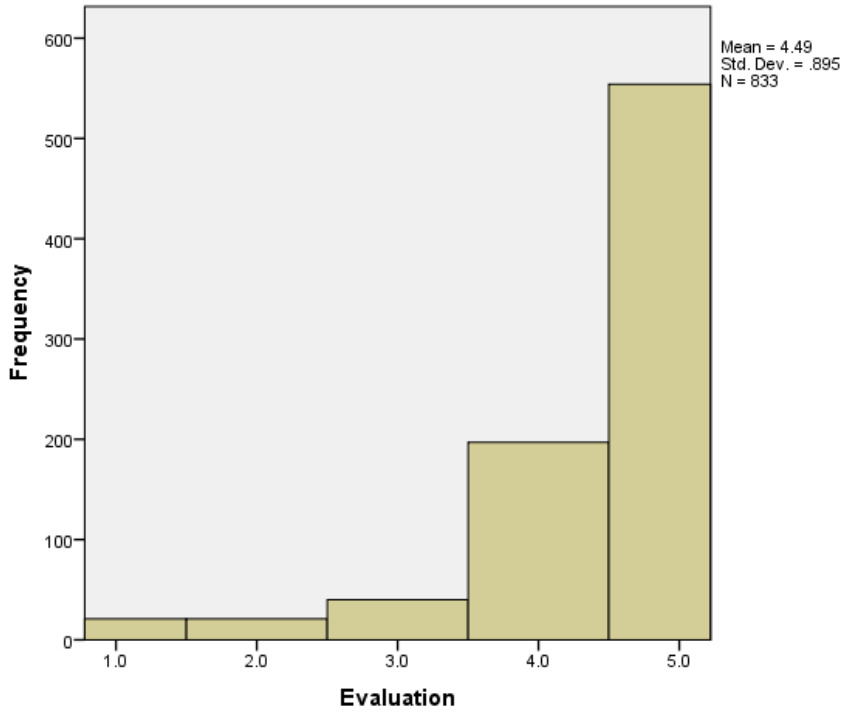


Table 17 shows the distribution of ratings within the genre categories. It seems like ballet reviews are generally higher rated. This would be an interesting finding as in section 4.3.2 it was discovered that ballet reviews are more often concerning a first time experience. This finding would debunk the rational addiction argument (Becker & Murphy, 1988) as first time attenders give higher evaluations than the more frequent attenders of opera and pop performances. However, this difference could also be due to other factors in the model. This raises the question if this if really due to genre or another variable in the model, we will come back to this in the analysis chapter (section 5.5) where a regression enables us to identify the isolated effect of all variables in the model.

Table 17 Distribution of ratings within the genre categories

Type of review	Total	%	% Opera	% Pop	% Ballet	% Misc.
5 stars	554	66.5	60.7	51.7	76.7	67.4
4 stars	197	23.6	28.6	30.8	17.7	23.4
3 stars	40	4.8	6.3	4.7	3.1	6.1
2 stars	21	2.5	3.6	4.1	2.1	1.5

1 star	21	2.5	.9	8.7	.3	1.5
N	833		112	172	288	261

Laroche et al. (2003) showed that women rate differently than men. The relation between gender and the final rating is explored with a cross tabulation in Table 18. The table shows that women more often give a five star-rating than men, and men more frequently grant four stars than women in the sample. The differences between the groups appear to be significant (chi-square= 18.750, p = .016). The assumption for chi-squared test that the expected frequencies should be larger than 5 is met, the smallest expected frequency is 6.6 for the reviews with undefined gender and a 2 star-rating. From the crosstab we can conclude on the direction of this relation, that men on average grade their experience lower than women. Women are more inclined to give the maximum rating of 5 stars. However, this association could also be due to other factors in the model, therefor this has to be further explored with a regression (section 5.3).

Table 18 Crosstabulation with gender (indep.) and evaluation (dep.)

			Gender			
			Male	Female	Undefined	Total
Evaluation	1,0	Count	10	9	2	21
		% within Gender	3,4%	3,3%	0,8%	2,5%
	2,0	Count	10	4	7	21
		% within Gender	3,4%	1,5%	2,7%	2,5%
	3,0	Count	17	8	15	40
		% within Gender	5,7%	2,9%	5,8%	4,8%
	4,0	Count	85	55	57	197
		% within Gender	28,5%	20,0%	21,9%	23,6%
	5,0	Count	176	199	179	554
		% within Gender	59,1%	72,4%	68,8%	66,5%
Total		N	298	275	260	833
		Chi-square	18.750*			

* $p < 0.05$

4.3.10 Frequencies of the evaluation criteria

Table 19 shows the sum of all mentions per evaluation criterion in the whole sample (833 reviews). It appears that visual and sound aesthetics are the most popular

criteria to use. Secondly artist and group affiliation are popular criteria. It is interesting to see that both pairs of criteria appear in similar frequencies in the sample. It is interesting that from the four most mentioned criteria, three are linked to intrinsic motivations. This could indicate that these motivations are most important on this platform, as also the majority is very highly rated. The distribution of the genres within the mentions of evaluation criteria shows that the distribution is different for each criterion. This raises the question if these differences are significant, if they are caused by a certain characteristic of the review or reviewer. With the multiple regressions in the next chapter it is possible to eliminate the effect of all variables on the distribution of the evaluation criteria.

Table 19 Number of mentions within whole sample, per evaluation criterion

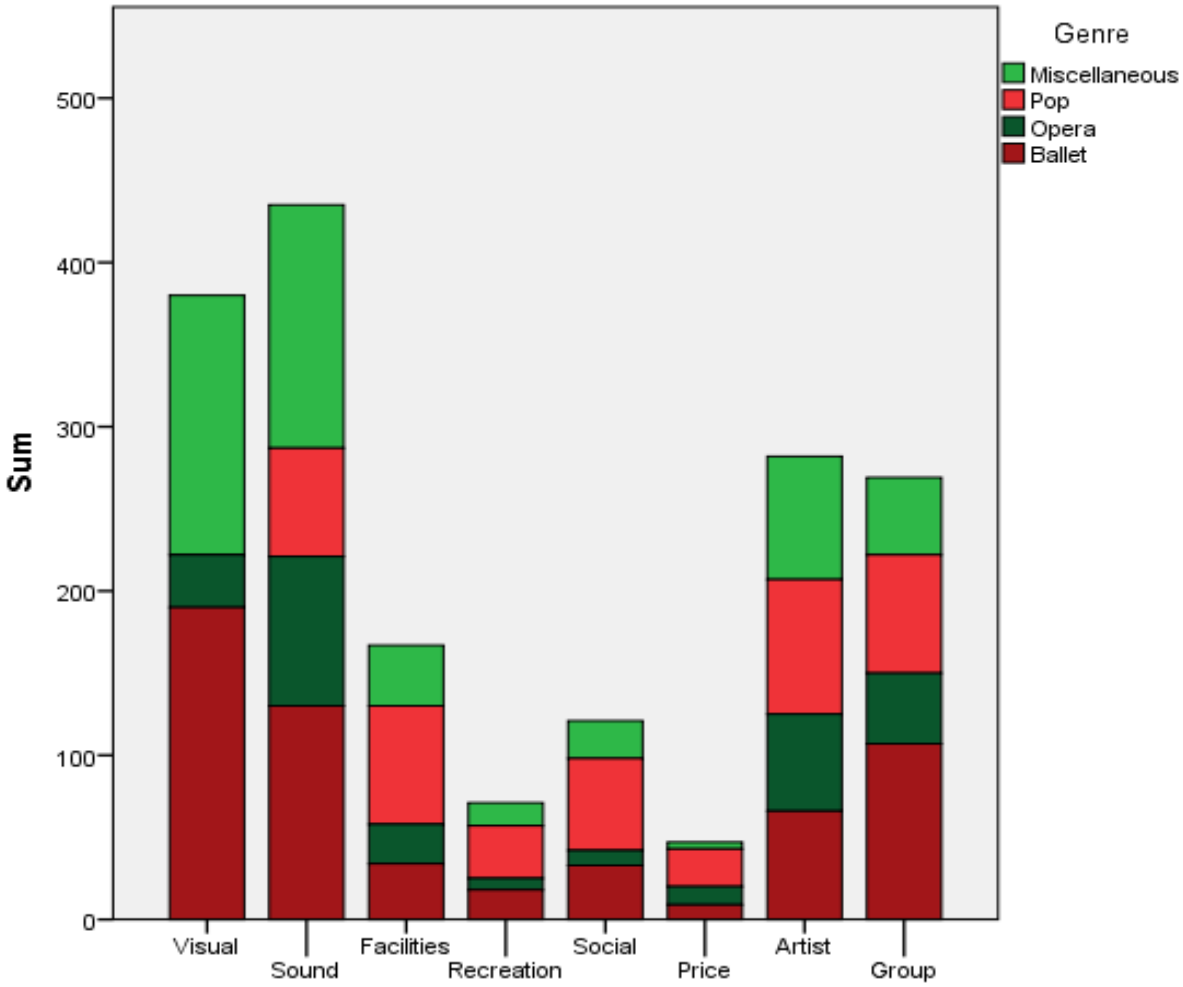


Table 20 shows what the percentage of reviews that mention the evaluation criteria per genre category. This shows the popularity of each criteria within the genres. The most common evaluation criteria in online reviews for concert halls in Amsterdam are

visual and sound aesthetics. There are differences between the genres which of the two is important. Only for pop there is an evaluation criteria more popular, namely artist affiliation.

Recreation, social interaction, and price are much less important for opera and ballet than for pop music evaluation. The importance of the evaluation criteria is more similar between opera and ballet than between pop and the other genres. This was expected by the theory, and the demographics of these audiences by the SCP (2014).

Table 20 Percentage of reviews that use the evaluation criteria per genre

Genre	Total	Pop	Opera	Ballet	Misc.	Female	Male
Visual Aesthetics	32.5 %	O	23.2 %	47.6 %	41.3 %	34.5 %	24.5 %
Sound Aesthetic	43 %	34.9 %	54.5 %	38.9 %	47.9 %	38.5 %	41.9 %
Facilities	14.4 %	27.7 %	17 %	10.1 %	9.6 %	13.5 %	17.4 %
Recreation	7.9 %	16.3 %	6.2 %	6.2 %	5 %	8.4 %	9.4 %
Social interaction	12.2 %	27.3 %	7.1 %	9.4 %	7.7 %	11.3 %	16.8 %
Price	4.3 %	10.5 %	5.4 %	2.8 %	1.5 %	4.4 %	5.7 %
Group Affiliation	19.6 %	19.2 %	18.7 %	24.7 %	14.6 %	21.1 %	19.1 %
Artist Affiliation	26.9 %	37.2 %	41.1 %	19.1 %	22.6 %	22.9 %	33.2 %

4.3.11 Correlation matrix dependent variables

Table 21 Correlation matrix with evaluation criteria

		Visual Aesthetics	Sound Aesthetics	Facilities	Recreation	Social interaction	Price	Artist Affiliation	Group Affiliation
Visual Aesthetics	Pearson Correlation	1	.159**	-.077*	-.007	.007	-.079*	-.096**	-.018
Sound Aesthetics	Pearson Correlation	.159**	1	.065	.017	.118**	.014	.038	.018
Facilities	Pearson Correlation	-.077*	.065	1	.114**	.125**	.145**	.118**	.182**
Recreation	Pearson Correlation	-.007	.017	.114**	1	.117**	.049	.006	.109**
Social interaction	Pearson Correlation	.007	.118**	.125**	.117**	1	.020	.109**	.166**
Price	Pearson Correlation	-.079*	.014	.145**	.049	.020	1	.067	.083*
Artist Affiliation	Pearson Correlation	-.096**	.038	.118**	.006	.109**	.067	1	.075*
Group Affiliation	Pearson Correlation	-.018	.018	.182**	.109**	.166**	.083*	.075*	1

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

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

Chapter 5: Data analysis

This part of the data analysis chapter deals with the part of the analysis that tests if observations from the descriptive data chapter are not random.With multiple regressions the relations between the evaluation criteria is investigated. Regressions are able to show the isolated result of the variables. Thus, it is possible to find out what variables can explain the variance, and what evaluation criteria influence each other. Moreover, the relationship between the final rating and the evaluation criteria is investigated to find out which criteria are most important in determining the final rating.

5.1 Checking for the violation of assumption

For the inferential analyses presented in this chapter it is important to know if the data is violating the assumptions of each test. Regressions assume that the data is normally distributed, mainly the dependent variables. Thus, for genre, source, and gender this is less important, whilst it does concern the evaluation criteria, and the rating variable. The previous chapter showed that these variables have a lot of observations with a value of zero. These are reviews that did not mention an evaluation criteria. This already indicates that there is a small chance that our data is normally distributed. There are tests that can tell you objectively if your data is distributed normally. These statistics were tested for the variables that represent the percentage of words concerned with the evaluation criteria, because only these variables will be used as dependent variables.

In table 22 the Kolmogorov-Smirnov and Shapiro-Wilk test results are presented for each evaluation criteria. For both tests, and for all variables, the tests results are significant ($p < 0.05$). This means that all variables are not normally distributed, and are violating the assumptions of linear regression. A way to overcome this is to use the bootstrap facility of SPSS. Bootstrapping means that many samples are taken from your sample and the mean is calculated from this, which together form a well distributed sample. This can be executed for a regression, making the test robust which means that it still has a valid outcome when assumptions are violated. All regressions for this study are executed with the bootstrap facility, and all

significance results are from after the bootstrap. Bootstrapping does not have an effect on the standardized coefficients (beta values).

Table 22 Normality test results for the evaluation criteria

	Kolmogorov-Smirnov[a]		Shapiro-Wilk	
	Statistic	df	Statistic	df
% Visual Aesthetics	.390*	833	.641*	833
% Sound Aesthetics	.310*	833	.694*	833
% Facilities	.481*	833	.366*	833
% Recreation	.512*	833	.248*	833
% Social	.484*	833	.300*	833
% Price	.523*	833	.161*	833
% Artist	.412*	833	.544*	833
% Group	.456*	833	.457*	833

a. Lilliefors Significance Correction
* $p < 0.01$

Another assumption of regressions is that there is no multicollinearity in between the independent variables, which means that they represent almost all the same reviews. This is a problem for the variable genre and venue. The pop music genre is totally correlated with the venues Melkweg and Paradiso, and ballet and opera contain the same data as the National Ballet and Opera category. This means these variables mean basically the same, they are just ordered differently. Therefore, the venue variable is left out all inferential analyses because this would yield problems with the interpretation of effects.

5.2 Determinants for the use of different evaluation criteria

In this part regressions are performed with each of the evaluation criteria as the dependent variable. All other variables are fed into the regression as independent variables. By this way the isolated effect of each variable is visible. Some of the independent variables, as venue, source, gender, and genre have more than two categories, these variables are dummy coded. For this test it is best to use the computed measure of the percentage of words used for the different evaluation criteria because this is the most sophisticated measure and has much more different values than only the original measure of the number of observations.

In the first block of each regression the variables which are thought of having the largest effect on the dependent variable are inserted. These are the dummy coded variables that indicate platform, gender, rating, and genre of the performance

that is being reviewed. The dummy variables belonging to one categorical variable have to be included in a separate block. As discussed in the previous chapter (section 4.3.1), genre and venue represent some totally similar categories, venue is thus excluded from all regression.

5.2.1 Predicting Visual Aesthetics

Table 23 Regression statistics for hierarchical linear regression 1, significance statistics are after bootstrapping

	3									
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	1.778		1.561		1.639		1.637		1.634	
Genre (ballet=ref.)										
Opera	-1.038	-.152***	-1.047	-.153***	-1.002	-.147***	-1.003	-.147***	-1.038	-.152***
Pop	-1.778	-.310***	-1.663	-.290***	-1.570	-.274***	-1.702	-.297***	-1.553	-.271***
Miscellaneous	.189	.038	.209	.041	.243	.048	.242	.048	.148	.029
Gender (male=ref.)										
Female			.258	.052	.231	.047	.228	.046	.210	.042
Undefined			.330	.066*	.320	.064	.322	.064	.263	.052
Rating (5 star=ref.)										
1 star					-.646	-.043***	-.667	-.045***	-.639	-.043***
2 stars					-.232	-.016	-.235	-.016	-.217	-.015
3 stars					-.557	-.051*	-.558	-.051*	-.463	-.042*
4 stars					-.227	-.041	-.219	-.040	-.210	-.038
Source (Tripadvisor= ref.)										
Google							.146	.017	-.076	-.009
Facebook							.182	.023	.066	.008
Evaluation criteria										
Sound									.108	.123**
Facilities									-.052	-.042*
Recreation									.034	.017
Social									-.023	-.015
Price									.018	.007
Artist									-.042	-.040
Group									-.084	-.067***
R2	.113		.116		*.121*		.121		.143	
F	35.053***		21.697***		12.581***		10.289***		7.575***	
Δ R2			.003		.005		-		.022	

Δ F	-13.356	-9.098	-2.292	-2.714

* p < 0.1
** p < 0.05
*** p < 0.01

This model is significant with a F-value of 7.575 (832). This means that it explains the variance in the data better than using the mean as a model. The model with all variables included explains the most of the variance, namely 14.3 (R Square) per cent. It is a relatively low percentage of the variance that is explained by the model. In the method chapter it was already discussed that this would probably happen because of the numerous factors outside the model that cannot be measured in this study. Table 9 shows the unstandardized, and standardized coefficients of all included variables. The significant standardized coefficients are flagged.

The genre the review is concerned has a significant effect on the use of aesthetic marker words. Opera and pop reviews use significantly less visual aesthetic marker words than ballet reviews. Pop has the strongest negative effect on the use of visual aesthetics (Beta = -.271, against Beta=-.152 for opera). This indicates that visual aesthetics are least important in the evaluation of popular music experiences.

The use of sound aesthetics marker words has a positive influence on the use of visual aesthetics. This means that people that find sound important in the evaluation of their experience, often mention visual aesthetics as well. Swanson, Davis, & Zhao (2008) only aimed to measure visual aesthetics but this outcome indicates that it is valuable to include sound aesthetics, as these two are related.

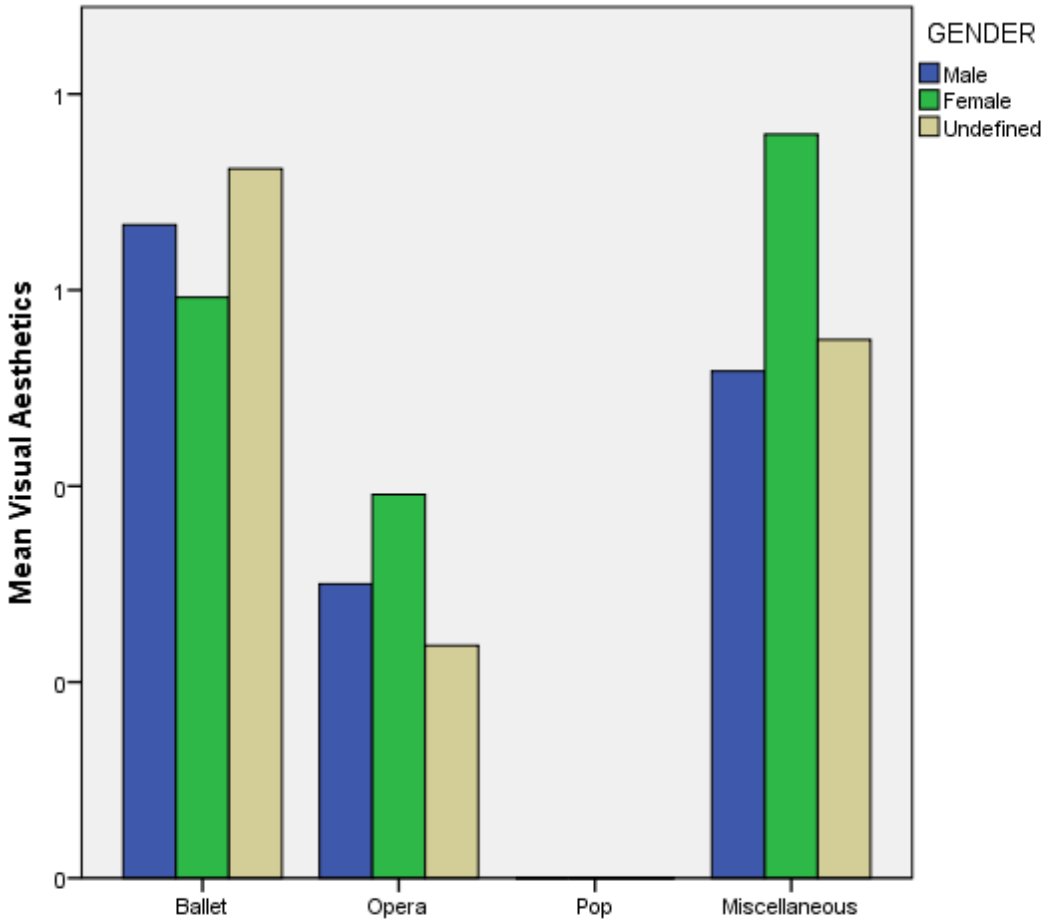
The use of group affiliation marker words negatively influences the use of visual aesthetic marker words. This is interesting because both evaluation criteria indicate another attribute of the experience. Group affiliation is concerned with spending time with your friends, whilst visual aesthetics is more concerned with spending time with quality art. Of course both can be done simultaneously, but it is probable that some people enjoy the one more than the other. This outcome indicates that indeed reviews use the one or the other.

The regression shows a weak negative effect of 1 and 3 star-reviews on the use of visual aesthetics. This should be interpreted cautiously because the causality of it is not clear. Probably the use of particular criteria influences the final rating and not the other way around. However, it does indicate a non-random correlation. Reviews with 1 star use

significantly less visual aesthetic marker words than 5 star reviews. And also rating 3 stars negatively influences the use of visual aesthetic marker words. This indicates that visual aesthetics are mentioned more often in 5 star reviews, the baseline category. This indicates that mentioning visual aesthetics probably has a positive effect on the rating, this will be further investigated in part 5.3.

There is no significant effect of gender on the use of visual aesthetic markers. Swanson et al. (2008) found that women would be more often motivated by aesthetics. In the data chapter, section 4.3.5, it seemed like women used more aesthetic marker words. However, this was probably due to the higher number of men that reviewed pop performances and did not use any visual aesthetic criteria. Figure 22 shows more consistency between the mean use of visual aesthetics of the groups per genre, than per gender.

Figure 22 The mean use of visual aesthetics per gender within each genre category



5.2.2 Predicting Sound Aesthetics

Table 24 Regression statistics for linear hierarchical regression 2, significance values are after bootstrapping

Dependent: Sound Aesthetics (N=833)										
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant										
Genres (ballet=ref)	1.260		1.172		1.283		1.200		.868	
Opera	.557	.072**	.476	.061*	.538	.069**	.548	.071**	.692	.089**
Pop	.617	.095**	.737	.113***	.832	.128***	-.203	-.031	-.307	-.047
Miscellaneous	.765	.134***	.764	.133***	.802	.140***	.808	.141***	.759	.133***
Gender (male=ref.)			-.126	-.022	-.175	-.031	-.034	-.006	-.015	-.003
Female										
Undefined			.372	.065	.362	.063	.427	.075*	.390	.068
Evaluation (5 star= ref.)					-.471	-.028	-.218	-.013	-.275	-.016
1 star										
2 stars					-.964	-.057***	-.893	-.053**	-.756	-.045**
3 stars					-.938	-.076***	-.919	-.074***	-.764	-.062***
4 stars					-.212	-.034	-.219	-.035	-.230	-.037
Source (Tripadvisor=ref.)										
Google							2.163	.220***	2.013	.205***
Facebook							.515	.057	.650	.072
Evaluation criteria										
Visual									.147	.130***
Facilities									.064	.046
Recreation									-.121	-.053
Social									.300	.171***
Price									.038	.012
Artist									.038	.031
Group									-.029	-.021
R2	.015		.021		.030		.053		.100	
F	4.320***		3.543***		2.819***		4.198***		5.009***	
Δ R2			.006		.009		.023		.047	
Δ F			-0.777		-0.724		1.379		0.811	

* p < 0.1
** p < 0.05
*** p < 0.01

For sound aesthetics basically the same regression is executed, with the same variables. Each model has a significant F value, this means that with each block of variables that is added, the predictive power of the model increases. However, still the final model explains only 10 per cent of the total variance. This is not much, but considering it is more than the

mean as a model could, we can interpret it as non-random. Such a low R squared value indicates that there are more factors influencing the use of sound criteria. This is most definitely concerning the experience the reviewer had, but within this study's data collection method it was not possible to retrieve more information than the genre.

The source of the review has the strongest effect on the use of sound aesthetics (Beta = 0.205). Reviews from Google use more sound criteria than reviews from Tripadvisor and Facebook. This is interesting because Chen, Fay, & Wang (2011) showed that online reviewers on young media channels have different motivations than reviewers on matured and more popular review channels. In the starting phase, reviewers were motivated by prestige, and knowledge sharing. Only when the reviewing channels matured, reviewers were motivated by expressing their (dis)satisfaction. Google's reviewing function is much less popular than Facebook's and Tripadvisors review platforms. According to Chen, Fay, & Wang (2011) we should find differences in the reviews due to these different platforms.

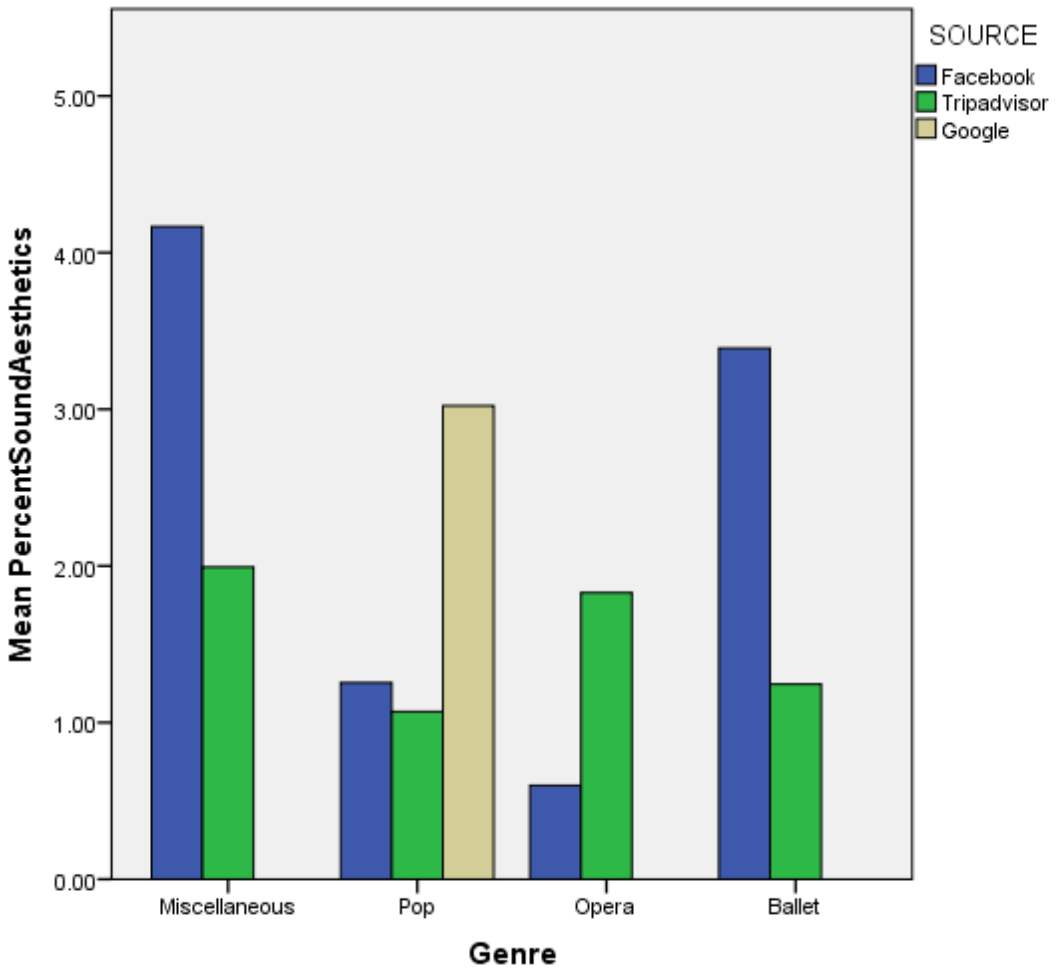
The second strongest influence on the use of sound aesthetics is the effect of the use of social interaction marker words (Beta= .171). Thus, people mention words concerning people and the atmosphere when they mention sound. Sound aesthetics can be an important influence on the atmosphere, and how people feel at a performance, and it is not surprising that they are being mentioned together. Also using visual aesthetic criteria has a positive influence on the use of sound aesthetics. This confirms what we found in the previous regression, that sound and visual aesthetics are related, they are being mentioned in the same breath.

There is a very weak effect of the rating people give on the use of sound aesthetic criteria. Reviews with a 2 or 3 star rating are less likely to use sound aesthetic criteria (Beta= -.045; Beta= -.062). However, there is only a small number of observations for these categories (respectively 21, and 40 reviews). All evaluation coefficients are small, but they are all negative. This indicates that the there is a positive effect of the baseline category on the use of sound criteria. People that had a positive experience have a larger chance on using sound criteria. However, the direction of this relation is unclear. One could be led to this high rating because he/she values sound.

Then, the most significant influencer of the use of sound aesthetic marker words is the genre. In the first three models of the regression all three genres have a significant effect on the use of sound criteria. However, when the review source dummy variables are

added in the model, the effect of the genre pop diminishes and google has a relatively high coefficient (Beta= .205). Table 23 shows the mean percent of words dedicated to sound criteria per source within the genre categories. The figure shows that there are only Google reviews in the pop category. Because of this high correlation, the effect may still be due to genre rather than source. The high sound aesthetic criteria score of Google reviews can be due to that people influence each other in using this criterion. Tripadvisor reviews seem very consistent in the share of words they dedicate to sound aesthetics. Whilst for Facebook this share seems to be very much influenced by the genre, as opera and pop reviews have a lower mean. This distorted image is due to the small amount of ballet, opera, and miscellaneous reviews that come from Facebook, and the reviews from this source probably only have a small influence on the mean ratio of sound criteria of the whole genre. The coefficient of the opera dummy variable tells us that opera reviewers use more sound aesthetic criteria than ballet reviewers (Beta= .089). This is probably due to the larger role sound plays in opera, where there is singing and acting, whilst ballet has more dance. However, it is only a small coefficient and thus effect on the use of sound criteria.

Figure 23 Mean percentage of words sound aesthetic, per source within genre categories



5.2.3 Predicting Facilities

Table 25 Regression statistics for linear hierarchical regression 3, significance values are after bootstrapping

Dependent: Facilities (N=833)										
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	.309		.309		.306		.272		.105	
Genre (ballet=ref.)										
Opera	.157	.028	.140	.025	.135	.024	.141	.025	-.009	-.002
Pop	1.204	.259***	1.220	.263***	1.190	.256***	.835	.180**	.642	.138*
Miscellaneous	.061	.015	.059	.014	.048	.012	.051	.012	.030	.007
Gender (male=ref.)										
Female			-.050	-.012	-.055	-.014	.007	.002	.058	.015

Undefined		.053	.013	.054	.013	.081	.020	.119	.029
Rating (5 star=ref.)									
1 star				.360	.030	.482	.040	.345	.029
2 stars				-.402	-.033**	-.370	-.031*	-.293	-.024
3 stars				.019	.002	.027	.003	.031	.004
4 stars				.063	.014	.055	.012	.053	.012
Source (Tripadvisor =ref.)									
Google						.826	.118	.671	.096
Facebook						.099	.015	.147	.023
Evaluation criteria									
Visual								-.035	-.043**
Sound								.032	.045
Recreation								-.036	-.022
Social								-.041	-.033
Price								.230	.106
Artist								.134	.156**
Group								.086	.084*
R2	0.062	0.063		0.065		0.073		0.119	
F	18.388***	11.090***		6.364***		5.858***		6.095***	
Δ R2		.001		.002		.008		0.046	
Δ F		-7.298		-4.726		-0.506		0.237	

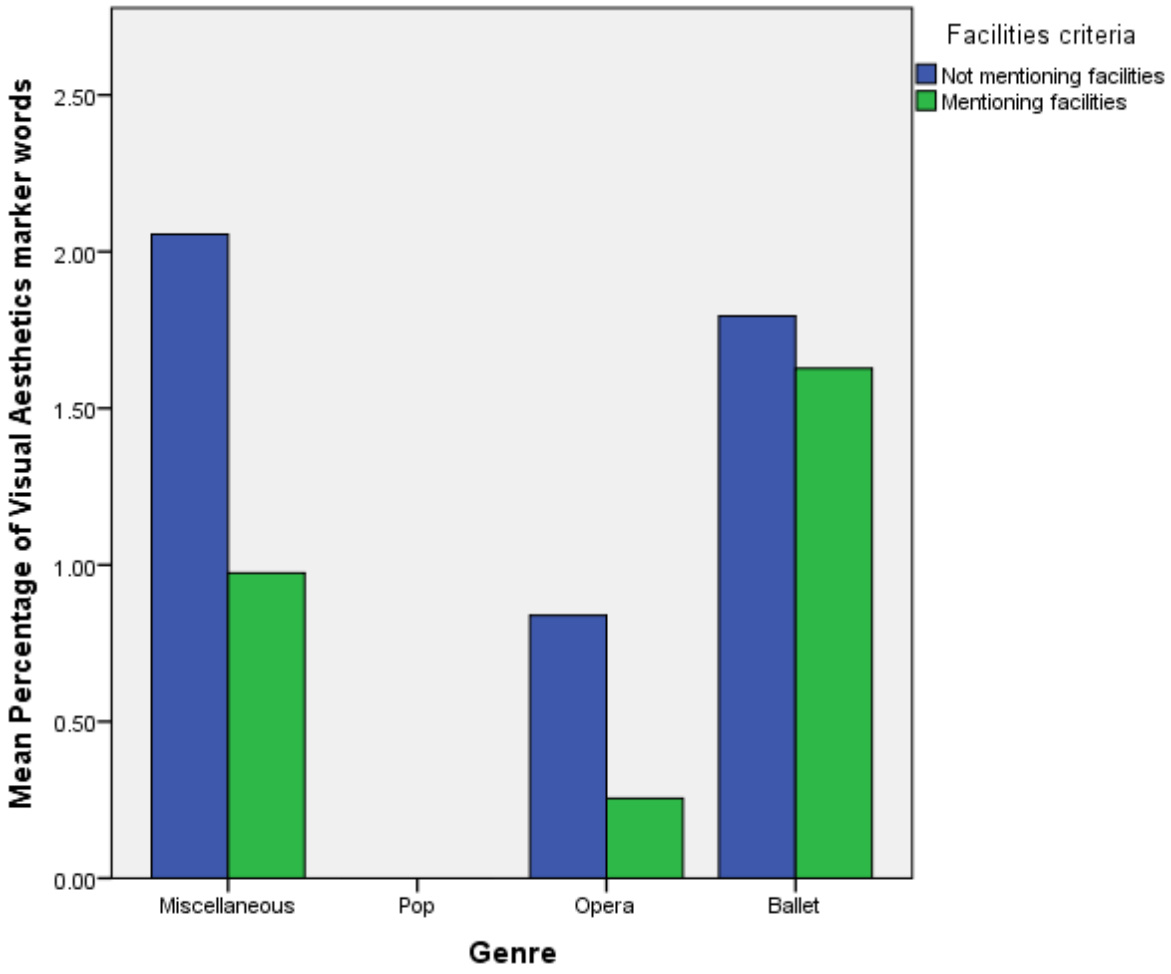
* p < 0.1
** p < 0.05
*** p < 0.01

For this regression the same independent variables were used as for the previous regressions, but now with the facilities variables as outcome variable. All models explain a significant amount of variance, and the more variables are included, the more variance is explained. The final regression model can account for 11.9 per cent of the variance in the sample, and 9.9 per cent of the variance in the population. The biggest change in explanatory power of the model takes place when the evaluation criteria are added in the model.

Artist affiliation has the largest effect on the use of facilities criteria (Beta=.156). Artist and facilities criteria seem to go hand in hand. The second largest effect is of reviewing a pop performance (Beta=.138). The regression statistics show that in the first four models reviewing a pop performance had an even larger effect on using facilities criteria. When the evaluation criteria are added in the last model, it loses much of its coefficient and significance. In the end, it is only significant with an alpha of 0.1. The use of facilities criteria is negatively related to the use of visual aesthetics, this may be influenced by that there are

no visual aesthetics observations for pop reviews. However, the effect is granted to visual aesthetics so it transcends genre. Table 24 shows that indeed the mean ratio of visual aesthetic words is structurally lower when facilities criteria are mentioned, also outside the pop genre.

Figure 24 Mean percentage of visual aesthetics marker words, per genre, and correlated with facilities or not



5.2.4 Predicting Recreation

Table 26 Regression statistics of hierarchical linear regression 4, significance values are after bootstrapping

Dependent: Recreation (N=833)										
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	.134		.058		.091		.115		.158	
Genre (ballet=ref.)										
Opera	.012	.003	.022	.007	.042	.012	.031	.009	.067	.020
Pop	.583	.204***	.610	.213***	.669	.234***	.558	.195***	.532	.186***
Miscellaneous	.035	.014	.043	.017	.054	.021	.050	.020	.072	.029
Gender (male=ref.)										

Female		.133	.054	.124	.050	.058	.023	.050	.020
Undefined		.073	.029	.068	.027	.051	.020	.058	.023
Rating (5 star=ref.)									
1 star				-.473	-.064**	-.650	-.088**	-.763	-.103**
2 stars				-.329	-.044***	-.366	-.049***	-.419	-.056***
3 stars				-.054	-.010	-.064	-.012	-.108	-.020
4 stars				-.101	-.037	-.071	-.026	-.090	-.033
Source (Tripadvisor=ref.)									
Google						-.261	-.061	-.275	-.064
Facebook						.503	.127	.486	.123
Evaluation criteria									
Visual								.009	.018
Sound								-.024	-.054
Facilities								-.014	-.023
Social								.061	.080
Price								.175	.131
Artist								-.017	-.032
Group								-.044	-.070**
R2	.039	.042		.048		.066		.095	
F	11.358***	7.190***		4.585***		5.287***		4.739***	
Δ R2		.003		.006		.018		.029	
Δ F		-4.168		-2.605		0.702		-0.548	

* p < 0.1
** p < 0.05
*** p < 0.01

Again, the same variables have been fed into a regression, and this time with recreation as an outcome variable. All models explain a significant amount of the variance, see F-values in table 26. The final model is able to explain 9.5 percent of the variance in the sample. This is only a small amount of the total variance and indicates that there are factors outside of the model that influence the use of recreation criteria.

The strongest influencer of using recreation criteria is genre, reviews on pop performances use significantly more recreation criteria than ballet reviews (Beta = .186). This confirms previous studies that found that younger audiences are more often motivated by recreation (Kruger & Saayman, 2012a, 2015; Kruger, Saayman & Ellis, 2011). The second strongest influencer of the use of recreation criteria is the rating of the review. Recreation criteria are used significantly less in 1 and 2 starred ratings than in 5 starred ratings, this

indicates a positive relation between rating and the use of recreation criteria. However, there are only few observations for these two categories (21 per group) and this can be influencing the strength of the coefficient and p-value. It is remarkable that there is still such a significant p-value, this certainly indicates there to be some influence. This relation is further investigated in section 5.3.

There is a small negative influence of the use of the group affiliation criteria on the use of recreation criteria. This is remarkable, in previous studies these two facets were often taken together (Kruger & Saayman, 2012a, 2012b). This outcome indicates that the criteria are not being used simultaneously and indicate different motivations.

5.2.5 Predicting Social

Table 27 Regression statistics of hierarchical linear regression 5, significance values are after bootstrapping

Dependent: Social Interaction (N=833)										
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	.220		.276		.282		.275		.178	
Genres (ballet=ref.)										
Opera	-.103	-.023*	-.122	-.028*	-.117	-.027*	-.112	-.025	-.195	-.044**
Pop	.968	.261***	.958	.259***	.965	.260***	1.102	.297***	1.059	.286***
Miscellaneous	.000	.000	-.007	-.002	-.006	-.002	-.005	-.001	-.104	-.032
Gender (Male = ref.)										
Female			-.128	-.040	-.135	-.042	-.110	-.034	-.095	-.030
Undefined			-.021	-.006	-.019	-.006	-.014	-.004	-.056	-.017
Rating (5 stars = ref.)										
1 star					-.043	-.004	.035	.004	.207	.021
2 stars					-.403	-.042***	-.388	-.040**	-.249	-.026*
3 stars					-.189	-.027	-.185	-.026	-.035	-.005
4 stars					.060	.017	.044	.012	.061	.017
Source (Tripadvisor = ref.)										
Google							-.017	-.003	-.148	-.026
Facebook							-.315	-.062	-.367	-.072
Evaluation criteria										
Visual									-.010	-.015
Sound									.095	.167**

Facilities					-.026	-.033
Recreation					.100	.078
Price					-.153	-.088***
Artist					.026	.038
Group					-.018	-.022
R2	.071	.073	.076	.078	.118	
F	21.196***	12.954***	7.474***	6.291***	6.037***	
Δ R2		.002	.003	.002	.040	
Δ F		-8.242	-5.480	-1.183	-0.254	

* p < 0.1
** p < 0.05
*** p < 0.01

In regression 5 all models are explaining significant amounts of variance of the use of social interaction criteria (see table 27). Moreover, the more variables are included, the more variance is explained. The final model is able to explain 11.8 per cent of the variance in the sample and 9.8 per cent in the population (adjusted r-square = 0.098).

The strongest influencer on using social interaction criteria is genre, namely reviewing a pop performance instead of a ballet performance (Beta= .286). Reviewing an opera performance negatively influences the use of social interaction criteria. This indicates that social criteria, are important for pop performances, less important for ballet, and least important for opera performances. This finding debunks theory as Swanson et al. (2008), and Kruger & Saayman (2015) both found social interaction to be equally important for all audience groups. This study finds clear differences between the genre categories.

Moreover, Bourdieu (1979) argued that attending performing arts is important for climbing the social ladder, thus socialization motives should be more important for the 'high arts'. This outcome indicates that signalling social standing is as important for pop music as for canonised performing arts forms.

Then, the use of sound aesthetic criteria is related to social interaction (Beta= .167). Likewise, regression 2 found a positive effect of social interaction on the use of sound criteria (Beta=.171). Moreover, the use of social interaction criteria is negatively influenced by the use of price criteria (Beta=-.088). When people use social interaction, price is less important for them than for reviewers who do not use social interaction criteria. This outcome fits with the idea that socially motivated attenders are less price sensitive.

Then, a 2-star rating has a significant negative influence on the use of social interaction. This does not tell us a lot about the relation between social interaction criteria and the rating reviewers give. There are only few (21) observations for 2-star reviews, and it

is the only category with a significant influence. If there would also be a significant negative effect for 1-star reviews, this would indicate a positive effect of social interaction criteria on rating but this is not the case.

5.2.6 Predicting Price

Table 28 Regression statistics of hierarchical linear regression 6, significance values are after bootstrapping

Dependent: Price (N=833)										
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	.084		.091		.076		.067		.048	
Genre (ballet=ref.)										
Opera	.014	.005	.022	.009	.009	.004	.009	.004	-.011	-.004
Pop	.351	.165***	.340	.159**	.286	.134**	.088	.041	.049	.023
Miscellaneous	-.044	-.024	-.044	-.023	-.058	-.031	-.057	-.031	-.072	-.039
Gender (Male=ref.)										
Female			.017	.009	.020	.011	.032	.017	.021	.011
Undefined			-.037	-.020*	-.036	-.019	-.029	-.015	-.041	-.022
Rating (5 star=ref.)										
1 star					.562	.101	.572	.103	.614	.111
2 stars					.130	.023	.135	.024	.175	.032
3 stars					.246	.060	.247	.061	.253	.062
4 stars					.006	.003	.011	.005	.016	.008
Source (Tripadvisor=ref.)										
Google							.322	.100	.290	.090
Facebook							.183	.062	.112	.038
Evaluation criteria										
Visual									.003	.007
Sound									.004	.013
Facilities									.051	.110
Recreation									.099	.133
Social									-.053	-.091**
Artist									.005	.014
Group									-.006	-.012
R2	.030		.031		.044		.048		.082	
F	8.556***		5.223***		4.192***		3.744***		4.043***	
Δ R2			.001		.013		.004		.034	
Δ F			-3.333		-1.031		-0.448		0.299	

* p < 0.1

** p < 0.05

*** p < 0.01

There are only few observations of reviews using price criteria. This criterion was not discussed in theory and it seems not to play a large role in the evaluation of performing arts experiences in general. This can be due to the public character of social media, it may not be good for your status to talk about price. Chen, Fay & Wang (2011) found that early adopters are motivated to post reviews online by prestige and status. The novelty of this using this media channel for this purpose may be of influence here. The google coefficient (Beta=.090) has a p-value of 0.182, not nearly significant but it is the third smallest p-value in the model. This indicates that there might be a relation between the use of price criteria and the review platform of google, however, the small number of observations decreases the chances on significance. In section 4.3.6 in the data chapter, we saw that this effect may also be due to the genre of the review because Google and Facebook mainly delivered pop reviews. This is not observable in the regression, only the miscellaneous category has a small p-value of .175 with a negative Beta of -.039. This indicates that possibly all genres mention more price criteria than the miscellaneous category. However, this does not show any difference between the genres.

Table 28 shows that all models explain a significant amount of the variance in the sample. The final model is able to explain 8.2 per cent of all variance in the model. This is a small amount, there are other factors influencing the use of price criteria that are not included in the model. For example the reviewer's income will have a huge influence on if he or she mentions price, but this could not be measured within the resources of this study.

Only social interaction has a significant effect on the use of price evaluation criteria. It is a weak negative effect (Beta=-.091). This relation was also visible in regression 5, with the social interaction criterion as dependent variable. All in all, this gives a pretty solid indication that price and social criteria are not used simultaneously. Thus people that find the rest of the audience important, are less price sensitive.

5.2.7 Predicting Artist Affiliation

Table 29 Regression statistics of hierarchical linear regression 7, significance values are after bootstrapping

Dependent: Artist Affiliation (N=833)										
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	.585		.841		.834		.798		.821	
Genre (ballet=ref.)										
Opera	.784	.122***	.741	.115***	.744	.116***	.759	.118***	.680	.106***

Pop	1.149	.213***	1.065	.197***	1.077	.199***	1.165	.216***	.934	.173**
Miscellaneous	.324	.068**	.294	.062*	.301	.063*	.306	.065*	.276	.058*
Gender (male=ref.)										
Female			-.465	-.100***	-.475	-.102***	-.381	-.082*	-.364	-.078**
Undefined			-.222	-.047	-.212	-.045	-.186	-.039	-.200	-.042
Rating (5 star=ref.)										
1 star					-.225	-.016	.020	.001	-.174	-.012
2 stars					-.658	-.047**	-.606	-.043**	-.550	-.039**
3 stars					-.684	-.067***	-.670	-.065***	-.657	-.064***
4 stars					.242	.047	.203	.039	.164	.032
Source (Tripadvisor=ref.)										
Google							.457	.056	.193	.024
Facebook							-.630	-.085*	-.620	-.083*
Evaluation criteria										
Visual									-.040	-.042
Sound									.026	.031
Facilities									.186	.160**
Recreation									-.059	-.031
Social									.057	.039
Price									.034	.014
Group									-.054	-.046
R2	.040		.047		.057		.068		.098	
F	11.463***		8.219***		5.567***		5.408***		4.909***	
Δ R2			.007		.010		.011		.030	
Δ F			-3.244		-2.652		-0.159		-0.499	

* p < 0.1
** p < 0.05
*** p < 0.01

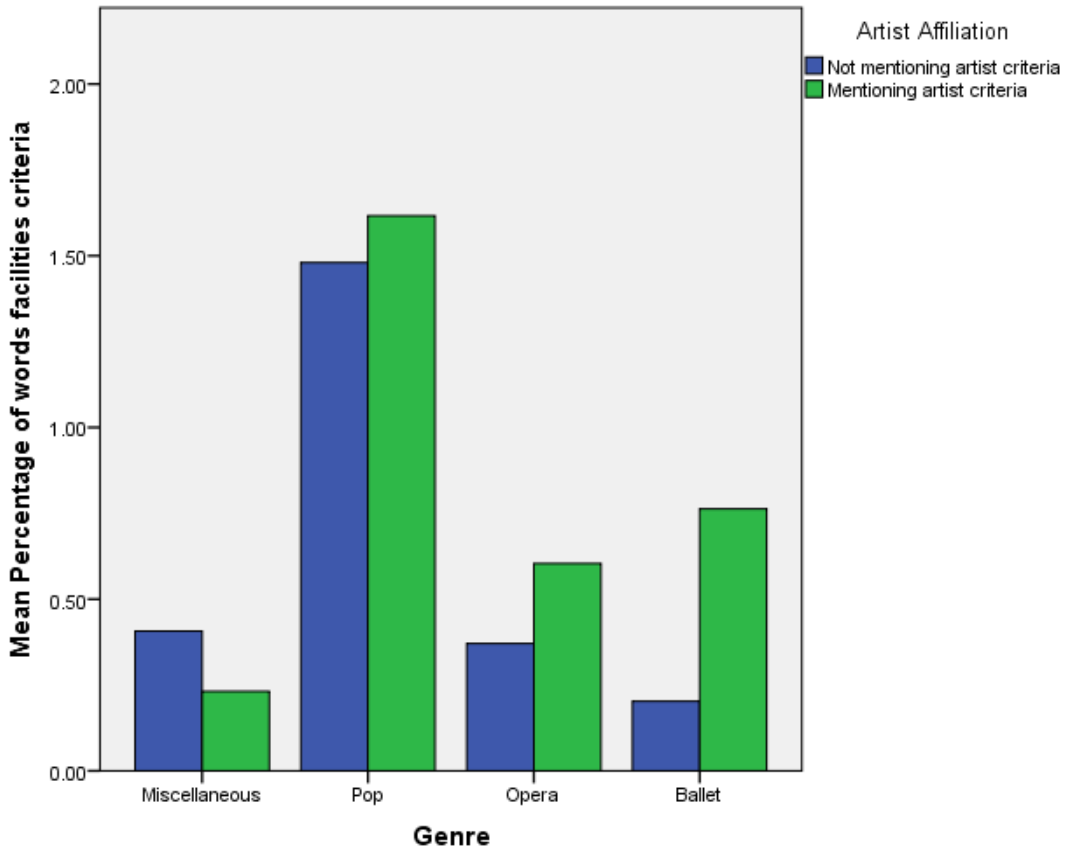
Table 29 shows that all models have a significant explanatory power of the use of artist affiliation marker words. This variable has much more observations than price (224), and this is directly visible through the amount of significant coefficients. However, the final model is only able to predict 9.8 per cent of the variance in the sample.

The strongest effect is of genre, the opera and pop dummy variables are significant (p > 0.05) and positive. This indicates that artist affiliation is least important in ballet reviews, which is the baseline group. It is most important for pop reviews, as this category has the highest standardized coefficient (Beta=.173). For opera reviews it is medium important, less than for pop reviews, more than for ballet reviews. The distribution of genres within the

artist affiliation mentioning reviews we observed in section 4.3.7 are confirmed to be significant. This is not consistent with previous studies that found that older audiences are more motivated by artist affiliation (Kruger & Saayman, 2012a; 2012b; 2015; Kruger, Saayman, & Ellis, 2011). Even the opposite is shown, that for pop music audiences it is most important, which is a younger audience than opera or ballet audiences according to SCP (2014). That artist affiliation is not important for ballet is sensible considering that many people reviews the first time they went to ballet. When you visit the first time, you are not able to make any comparative statements on the quality of the artist's work. The regression outcome supports this, as artist affiliation is least important in ballet reviews.

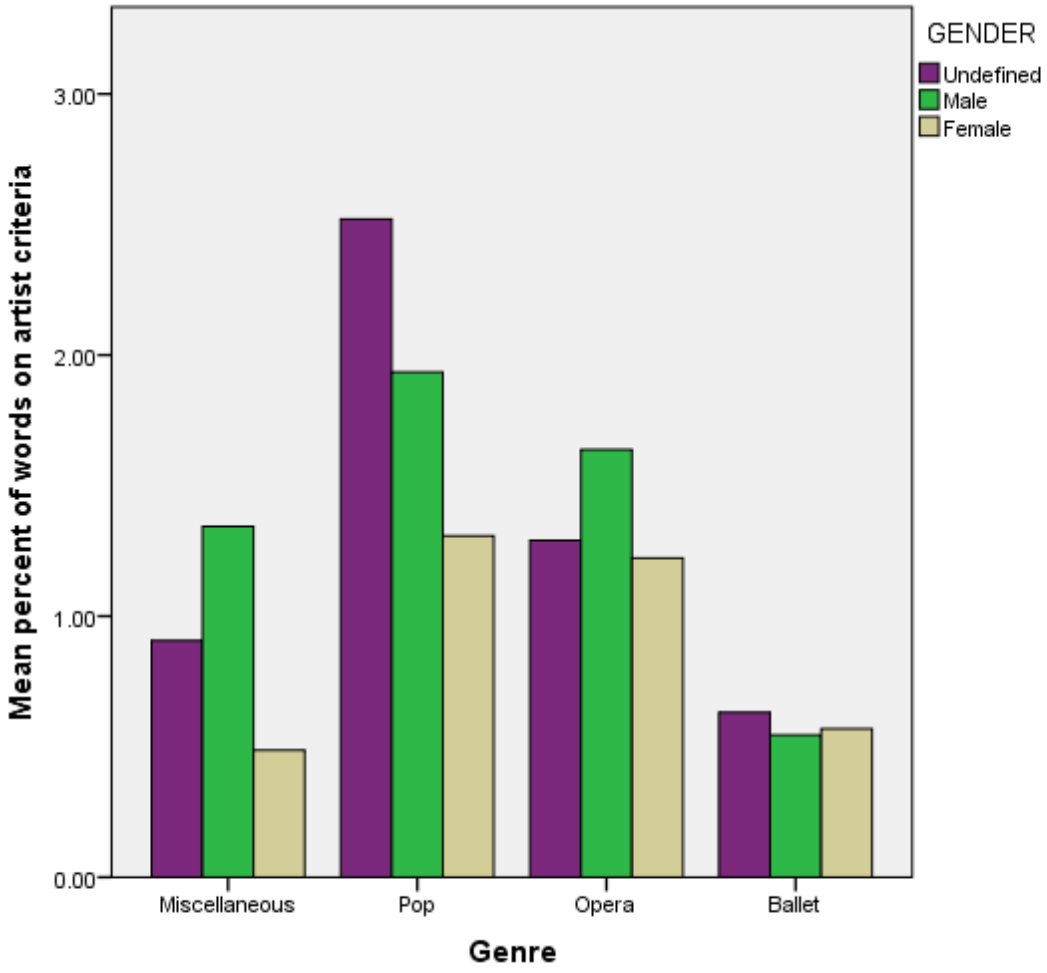
The second strongest effect is of the use of facilities criteria (Beta= .161). In regression 3, where facilities criteria is the dependent variable, this effect is visible as well (Beta= .156). It is a weak effect, however, relative to the other effects among the evaluation criteria, it is high. People who take into account the artist therefor also take into account facilities. Figure 25 shows that within the group that mention artist criteria, the mean ratio of facilities criteria is structurally higher. Only in the miscellaneous genre group this is not visible, this can be due to the mix of genres represented in this group.

Figure 25 Percentage of words dedicated to facilities criteria, per artist-mentioning review group, within genre categories



Moreover, gender influences the use of artist criteria. Men are more likely to mention the artist affiliation in their evaluation (for females compared to men: Beta=-.078). This confirms that the difference that was visible in figure 4 is significant. Men mention artist affiliation almost twice as often. However, this effect may also be influenced by the genre, women are overrepresented in ballet reviews, for which artist criteria are less important. Figure 26 shows the mean percentage of words dedicated to artist criteria, per genre and per gender category. It is remarkable that only for ballet there does not seem to be any gender difference. Artist affiliation is less important for ballet than for the other genres, but still there are 55 ballet reviews (from 233 in total) that mention artist affiliation. The gender difference seems to mainly hold in pop reviews, and in a less extreme form in opera. The undefined category within pop reviews has such a high mean because it only consists very few observations.

Figure 26 Artist affiliation mentions, per gender category within the genre categories.



5.2.8 Predicting Group Affiliation

Table 30 Regression statistics of hierarchical linear regression 8, significance values are after bootstrapping

	Dependent: Group Affiliation (N=833)									
	Model 1		Model 2		Model 3		Model 4		Model 5	
Variable	B	Beta	B	Beta	B	Beta	B	Beta	B	Beta
Constant	.835		.835		.907		.932		1.080	
Genre (ballet=ref.)										
Opera	-.175	-.032	-.156	-.029	-.122	-.022	-.125	-.023	-.157	-.029
Pop	-.007	-.002	-.025	-.006	.046	.010	.339	.074	.309	.068
Miscellaneous	-.273	-.068*	-.271	-.067*	-.262	-.065	-.263	-.066	-.224	-.056
Gender (male=ref.)										
Female			.055	.014	.038	.010	-.005	-.001	-.004	-.001
Undefined			-.058	-.015	-.074	-.018	-.093	-.023	-.077	-.019
Rating (5 star=ref.)										
1 star					-.339	-.029	-.418	-.035	-.565	-.048
2 stars					-.396	-.033	-.417	-.035	-.488	-.041*
3 stars					.348	.040	.342	.039	.258	.030

4 stars			-.345	-.079***	-.342	-.078**	-.362	-.083***
Source (Tripadvisor=ref.)								
Google					-.630	-.092*	-.667	-.097*
Facebook					-.130	-.021	-.090	-.014
Evaluation criteria								
Visual							-.060	-.075**
Sound							-.015	-.022
Facilities							.090	.092**
Recreation							-.119	-.075***
Social							-.029	-.024
Price							-.027	-.013
Artist							-.041	-.049
R2	.004	.005	.015	.019	.040			
F	1.220	.824	1.347	1.422	1.889**			
Δ R2		.001	.010	.004	.021			
Δ F		-.396	.523	.075	-.467			

* p < 0.1
** p < 0.05
*** p < 0.01

For the group affiliation criteria least of the variance is explained by the model. Only the last model, with all variables included, can explain a significant amount of variance compared to using the mean as a model. The final model can only explain 4 percent of the variance in the sample. This means that there is an important factor that has not been included in this model. More than for the previous evaluation criteria.

The weakness of the model is mostly visible in the standardized coefficients, for none of the variables in the model this is higher than .10, or lower than -.10. The strongest effect is of the source of the review on the use of group affiliation criteria (Beta= -.097). This indicates that group affiliation was less important on the google reviewing facility than on the other sources. This can be due to the novelty of the Google reviewing function relatively to Facebook and Tripadvisor. Chen et al. (2011) indicated that this influences the motives to post reviews. Moreover, there can be a different online culture, this can influence people to speak more or less about their group affiliation.

Then, there is a negative effect of 2-star, and 4-star ratings on the use of group affiliation. This indicates that this criterion is mostly used in 5-star reviews but there is no

direction on if it occurs more in positive or negative reviews. However, the coefficients are very small. This relation will be further explored in the next section (5.4).

From the evaluation criteria, the regression indicates the strongest effect of facilities on the use of group affiliation criteria. This effect has also been confirmed in regression 3, with facilities as dependent variable (Beta=.084). Moreover, recreation and visual aesthetics have an equal negative effect on the use of group affiliation criteria (Beta= -.075). The recreation variable is also confirmed in regression 4 (Beta= .070), and the effect of visual aesthetics in regression 1 (Beta= -.067). Recreation and visual aesthetics are both intrinsic motivations, whilst group affiliation is extrinsic. Attendees are motivated for fun and aesthetics just for themselves, whilst another group is motivated because they want to spend time with their friends.

In contrast to all previous regression, none of the genre dummy variables have a significant effect on the use of group affiliation criteria. This is remarkable because in figure 20 (section 4.3.8), it seemed like group affiliation was mentioned much more often in ballet reviews than in the other categories. The regression showed that this was not due to the genre, but there was another factor influencing the use of group affiliation, this could be the source. To see from what source the reviews that mentioned group affiliation are from per genre, these variables were plotted together. Figure 27 shows the mean percentage per genre, and within the source categories. The figure shows that within the pop reviews, Tripadvisor and Facebook represent high group affiliation scores whilst the scores from Google are lower. Thus the source of the review is influencing the use of group affiliation. However, within the rest of the genres, TripAdvisor and Facebook data seem to behave similar. The lower score of Google reviews can also be influence by the lower mean amount of words of Google reviews, which decreases the chance for the reviewer to use group affiliation marker words. All in all, no firm conclusions can be derived on the influence of these two variables on the use of group affiliation criteria.

The source can be important because the reviewers differ amongst them. Also the online culture can be influencing that people mention the group they went with in their evaluation. According to Kruger & Saayman (2012a; 2015) being motivated by group affiliation is concerned with age. There are no figures on the mean age of the different review platforms, I would expect that there is a larger age difference between the genres

than between the users of the platforms. Then opera and ballet reviews should score lower on group affiliation criteria, which is the case except for the google reviews.

Figure 27 Mean percentage of group marker words, per genre, and per source

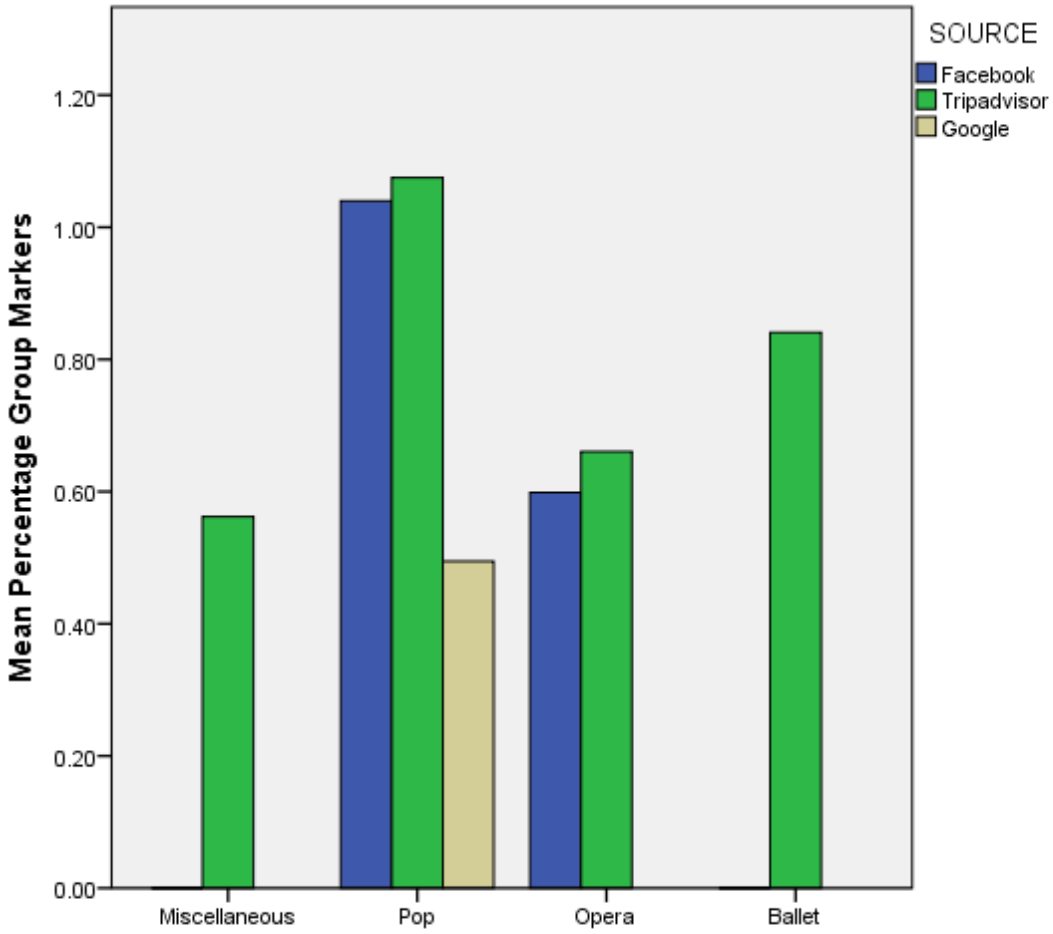


Figure 28 gives an overview of all significant beta values from all linear regression in chapter 5.2. It is added just to give an overview of the relations between the variables, to be able to quickly check if outcomes were consistent in both regessions. The last column presents the outcome of the regression with evaluation as dependent variable in the next section. It only shows the significant beta values of the linear regression that were also significant in the logistic regression. For the categorical variables, beta values that were consistently significant throughout all models are flagged. Also beta values that are significant with $p < 0.1$ are flagged, as some groups contain few observations and these results indicate some relation between the variables.

Figure 28 Summary table with all significant relations between all variables

	Visual	Sound	Facilities	Recreation	Social	Price	Artist	Group	Evaluation
Evaluation criteria									
Visual	-	.130***	-.043**	-		-	-	-.075**	.065**
Sound	.123**	-	-	-	.167**	-	-	-	.066**
Facilities	-.042*	-	-	-	-	-	.160**	.092**	-
Recreation	-	-	-	-	-	-	-	-.075****	.106***
Social	-	.171***	-	.080**	-		-	-	-
Price	-	-	-	.131***	.088***	-.091**	-	-	-.107***
Artist	-	-	.156**		-	-	-	-	-
Group	-.067***	-	.084*	-.070**	-	-		-	-
Genre (ballet=ref.)									
Pop	-.271***~	-	.138 *~	.186***~	.286***~	-	.173**~	-	
Opera	-.152***~	.089**~	-	-	-.044**~	-	.106***~	-	-.080**~
Misc	-	.133***~	-	-	--	-	.058*~	-	-.085**~
Gender (male=ref.)									
Female	-	-	-	-	-	-	-.078**~	-	.084**~
Undefined	-	-	-	-	-	-	-	-	-
Source (Tripadvisor = ref.)									
Google	-	.205***~	-	-	-	-	-	-.097*~	-
Facebook	-	-	-	.123**~	-	-	-.083*~	-	-
Rating (5 star=ref.)									
1 star	-.043***	-	-	-.103***~	-	-	-	-	-
2 star	-	-.045**~	-	-.056*	-.026*~	-	-.039**~	*.041*	-
3 star	-.042*	-.062***~	-	-	-	-	-.064***~	-	-
4 star	-	-	-	-	-	-	-	-.083***~	-
5 star	-	-	-	-	-	-	-	-	-

* p < 0.1; ** p < 0.05; *** p < 0.01; ~ Significant in all models (only applicable for categorical variables)

5.3 Determinants of the final rating

This chapter will try to answer the question: *to what extent do the variables determine the final rating given by the reviewer?* This question can be answered with a regression. However, the dependent variable in this analysis is evaluation, which is an ordinal variable. It is impossible to perform a multivariate logistic regression with all four categories, because there are too less observations in the 1, 2, and 3 star categories (21, 21, & 40 cases). It can be analysed with a binary logistic regression when the data is divided in two approximately equal groups. However, much variance of the dependent variable will be lost. Further, it can be analysed with a linear regression when the variable is treated continuously. In this case, the outcome is less trustworthy because of the violated assumption of normal distribution and equally distributed variance. Both options are not optimal. However, comparing the outcomes of both will give us some robust answers.

The dummy for the evaluation variable consists of the category low evaluation, including all cases with a rating between 1 and 3 stars (82 cases), and high evaluation, including all cases with a rating of 4 and 5 stars (751 cases). Moreover, the evaluation criteria variables have to be computed because of the many cases with a value of zero. These zero values will cause an error because it is impossible to perform a log function on zero. Thus, new variables are computed, consisting of the percentage of words dedicated to the criteria plus one. These new variables are used as independent variables in a logistic regression.

The categorical variables were dummy coded, and the dummy variables were used in this regression. To tell SPSS which dummy variables belong together, each set of dummies was entered in different blocks. The evaluation criteria variables were added together in a separate block, after the blocks with dummy variables.

The linear regression is hierarchical, the dummy variables are added in different blocks. To anticipate the non-normal distribution, the data is bootstrapped for the regression, like the regressions run with evaluation criteria as dependent variables before were. First, in table 31 the outcome of the logistic is presented, and in table 32 the linear regression is presented.

Table 31 Binary logistic regression statistics

Dependent: Dummy Evaluation (0= 1- 3 stars; 1= 4 – 5 stars) (N=833)								
	Model 1		Model 2		Model 3		Model 4	
Variable	B	Wald	B	Wald	B	Wald	B	Wald
Constant	1.954***	123.680	2.721***	74.477	2.673***	72.612	1.848	16.198
Gender (male=ref.)								
Female	.539*	3.528	.371	1.601	.556*	3.396	.649**	4.377
Undefined	.332	1.437	-.032	.011	-.015	.002	-.037	.014
Genre (ballet=ref.)								
Opera			-.651	2.613	-.625	2.403	-.693*	2.760
Pop			-1.271***	13.420	-.813	2.099	-.904	2.353
Miscellaneous			-.534	2.536	-.528	2.473	-.662*	3.741
Source (Tripadvisor =ref.)								
Google					.203	.101	.233	.122
Facebook					-1.066**	3.829	-.973*	3.027
Evaluation criteria								
Visual							.129*	2.829
Sound							.115**	4.212
Facilities							.001	.000
Recreation							.291**	4.138
Social							.017	.032
Price							-.303**	8.340
Artist							.168**	5.227
Group							.008	.015
Chi square	.000		18.275***		27.179***		52.131***	
2 Log likelihood	532.048		517.578		208.674		483.722	
Nagelkerke R2	.010		.046		.068		.128	
Δ 2 Log Likelihood			-14.47		-308.904		275.048	
Δ Nagelkerke R2			.036		.022		.060	

* p < 0.1
** p < 0.05
*** p < 0.01

Table 31 shows the statistics the logistic regression produced with evaluation as a dummy dependent variable. The increasing Nagelkerke R2 indicates that adding new variables every time boosts the explanatory power of the model. Only the first model does not explain a significant extra amount of variance compared to using the baseline as a model (which is the group with the largest amount of cases). The groups do not have equal sizes, therefor a large part of the cases is estimated in the right

group when the baseline is used as a model. Still, the second trough fourth models are able to explain significantly more variance. For a logistic regression there is no generally accepted standardized coefficient statistics, as with the linear regression. Thus, the strengths of the relations that are revealed in the outcomes is not comparable.

Table 32 Linear hierarchical regression statistics (significance values from after bootstrap for linear regression)

Dependent: Evaluation (N=833)								
	Model 1		Model 2		Model 3		Model 4	
Variables	B	Beta	B	Beta	B	Beta	B	Beta
Constant	4.366		4.474		4.604		4.508	
Gender (male=ref.)								
Female	.202	.106**	.195	.102**	.165	.087**	.160	.084**
Undefined	.188	.097**	.083	.043	.056	.029	.036	.018
Source (Tripadvisor =ref.)								
Google			-.190	-.057	.174	.053	.188	.057
Facebook			-.604	-.199***	-.254	-.084	-.264	-.087
Genre (ballet=ref.)								
Opera					-.218	-.083***	-.209	-.080**
Pop					-.488	-.222***	-.484	-.220***
Miscellaneous					-.137	-.071**	-.165	-.085**
Evaluation criteria								
Visual							.025	.065**
Sound							.022	.066**
Facilities							-.005	-.011
Recreation							.082	.106***
Social							-.003	-.005
Price							-.110	-.107*
Artist							.017	.041
Group							.028	.058*
R2	.011		.049		.064		.095	
F	4.598**		10.624***		8.088***		5.733***	
Δ R2			.038		.015		.031	
Δ F			6.026		-2.536		-2.355	

* p < 0.1
** p < 0.05
*** p < 0.01

Table 32 shows that the explanatory power of the models increases as more variables are included, with a final model that is able to explain 9.5 per cent of the variance in the sample (R square). All models explain significantly more variance than when the mean is used as a model. The final R2 is smaller than the final Nagelkerke R2 from the logistic regression, this is probably due to the smaller amount of variance in the binary evaluation variable compared to the continuous measure.

The regressions show quite some similar outcomes. For example, being female clearly has a significant influence on the amount of stars people grant their experience. In both regressions the effect is significant with an alpha of 0.05. The linear regression shows that it is not a strong effect (Beta= 0.085). However, this variable has the largest beta value in the logistic regression (B=.649), which indicates it to be a relatively strong effect.

The linear regression indicates that pop and ballet have higher ratings than opera and miscellaneous reviews, all differences to ballet are significant. Whilst in the logistic regression only the difference between opera and ballet, and miscellaneous and ballet is significant. All in all, both outcomes confirm the same situation in which opera and miscellaneous reviews have significantly lower rating than ballet and pop music reviews. Considering that ballet reviews are more often concerning a first time experience, this finding is debunking the rational addiction argument (Becker & Murphy, 1988). However, there may be more factors influencing this higher evaluation and further research is recommended.

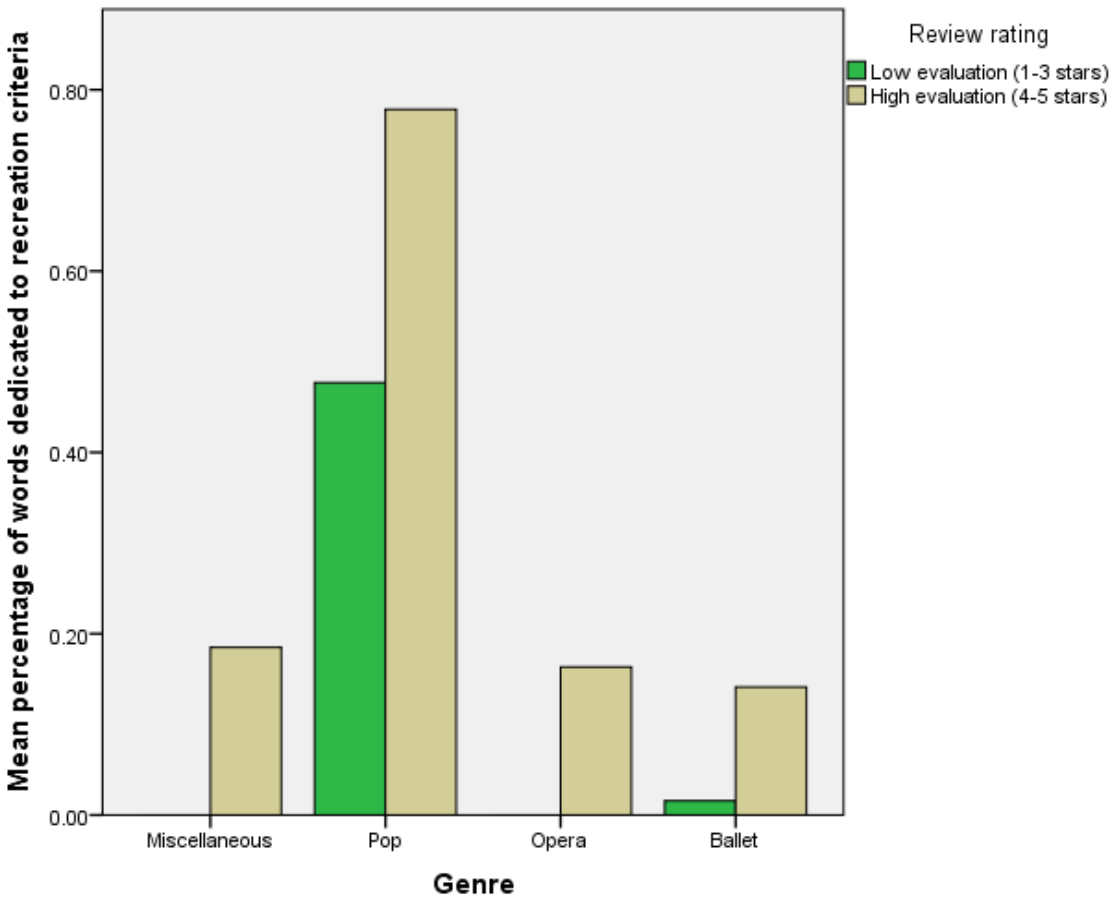
The source of the review does not have an influence on the final rating of the review. Chen, Fay and Wang found that reviewers on less established platforms give higher ratings. In this study, the ratings from all three sources do not significantly differ.

The influence of visual aesthetic markers is significant with alpha < .05 in the linear regression but only with an alpha of .1 in the logistic regression. This indicates that visual aesthetic may be able to explain more variance between 4 and 5 stars, and 1, 2, and 3 stars than in between the two groups of these taken together. The small coefficient indicates that this might be right (Beta= .066). All in all, the use of visual aesthetic criteria positively influences the rating. Moreover, sound aesthetics has a positive significant effect (with alpha < .05) on the evaluation in the logistic and the

linear regression. This is a solid result due to the large amount of observation for this criteria, and the positive outcome in both regressions. However, it only contributes a small change (Beta= .066). This indicates that aesthetics is an important aspect of the experience for consumers' evaluation.

Recreation is also significant in both regression with an alpha of .05 and has a bigger coefficient (Beta=.106). This criteria contains only a small amount of cases (66). This decreases the chance on a significant relation, thus this outcome confirms that there very probable is a relation. Theory found recreation mainly to be important for young attendees, however, most studies were only concerned pop music concerts (Kruger & Saayman, 2012a, 2012b; Kruger, Saayman & Ellis, 2011). Figure ! gives insight in which genres recreation is most important for the rating. It shows that in all genres, reviews with a high evaluation have a higher mean of recreation criteria words. However, pop reviews have a higher mean of recreation words in general, also in reviews with a low evaluation.

Figure 29 Mean percentage of recreation words, per evaluation and per genre category



Price is significant only in the linear regression with an alpha of .1 (Beta=-.107). Because of the small number of observations for price criteria, this outcome confirms that there is a relation here. This confirms Hume & Mort's (2006) findings that facilities add considerably to the evaluation of a performing arts experience. Moreover, the criteria is mainly used in negative reviews. This indicates that when people mention price, it is often negative.

Chapter 6: Conclusions

Many studies identified the different demographical characteristics of classical and popular performing arts audiences in. Cultural consumption theories have thought of many explanations of the different demographic characteristics. However, only limited research has focussed on the motivations for attending popular and classical performing arts. This study has identified the importance of the different attributes of opera, ballet and pop experiences for their audiences. It is assumed that when an aspect is important, this is also a motivator for re-attendance. Moreover, the importance of these aspects is derived from the analysis of online reviews, which entails an influential source of information for many potential attenders.

The most important aspect for ballet, opera, or pop music experiences in Amsterdam is the aesthetics. For pop this is solely sound aesthetics, for opera foremost sound aesthetics, and for ballet foremost visual aesthetics. In previous research this aspect of the performing arts experience has been neglected. Scholars have been inclined to overlook this intrinsic motivation. Aesthetics is already recognized as an important motivator for sports attendance and commercial consumption, and it now turns out to be an as important motivator for performing arts attendance. Per genre a dominant kind of aesthetics prevails, for opera and pop music this is sound, and for ballet visual aesthetics. Moreover, sound and visual criteria are related, this indicates that people that value one probably also value the other.

Second most important in reviewing opera, ballet and pop music experiences is artist, and group affiliation. Group affiliation is equally important in all three genres, whilst artist affiliation is more important for opera and pop experiences. Theory found that these aspects are more important for young audiences, according to SCP's demographics it would then only be important for pop audiences. This is not the case, for any performing arts attendee the company does influence her/his experience. The importance of artist affiliation for pop and opera emphasized the importance of attracting famous musicians and composers to Amsterdam, to boost performing arts attendance.

Moreover, an interesting difference is found between males and females in the evaluation of the performing arts experience. Females structurally rate their

experiences higher, confirming Laroche et al. (2003) findings. Swanson et al. (2008) indicated that women value more the aesthetic, and recreational aspects of performing arts experiences. This is not confirmed in this study, the only significant difference was found in that women use less artist criteria. Interesting is that this gender difference does mainly hold in pop and opera reviews, and not in ballet. Is ballet such an emancipated performing arts form that women do most of the talking on the star artists? Whilst in other genres men express their artist affiliation and women keep quiet?

In contrast to previous studies, this study made a distinction between group affiliation, social interaction, and recreation. Other studies assumed that recreation and group affiliation were related, that making fun is something you do with friends. However, this study shows that this is not the case. Recreation is important in the evaluation of the experience, but is negatively related to group affiliation. This indicates that in future research these two experience aspects should not be taken together as they do not indicate similar motivations.

Moreover, this studies found social interaction to be the most important for pop reviews. How in a class society high arts used to indicate your social class. Nowadays, pop concert can fulfil the same need for social recognition. Going to a concert means that you get recognition for your taste of music, which indicates the social group you (aspire to) belong to.

6.1 Implications

Sound and social interaction are often mentioned in one breath. This indicates that for performing arts events in which sound is important, one should consider the social interaction in the place. The atmosphere in the hall could be heightened using light or smoke. Or an interactional element could help the audience to take a look at the rest of the audience, creating an open atmosphere.

In the evaluation of ballet performances visual, sound, and group criteria are most important. This gives valuable insight in the marketing of ballet performances. Marketing expressions focused on attracting audiences should focus on the aesthetic aspect of the experience. And moreover, one should be aware that it is a group activity. For example, group discounts could trigger people to gather a group. Also an

arrangement with drinks before or after the show could enhance the group aspect of the experience. Moreover, many reviews considered a first time experience, marketing an evening ballet as an once-in-a-lifetime experience can pull new potential audiences to buy a ticket.

In the reviews of opera performances, the most important aspects were sound, artist affiliation, and visual aesthetics. The sound is most important, and could also be considered the most competitive advantage of opera. No other performing arts genre has quite such sound, therefor it is important to emphasize this in marketing expressions. Moreover, to attract opera audiences big names work. Audiences find it important that there is a famous composer, conductor, or soloist, in the play.

In pop music reviews, sound, artist, and facilities are important. This may indicate that it is less ordinary for the pop venue facilities to be in order than for ballet and opera. However, it is an important aspect of the experience and may even influence the attenders' choice to re-attend. Therefore, pop music venues are recommended to make sure this runs quietly. However, probably many attenders take into consideration the artist that plays when weighing their decision to attend.

That social interaction is more important for pop music audiences than for the other genre's audiences indicates that people attend live music performances to be part of a group. Therefore, pop music managers should focus on creating (fan) communities around their musicians. Moreover, venues can organise series of performances in one theme, representing one homogenous audience. Such communities can be strengthened by content marketing, offering information that is relevant can give more depth and make people feel they are part of something.

In the total evaluation of all reviews, recreation has the strongest positive effect. This indicates that in the end, every attender just wants to have a good time. This good time is negatively influenced by price, if people mention this, it is most definitively a bad review. People do not want to feel as if they are scammed, maybe this is something special for the Netherlands. Secondly, again both aesthetics have a positive effect indicating the importance of this aspect, again.

6.2 Limitations

This study is restricted by its limited resources. However, the research design shows much potential for being executed at a larger scale. With automation of the data collection and coding process with Python programming, this design is easy replicable on a larger scale. This would yield better results because the groups within the data would be larger. However, for the population chosen now, online reviewing has still to become more popular so the body of reviews grows. However, the Netherlands may not be the right country to execute such study because Amsterdam is only a medium sized city which results that there aren't many concert halls that only offer concerts.

That the sentiment of the criteria could not be measured is a serious limitation of this study. Some effects of evaluation criteria on the final rating were probably underestimated as in some reviews this was negative and in other reviews it was possible, resulting in zero effect. However, with automatic data collection it is possible to let Python search for positive or negative marker words in the proximity of the evaluation criteria that is mentioned.

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Appendix I Information on Dutch cultural consumer (SCP, 2014, pp. 12-13)

Tabel 1.5
Bereik (minstens 1 bezoek) van gecanoniseerde en populaire voorstellingen naar persoonskenmerken, waargenomen (w) en gecontroleerd (g), bevolking van 20 jaar en ouder zonder studerenden, 2012 (n = 1727, geïndexeerd, bevolkingsgemiddelde = 100)

	voorstellingen gecanoniseerde cultuur		voorstellingen populaire cultuur	
	w.	g.	w.	g.
geslacht	n.s.	0,07	n.s.	0,12
man	96	93	99	95
vrouw	104	107	101	104
leeftijd	0,07	0,16	0,43	0,36
20-34	93	80	116	115
35-49	98	91	107	106
50-64	111	115	104	104
≥ 65	98	115	67	75
opleiding	0,34	0,30	0,40	0,24
lo, vmbo, mavo	65	70	79	91
havo, vwo, mbo	85	89	104	101
hbo, universiteit	146	139	115	111
hoogst opgeleide ouder	0,23	0,10	0,22	n.s.
lo, vmbo, mavo	80	91	94	101
havo, vwo, mbo	109	109	102	96
hbo, universiteit	135	113	111	98
cultuurbezoek ouders destijds	0,22	0,13	0,30	0,13
geen	80	91	89	96
enig	111	102	110	105
frequent	150	133	107	104
stedelijkheid	0,09	0,07	n.s.	n.s.
zeer sterk stedelijk	120	113	104	101
matig stedelijke	96	98	100	100
niet stedelijk	91	100	94	98

	voorstellingen gecanoniseerde cultuur		voorstellingen populaire cultuur	
	w.	g.	w.	g.
inkomen	0,18	n.s.	0,23	0,12
tot modaal	85	98	94	94
1 tot 1,5 keer modaal	83	96	91	98
1,5 tot 2,5 keer modaal	102	100	104	102
> 2,5 keer modaal	124	107	109	105
etniciteit	0,11	0,08	n.s.	n.s.
Nederlands	102	102	100	100
westers	109	89	104	99
niet-westers	63	78	96	94

n.s. = niet statistisch significant (kans op geen samenhang ≥ 5%)

Bron: SCP/CBS (VTO'12)

Appendix II Dutch coding scheme

Concept	*Keywords*	*Synonyms*
1. Visual Aesthetics	"Mooi uitzien"	"Prachtig uitzien"
	Kostuums	Kloffie
	Décor	Achtergrond
	entourage	Decoratie
	"Mooie dans"	Opsiering
	Choreografie	Ornamentiek
		Sierwerk
		Versiering
		"Prachtige dans"
		Danskunst
		Design
2. Sound Aesthetics	Geluid	Klank
	Muziek	Stemmen
	Koor	Compositie
	Akoestiek	Zanggroep
		Geluidsleer
		Ensemble
2. Facilities	Beveiliging	Bescherming
	Warm	Veiligheid
	Garderobe	Vestiaire
	Klantvriendelijk	Klantgericht
	Gebouw	Pand
	Locatie	Bouwwerk
	Personeel	Ligging
		Medewerkers
		Staf
3. Recreation	Feest	Festijn
	Bier	Viering
	-Bar-	Pils
	avond (-je uit)	Stappen
		Drank
4. Social interaction	Sfeer	Ambience
	Mensen	Publiek
	Bezoekers	Lieden
5. Price	Geld	Doekoe
	Betalen	Centen
	Duur	Flappen
	Goedkoop	Pegels
		Poen
		Cash
		Afrekenen
		Dokken
		Kostbaar
		Prijzig

		"Hoog geprijsd"
		Billijk
6. Artist affiliation	Concert	Matinee
	Optreden	Voorstelling
	Band	Uitvoering
	Sterren	Beroemdheid
	Cast	Uitblinker
	Solist	Idool
		Held
7. Group affiliation	Wij	Ik en de anderen
	Vriend	Maten
	Vriendin	Vrind
		Kameraden
		Buddy
		Metgezel
		Partner

Appendix III Coding scheme error test

Nr. Review	Type I error	Type II error
278	0	1
322	0	1
416	0	0
62	0	1
301	0	0
287	0	1
849	0	0
269	1	0
583	0	0
211	0	0
359	0	0
862	0	0
58	1	0
816	0	1
530	0	1
637	0	0
354	1	0
398	2	0
192	0	1
734	0	0
570	0	0
672	0	0
740	1	0
854	1	0
803	0	0
Total	7	7

Appendix IV Overview of performances in National Opera and ballet and their designated genres

Month	*Year*	*Title performance*	*Genre*
January	2015	Cinderella	Ballet
January/ February	2015	Il Viaggio a reims	Opera
January/February	2015	Reimsreisje	Opera
February	2015	Jewels	Ballet
February	2015	Trauernacht	Talent development Opera
February	2015	Tamerlano	Opera
February / March	2015	Alcina	Opera
March	2015	Het Zwanenmeer	Ballet
March	2015	Die Zauberflote	Opera
April	2015	Macbeth	Opera
April	2015	La Dame aux Camelias	Ballet
May	2015	Back to Bach	Ballet
May	2015	Narnia	Ballet
May	2015	Benvenuto Cellini	Opera
June	2015	Lulu	Opera
June	2015	Cool Britannia	Ballet
July	2015	New Moves	Ballet
August	2015	Be With Me Now	Opera
September	2015	Der RosenKavalier	Opera
September /October	2015	Narnia	Ballet Hiphop
September /October	2015	Hans van Manen Live	Ballet
October/ November	2015	Il Trovatore	Opera
October/ November	2015	Giselle	Ballet
November	2015	Dialogues des Carmelites	Opera
December	2015	Hansel und Gretel	Opera
December/January	2015	Notenkraker en Muizenkoning	Ballet

January/February	2016	Ariodante	Opera
February	2016	Mata Hari	Ballet
February / March	2016	Ballet Bubbles	Ballet
February / March	2016	Chovantsjitsjina	Opera
March	2016	Il Matrimonio Segreto	Opera
March	2016	Only the sound remains	Opera
March	2016	Best of Balanchine	Ballet