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# **All You Need to Bring is Your Trust**

**: To what extent does free admission to live music venues influence music audience's perception of music performances?**

Key words: Cultural Consumption, Consumer behavior, Audience, Free Admission, Pricing strategies, Information Asymmetry, WTP, Live Music Venues, Performing Arts, Music Performances, Concert

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# Abstracts

Cultural public institutions, mainly national collections and museums, have adopted free admission to realize democracy and collective ownership of culture. This “open-door” policy has expanded broadly, nowadays, to indicate a pricing strategy adopted across the cultural industry, particularly in the music business. Live music venues have experimented to apply free admission to their music performances. Most of those venues are profit-seeking, and given music performances are the crucial components of their services. Despite this, their forsaking economic profits over the performances arouses curiosity about their continuous interest in operating free admission to the music performances. This question motivated us to investigate the influence of free admission to live music venues on audience’s perception of music performances. We choose BIRD, the live music venue located in Rotterdam, to collect data about the audience who had attended BIRD’s free admission performances. With the data collected via online survey, we test 3 hypotheses using ordered logit regression. The formulated hypotheses test these: The relation between a music audience’s past and present cultural consumption, The impact of free admission on the audience’s appreciation of music performances, The impact of the experience with free admission on the audience’s future consumption.

# Chapter 1. Introduction

## 1. Background of Free Admission

Free admission has been discussed in terms of realizing democracy and collective ownership of culture. This approach has focused on sociological perspectives suggesting that cultural goods promote tolerance and encourage social inclusion (Ferraro et al., 2018). Such ideological foundations have shaped the principles of decision making across public museums and monuments. Nowadays free admission, grounding on this, generally stands for an open-door policy. UK museums has been the representative cases in the cultural sector (Gall-Ely et al., 2007). Quite an amount of profit-making institutions in England also have applied free entry with financial assistance from either government or companies. Museums are nevertheless not the only cases that practice an open-door policy nowadays. The range of free admission has burgeoned to imply a form of pricing strategy across the whole cultural industry. A rising number of live music venues as such have used free admission to attract more audience.

### 2-1. Emergence of Live Music Venues

Referred as performance clubs or bars, live music venues have been mentioned to enlarge audiences' musical experiences (Bennet and Rodgers, 2016). Deeply associated with a musician's career development, their roles as gatekeepers have been especially discussed. Such an attribute has ascribed to their lower barriers to entry. Competent, yet less noticeable suppliers have been drawn to their informal, unofficial characteristics (Bennet and Rodgers, 2016) to exhibit their works. Performers often have traded with platform owners to provide their talents and earn experiences and reputations. This exchange often has led bundling their performances with other contingent services as food or drinks.

### 2-2. Dilemmas of Operating Free Admission at Live Music Venues

Live music venues often define themselves as commercial platforms. Financial benefits are integral to sustain their business. Considering this aspect, pricing musical performances entails several dilemmas for them. Owners of platforms are cautious of a predicted relationship between performance quality and ticket price because consumers have frequently regarded price to indicate quality (Volckner and Hofmann, 2007). Some audiences believe that expensive performances guarantee better quality. This implies a potential negative impact of free admission. Since it does not levy any charges, it could be a sign of low quality. Platform owners inevitably get doubtful whether free admission attracts enough. They have nevertheless persisted on an open-door policy, which is surprising.

### **3. Extant Academic Contemplations over free admission**

In fact, consumer research literatures on free admission has been rare. Among all, the cultural sector has taken consumer perception of free admission for granted (Gall-Ely et al., 2007). Estimation of such non-market values has leaned more toward sociological perspectives. There has remained much to be explored, hence, regarding the economic perspectives. Studies over free offers have been limited to short-term impacts (Walster and Walster, 1975). Restricted investigations have led insufficient insights on permanent free admission's impact. Under such circumstances, relevant research still suggests crucial hints over free admission.

Academic analysis on free entry has been comparatively abundant across museum studies (Cowell, 2007). Concerning the positive influence of free admission, researchers have stated it might compensate audiences' need to know '*what they are paying for*'. This attribute is particularly beneficial to cultural goods as they are experience goods (Nelson, 1970). Consumer interaction with experiences goods require a critical process to prove their worthiness. Meanwhile, the actual evaluation is only available after purchasing the goods. This often has led consumers holding back from consumption, because they cannot be sure of the goods' quality. Consumers end up displaying strongest skepticism against advertising claims that require experiences with goods to verify their efficacy (Nelson, 1970).

Among cultural goods, experiencing concerts might particularly be vulnerable to this issue, in terms of how they are consumed. A total cost for attending a concert stands for more than 'only' paid admission. Transaction costs, including transportation fare or time invested, are also included. Even when admission is free, visitors still have to pay for these. New visitors, concerning such, would be more hesitant of opening their wallet. They cannot be assured whether their decision would pay-off. Gall-Ely et al. (2007) argue, in this regard, free admission, abates monetary distance between audience and institutions by cutting opportunity cost. It ultimately increases consumers' cultural participation, which strengthens adhesive relationships with institutions.

### **4. Characteristics of the music audience**

Studies over music audience's consumption dynamics, meanwhile, have emphasized past consumption's impact on cultural participation. As Castiglione and Infante (2016) argue, knowing '*what they are paying for*' is significant to audiences as well. Changing circumstances across the music industry have enabled the music audience to access an extensive range of fine quality information. Nowadays the music audience has higher chances to discover what suits their tastes in advance. Their searching for information might not be sufficient, still, due to the characteristics of cultural goods. As explained above, cultural goods including music performances are experience goods. Especially music performances' short-lived, temporary attributes (Phelan, 1993) matter. Pre-accessible information cannot reveal enough about actual experiences with them. Personal circumstances are also significant variables that influence each individual's impression of the identical performance. Advertising claims can never accurately predict every audience's experiences with actual performances.

## 5. Attributes of music performances

Places in which musicians do live music performances should be considered, because the context of live art has been discussed in its relations with places. Audience's impression of given performances could differ depending on the nature of the venues (Hill and Paris, 2006). Live music venues often bear informal, unofficial attributes (Bennet and Rodgers, 2016). A shadow aspect is represented by live music venues' obscure status. Audience could think it is an indicator that discredits catered services' quality. This potentially leaves the impression that their products, i.e. music performances, are not professional as well. The overall situations made the management of asymmetrical information<sup>1</sup> more complex for both consumers and suppliers.

Overall, the trustworthiness of service's qualities seems significant to music audience's consumption dynamics. Consumers invest resources to match their expectations about cultural goods. They want to be sure that their efforts ultimately get rewarded. The uppermost task for suppliers, in this regard, is to fulfill the perceived fairness on the demand side (Dolgin, 2009). Suppliers should find ways to make consumers feel that they paid the right price for the paid goods. This issue of persuasion emphasizes free entrance as a notable attraction tool. By exempting consumers from ticket prices, this price-setting intends to maximize their utility concerning fairness. As mentioned above, free admission's impact on the performing arts sector has yet to be verified. As we will see, literatures on consumer decision models in performing arts, still, provide an insight for its potentials.

## 6. Academic contemplations over consumer's decision models in performing arts

Consumers' decision models in the performing arts often represented as two types (Castiglione and Infante, 2016). They either consider impacts of past consumption or do not. Concerning the former one, scholars regard cultural capitals as an accumulation of cultural participations. They follow the idea that consumer behavior shaped through cultural participations influences consumption. Education, as such, was reported to display a slightly stronger impact on cultural participation than economic capital (Falk and Katz-Gerro, 2015). Ateca-Amestoy (2008) shows how some constraints, especially financial situations and prices, reduce theatre goers' utility maximization. Regarding the consumer decision model that disregards past consumption, in particular, the impact of the financial status appears to be stronger.

Lévy-Garboua and Montmarquette (1996), for instance, approach this aspect grounding on intertemporal separability of utility conditional on past consumption. Considering that *past work* and *consumption* do not influence current and future consumption, they find that consumers' demand of theatrical performances relies on their income elasticity of demand and

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<sup>1</sup> Information asymmetry indicates a situation in which one side to an economic transaction possesses greater material knowledge than the other side (Akerlof, 1970). This imbalance between the two parties incurs decrease in sales, since consumers' distrust in goods discourages their consumption.

prices. The introduced investigations propose some notable remarks. It is clarified, to begin with, that a long-learning process forms cultural consumption. Castiglione and Infante's (2016) research on the beneficial addiction of theatrical performances supports this. Their investigation finds that past consumption and prices increase the marginal utility of current consumption. Audiences' accumulated experiences enhance their perception of performances. This phenomenon importantly shows the significance of motivating consumer's initial engagement in cultural participation. Scholars such as Ateca-Amestoy (2008) and Lévy-Garboua and Montmarquette (1996) argue that audiences decide not to go to theatres regardless of their past consumptions. Overall, the audience's financial status determines their decision making.

Economic capital's impact could be even more conspicuous across low-end goods than high-end ones in the cultural sector. Consumers' expression of price inelastic demands for high-end goods corresponds to high price elastic demands for low-end ones (Towse, 2010). Arts is not, in this regard, necessarily a luxury good with own-price elastic demands. This makes low-end goods' attracting consumers tricky. Live music venues are not exceptions. They are often considered to supply low-ended performances. For audience with less or without past consumption, in particular, those venues might sound too untrustworthy to spend their money on. Free admission, then, could be a useful promotion tool to attract them.

Hasty convictions over free admission's impact is risky, and suggests to consider several issues surrounding consumer experiences. As Seaman (2005) states, for instance, investigations of price elasticity in cultural consumption have reported mixed outcomes. Audiences' future consumption of music performances might differ as well, depending on numerous variables that include economic capital. Demand of Finnish national opera, for instance, has been reported to shows inelastic demand during the premieres, but elastic demand for the performances scheduled after (Laamanen, 2013). Consumer's evaluation of performances nevertheless appears to be significant. Accumulated positive experiences could catalyze their purchases after on. Performing arts' common attribute especially emphasizes this point. High, positive cross elasticity of demands among the performances has been observed despite their heterogeneity (Lévy-Garboua and Montmarquette, 1996). This ultimately indicates that good impressions of performances possibly expand audience's cultural consumption in the performing arts sector. This research accordingly investigates the influence of free admission to live music venues on consumer perception of musical performances.

## **7. Academic and societal contributions of this research**

Four domains comprise this research's potential academic contributions. First, it broadens the economic contemplations over the impact of consumers' cultural consumption in the performing arts sector. Such an approach seeks for connections between their past, current and future consumption. Inference about future consumption importantly strengthens the train of related arguments mentioned above. This research, secondly, may benefit both commercial and non-commercial organizations in the cultural sector. This research, in particular, attempts to quantitatively measure audience's subjective evaluation of musical performance by applying



WTP(Willingness to Pay)<sup>2</sup>. Quantifying non-market values is expected to provide suppliers a more direct overview of free admission's impact. It could be a useful indicator to set the direction of consumer marketing strategies after on.

Thirdly, this research benefits musicians as direct suppliers of musical performances. Verifying the efficiency of free admission is ineluctably associated with labor exploitation issues in the cultural sector. Free admission imposes both live music venues and artists a huge sunken cost to attract more audiences. For the majority of artists meanwhile free admission is not at all exceptional. Free concerts have been rather customary in the cultural sector to develop artists' careers and reputations. Exploring free admission's efficiency, concerning this, could help musicians to be respected and be reasonably compensated for their works. These series of consideration, as the fourth contribution, benefit consumers who are the main elements in the free admission mechanism. Free admission possibly grows audience's accessibility to musical performances. This brings more diversity in audience's consumption dynamics, adding richness to their cultural participation.

## **8. A summary of the research design**

To implement this research, we use quantitative data collected through an online survey. Three main hypotheses are tested to investigate our RQ. The variables that comprises each hypothesis are largely represented as respondents' consumption patterns which include interest in music performances and frequency of attending music performances, appreciation of free music performances, consumptions after experiencing free music performances, as well as personal information related variables such as gender, age, education levels, professions, etc. Those variables firstly intend to test socio-cultural dynamics' impact on audience's cultural participation, which is associated with their appreciation of free music performances. Concerning the respondents' experiences with the free admission performances, those variables ultimately intends to see whether the audience' impression about free admission performances influences their consumptions after on.

In followed chapters, firstly in chapter 2, we explore the academic contexts behind relevant topics to discuss the significance that our RQ has. In chapter 3, we delineate our methodology and research designs to perform our analysis. After providing the overview of our collected data in chapter 4, we, in chapter 5, perform statistical analysis of the data to test the chosen hypotheses. In our final chapter, we sum up the major findings from our analysis with concluding remarks, the limitation of our research and some modest recommendations for future research.

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<sup>2</sup> WTP (Willingness to Pay) is a maximum price that an individual is willing to pay for one unit of a product.

## **Chapter 2. Literature Review**

### **1. Emergence of Free Admission across Live Music Venues**

#### **1-1. Background of Free Admission**

Debates surrounding free admission are not new. Bailey et al. (1997) find that political debates on museum charges, for instance, have been repeated over times throughout history. Such arguments consisted of cultural, educational, leisure and recreational issues, dynamics of political ideology, both institutional and political pragmatism and professional cultures and social policy perspectives. Regarding its operation, the idea of free entry has been guided principally by politics in general. Whether or not to actually charge has displayed an inseparable connection with charging policies of organizations at different times of history. Apart from political the perspective on free admission, there has been the view that an institution's governing body and/or trustees should decide whether to impose admission charges or not (Bailey et al., 1997). Free entrance accordingly did not always signify operation of an open-door policy. Free admission might also correspond to a policy where institutions' administrators use ticketing exceptionally. Even ostensibly 'free' institutions could impose charges for particular events and other services. Cowell (2007) finds, for instance, that an admission ticket was mandatory for British Museum's visitors to be personally guided throughout their visits. Such institutions have also operated multi-branches or galleries where charges could be levied for.

Exemption from payment, nevertheless, has been crucially tackled regarding idealization of democracy and collective ownership of culture among all. These ideological foundations have shaped the principles of policy making across public museums and monuments. Such principles weight on the sociological perspective that suggests that cultural goods promote tolerance and encourage social inclusion (Ferraro et al., 2018). Nowadays free admission accordingly stands for an open-door policy in general. British national collections are often freely accessible. Not only public institutions, several galleries and museums under sponsorships from corporations in England also have claimed to be free in terms of their operation. UK museums have been the representative case in the cultural sector (Gall-Ely et al., 2007).

## **1-2. Emergence of Live Music Venues**

Free admission, as mentioned above, had been confined to either public or sponsored institutions, mostly museums. Museums are nevertheless not the only cases that apply an open-door policy. Free admission nowadays has expanded further to indicate a form of pricing strategy across the cultural industry, particularly in the music business. Rising number of live music performance venues have experimented free admission to performances. When mentioned in academic works, music venues have entailed extensive descriptions related to specific performance conventions.

Referred as performance clubs or bars, live music venues often have represented a particular genre or era's zeitgeist in the music making history, like musicians themselves (Bennet and Rodgers, 2016). Venues such as the "Cotton Club" or "Manchester's Hacienda" represent indefinitely-growing live music venues over the past 100 years (Bennet and Rodgers, 2016) that have achieved iconic status due to their monumental status regarding music history.

Meanwhile, their actual physical appearances, regular audience, types of performed bands and blended attributes that gives them aesthetic appeal have been hardly mentioned (Bennet and Rodgers, 2016). For the past years, however, their emergence has taken on symbolic resonance regarding the expansion of musical experiences (Bennet and Rodgers, 2016). Their roles as gatekeepers have been frequently mentioned. Intertwined with a musician's career and reputation development, in particular, live music venues have attracted countless musicians. Their encounter with the venues has enabled them to access a broader range of audiences, which includes intermediaries in the cultural industry (Tai, 2014). One aspect that contributes to such development has been their lower barriers to market entry compared to professional platforms. Their informal, unofficial attributes (Bennet and Rodgers, 2016) have attracted promising, yet less competitive, suppliers in search of opportunities to display their talents.

In exchange for such potentials, performers usually have lent their musical talents to platform owners. This trading often has led grouping the borrowed talents with other contingent goods like food or drinks. The definition of sellers has encompassed both musicians and owners in this case. Based on Musicians' cooperative relationship with platforms, they together merchandise a package which comprises the performances and service goods. BIRD, a cultural venue in Rotterdam, is a representative case. Indicating its cultural omnivorous characteristics (2020, BIRD), it has served multi-functions that include its restaurant, a performance stage, and a club area.

## **1-3. Dilemmas of Operating Free Admission at Live Music Venues**

As it is often the case with live music venues, many of them are profit-making platforms. Forsaking economic profits is not easy, which is not weird because they need to make both ends meet. At the same time, pricing a music performance accompanies so-me dilemmas. Including music performances, pricing in performing arts has been set according to the types of audiences and characteristics of performances (Frey and Steiner, 2010). This flexible attribute of pricing has been an integral element in marketing mix. Yahaya et al. (2015) find

that it has significantly influenced designing economic mechanisms to attract and hold audiences. One common pricing strategy thus is setting initial ticket prices lower than consumers' WTP<sup>3</sup>. Suppliers rather want concert seats to be full than having financial loss due to a slump in selling (Courty and Pagliero, 2012). Suppliers cannot disregard, nevertheless, a predicted relationship between ticket price and performance quality. Price often has been told to be an indicator of quality shaped through a consumer's experiences (Volckner and Hofmann, 2007). Some audience do think that expensive concerts offer better quality, which implies possible negative impacts of free admission.

## **2. Academic Discussions over Free Admission**

### **2-1. Limitations of Extant Academic Contemplations**

Suppliers' juggling between those aspects does not make free admission look very attractive. This makes wonder why, despite these doubts, some venues have willingly operated an open-door policy. Efficacies of free entry on consumer perception of music performances meanwhile have stayed rather unidentified. Consumer research literatures on free admission is scarce. There stand several reasons why. To begin with, the cultural sector has taken consumer perception of such promotional tools for granted, still leaving much to be explored (Gall-Ely et al., 2007). Estimated as recreational values not found in the marketplace, scholars have rather discussed them in terms of non-market values. Academic estimation of those non-market values has leaned more toward sociological perspectives that discuss symbolic meanings. Their focus on measuring personal judgments has neglected economic aspects of consumer behavior. A rather partial exploration has been done, thus, when it comes to the economic perspective. Extant contemplations over free offers mostly have not expanded beyond short-term impacts (Walster and Walster, 1975). Disregarding impacts of permanent free offer, as a consequence, has circumscribed the variety of research topics. With these limitations, relevant studies provide notable implications regarding free admission's impacts.

### **2-2. Mixed Reactions Surrounding Free Admission**

Academic analysis on free entry's impacts has shown comparative abundance across museum studies (Cowell, 2007). Perspectives on its efficiency have been polarized into pros and cons to provide strong arguments for both. Those colliding standpoints ground on mixed consumers' reactions toward free admission.

Advocates of paid admission find paid admission's significance in terms of efficiency of pricing. In classic economics, efficiency is gained by setting prices equal to marginal costs. For

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<sup>3</sup> WTP (Willingness to Pay) is a maximum price that an individual is willing to pay for one unit of a product.

museums, an additional visitor incurs marginal costs because new visitors make museums more crowded, which downgrades every visitor's museum experiences. If a museum decides to disregard this congestion issue, however, the marginal cost per visitor gets extremely close to zero (Rushton, 2017). Being a non-rival good, a museum does not economically benefit from having additional visitors. Not generating revenues from admission, museums should invest additional resources on sustaining the quality of service. This critically influences institutions' financial stability and renovation.

Stepping further from this economic impact, advocates find that paid admission determines visitors' commitment. As Walster and Walster (1975) confirm, such 'fair contributions' boost a visitor's ego as the chosen, allowed to enter the institutions. This intangible 'entry visa' motivates visitors to behave responsibly as it exclusively empowers the visitors socially, culturally, and economically. On the institutions' side, thus, paid admission is an empowered mode of participation and approval, which encourages audiences' constant contributions.

Free admission, on the contrary, has been said to trigger the opposite because it is comparatively spontaneous and less constrained (Gall-Ely et al., 2007). Optimistic views on free admission, to be ironic, also find its significance as a catalyst of consumer commitment. The advocates of free admission find that visitors, after experiencing free admissions, become more favorable to permanent paid admission. They especially claim it could compensate for consumers' desire to know '*what they are paying for*'. As Nelson (1970) finds, consumers express the strongest skepticism against attributes of goods that require actual experiences to verify their values. Among the various types of goods, cultural artifacts are particularly susceptible to this issue. Individuals can only experience cultural goods to prove its promoted claims.

Visiting a museum, meanwhile, arouses one more issue due to the complex cost charged on consumers. A general cost for visiting a museum encompasses certain transaction costs and the admission fee. The entry fee is not the only cost that visitors have to face, then. The certain transaction costs, referred as transportation fare or time invested, are also unavoidable. Even when admission is free, visitors still have to pay for such costs. New visitors, considering this, would be even reluctant to spend their money as they cannot be sure that their decision would pay-off. Gall-Ely et al. (2007) claim that free admission, thus, mitigates monetary distance between museums and people instead by reducing opportunity cost. It ends up encouraging new visitors to be culturally engaged, which helps to accumulate adhesive relationships with institutions.

### **.3. The Relations between Music Audience's Consumption and Information**

#### **3-1. Characteristics of music audiences**

The arguments over free admission above are largely confined to cases of museums, as previously mentioned. Such might not sound perfect-fitting to cases of live music venues due to circumstantial differences. It might particularly do when considering different pursuits of genres. Consilience across different genres occurs, for sure, to blur the boundaries in between. Arlander (2011) finds music performances are basically classified as performing arts while every performing arts<sup>4</sup> is classified as visual art. What Arlander (2011) argues, stepping further, is that clearer distinctions between types of arts, let's say music and fine arts, may still exist. It is thus not logical to rashly justify the goodness of free admission to music performances. Literatures over consumption dynamics of music audience meanwhile have stressed significance of past experiences regarding consumer decision as well. As Castiglione and Infante (2016) suggest, knowing 'what they are paying for' is important for music audience, indeed.

Music audiences is the umbrella term that includes various categories corresponding to diverse demographics. Grounding on this variety, academic approaches on audience analysis have explored how interplays between different mediums and audience members shape their interactions with music (Bennett, 2012). Scholars have especially focused on socio-cultural dynamics' impact on music consumption. Age, gender, education levels have been continuously reported to characterize and even intensify one's consumption habits. Hierarchized patterns of music choices have been observed among audience groups (Hesmondhalgh, 2008). Audience's emotional realization via music has merely been a simple expression of personal preferences, in this sense. Scholars rather have regarded it as a status-seeking competition (Favaro and Frateschi, 2007) that embodies self-identity.

The advent of cultural omnivores, however, has challenged this notion of cultural choices in musical domains. Cultural omnivores have been known to conditionally appropriate cultural artifacts using their intellectual capacities (Peters, Eijck, & Michael, 2017). Their diverse consumption patterns have signaled the importance of questioning 'how' rather than 'what' a person consumes. Cultural omnivores' cherry-picking across highbrow and lowbrow music genres has been importantly thought to invalidate the previous status distinction (Jarness, 2015) discussed above. Relevant studies meanwhile have subdivided the term 'omnivore' to further investigate varying types of omnivores and univores (Bergham, & Eijck, 2009). Continuous explorations ironically have assured that omnivorousness does not always incapacitate class

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<sup>4</sup> Performing arts generally embraces theater, music, opera, and dance from both 'highbrow' and 'lowbrow' arts. Such a range includes live arts executed at venues and non-live arts performed through diverse form of mass media (McCarthy, & Pew Charitable Trusts, 2001).

distinction.

Cultural omnivores are generally known to hold decent education levels. They have appropriated popular arts not because they are ignorant of what it is. In short, being acknowledged a cultural omnivore is another manifestation of the unprecedented status. The impacts of educational attainment show strong validity, therefore, as what audience knows defines its music tastes (Bryson, 1996). Roose (2010) find that music consumption, in this regard, is positively associated with every indicators of audience's cultural capital-educational achievements; art workshops and public engagement of the individual's parents.

### **3-2. Impacts of digitalization on music industry**

The circumstances surrounding music audience meanwhile have gone through major shifts with digitalization in the music industry. Technological developments have shaped novel frameworks for consumption, communication, distribution and reception in musical domains. On the supply side, digitalization has incurred convergence of markets, which has integrated spheres of intermediaries in the cultural sector. They have accordingly found ways to more directly interact with consumers. This conditional change has lowered fixed-cost, mainly regarding costs of product dissemination than costs of creation. Consequent production environments have attracted more competitors by facilitating market entry. This highly competitive environment has brought some positive impacts on the consumer side. It has importantly granted music audience a richness of information. This process has renovated diverse elements, changing conventional understandings of music audience and their roles in those practices in academic perspectives.

Music audience nowadays are equipped with extensive technological tools to navigate through abundance of information. Suppliers have consequently competed among each other to persuade consumers with the most convincing, high-quality advertising claims. Including free admission, at the same time, suppliers have operated attraction strategies to get audience to their concert halls. Suppliers are aware that simply giving names of actors who stage a performance is not always bringing audience to their shows. The overall circumstances have enormously enlarged the scale of advertising claims that consumers appropriate in advance. Regardless of their cultural capitals, music audience can simply search for record histories on streaming platforms to get information about a performer's latest works. Those activities effectively heighten the probability of finding the ones that match their tastes. Free admission might not sound tempting to music audience, regarding this, because it focuses on abating uncertainty due to insufficient information.

## **4. The Impact of Musical Performances' Characteristics on Consumer Decisions**

### **4-1. Attributes of musical performances**

Despite those merits embodied by digitalization, navigating information on the demand side might be indefinitely unsatisfying. This has been deeply related to the characteristics of cultural goods that encompass musical performances. As briefly referred above, music performances are basically experience goods. Evaluation of experience goods presumes a consumer's experiences with the artifacts themselves. It should be even difficult to assess music performances without actual experiences with them. As Phelan (1993) says, because music performances are short-lived, non-reproducible process, each music performance is distinguished from another, even when all of them ground on the same content. Personal situations as well uniquely influence the moment that audience experience performances. An individual's impression of the same content could enormously vary, therefore. There is no absolute conviction that pre-access information would precisely depict a person's experience with the actual performances.

Another critical aspect of identifying music performances is its time-based provision of embodied services in terms of having a live audience. Related studies represented by Lacy's (1995) analysis of the impact of new genre public art, Bourriaude's (1998) study on relational aesthetics and Bishop's (2006) idea of engagement indicate that live spectators' intensive participation is frequently sought. Deserpa (1994) finds, for instance, that live concert spectators do not only consume performances on a stage. They simultaneously consume interactions shared among the audience. Such an entire set of products emphasizes the concert's characteristics as a 'crowd good' (1994). Considering this, the gap between holding a front fence at a live concert and watching that concert DVD at home sounds natural. Advertising claims cannot surpass the real experiences anyway. On the demand side, trusted, accessible information before an actual experience is always insufficient.

### **4-2. Circumstances surrounding Live Music Venues**

As mentioned above, information asymmetry issues still cause uncertainty in music audiences as for their decision making. To make the situation more complicated, some issues have remained disputed in the cultural sector as well.

Advance of multiple superstars (Adler, 2006) was expected to change the market dynamics by dispersing Rosen's (1981) superstar effect<sup>5</sup>. It has been undeniable, nevertheless, that better production conditions are given to superstars. St. Matthew's effects of accumulated advantage has indicated this throughout the past years (Merton, 1968). Less competitive

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<sup>5</sup> "... relatively small numbers of people earn enormous amounts of money and dominate the activity in which they engage (Rosen, 1981, p. 845)."



suppliers have hardly gained chances to perform in their rivalry against the dominant incumbents. It seems clear that non-substitutability of talent among performers has long gone to explain rampant income discrepancies. Other classical issues are no exception. With snowballing effect<sup>6</sup>, Adler finds Oversupply of artists, highly competitive environment and typical low wages (2006), also have been known to aggravate the imbalanced distribution of opportunities in the cultural industry. Under such conditions, it could be much difficult for the majority, except superstars, to convince music audience about their qualities.

Places in which live music performances are given also could be problematic, because the Each live arts' attributes have been particularly discussed in its association with places. As Hill and Paris (2006) suggest, audience perception of performing arts could vary depending on natures of venues. As mentioned above, live music venues appeal informal, unofficial attributes (Bennet and Rodgers, 2016) that professional platforms do not. Shadow aspects of such characteristics are related to live music venues' obscure status. Audience could perceive it as a signal that discredits the quality of the services provided at those venues. This possibly gives an impression that their products, musical performances, in this case, are not professional as well. Meanwhile, it is not that every supplier who enters the market is gifted in skills to survive in the long term. Audiences are aware of this, too. They consider the risk of paying for disappointing suppliers with insufficient professional expertise. The outcome could be that consumer decisions lean too much towards profitable products with a lower probability of dissatisfaction (Dolgin, 2009). Such conditions make the management of asymmetrical information issue more complex for suppliers.

## **4. Free Admission's Potential Impacts on Music Audience**

What penetrates consumption dynamics of music audience is trustworthiness of service qualities. Consumers invest resources, time and money, to match their expectations about cultural goods. They want to confirm that such efforts ultimately pay off. The most important task for suppliers, in this sense, is to fulfill perceived fairness on the demand side (Dolgin, 2009). This matter of persuasion signifies free admission as a powerful attraction tool. By removing tickets as indicators of their services' values, this price-setting intends to maximize consumer utility regarding fairness. As mentioned above, efficiency of this mechanism in the performing arts sector has been yet to be verified. Literature on consumer decision models in performing arts, nevertheless, might provide some hints at this question.

### **5-1. Academic contemplations over consumer's decision models in performing arts**

As Castiglione and Infante (2016) show, consumer decision models in the performing arts sector have been categorized into two. On one side, scholars consider the impact of past consumption while on the other side they do not. When it comes to the former group,

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<sup>6</sup> A critical intervention of luck in success determination across cultural sector, which alludes that attention perpetuates itself (Adler, 2006).

researchers perceive cultural capitals as a sum of accumulated cultural participations. They ground on the idea that accordingly shaped consumer behavior affects cultural consumption. Falk and Katz-Gerro (2015) find education has a slightly bigger impacts on people's cultural participation than economic capital. Meanwhile, Ateca-Amestoy (2008) illustrates how some constraints, particularly economic capital levels and prices, discourage theatre goers' maximization of utility. The impact of financial status becomes more conspicuous when it comes to the latter group. Lévy-Garboua and Montmarquette (1996), for instance, approach this issue based on intertemporal separability of utility conditional on past consumption. Their investigation suggests that consumers' demand of theatrical performances rather rely on their income elasticity of demand and prices.

The listed academic works above reveal several significant issues. It is firstly specified that a long-learning process shapes cultural consumption. Castiglione and Infante's (2016) study on beneficial addiction of theatrical performances corroborates this. According to their research, past consumption and prices raise the marginal utility of current consumption. This implies accumulated consumptions enhance consumer perception of performances. This mechanism, in this regard, shows that initially inducing consumers' encounter with cultural goods is significant. Those literatures, at the same time, shows how audience choose not to consume performing arts despite the accumulated past consumptions. Overall, what matters the most to consumers' decision seems to be their financial situations.

This impact of financial conditions could be even more apparent among low-end products than high-end ones in the cultural industry. Numerous studies already have confirmed how consumers' price elasticity of demand shifts between them. Towse (2010) finds that consumers' expression of price inelastic demands for high-end goods turns into high price elastic demands for low-end ones. Arts is not necessarily a luxury good with own-price elastic demands, therefore. This makes low-end goods hard to appeal to consumers. For most of live music venues, regarded as suppliers of low-end performances, this is a tough task. For audience without previous experience with music performances, such venues might not sound credible enough to spend their money on. Free admission, thus, could be a powerful strategy to attract them.

Results for price elasticity in cultural consumption have been mixed and ambiguous (Seaman, 2005). There still exist some aspects to be considered. Audience's future consumption of music performance might differ as well, depending on numerous variables which include economic capital. Laamanen's (2013) investigation of demand on Finnish national opera shows that demand is inelastic during the premieres, but elastic for the performances that come after. Nevertheless, audience's positive evaluation of experienced performances seems to play an important role. Their experiences could be weighty cues that lead other purchases after on. One of performing arts general characteristics particularly corroborates this aspect. Lévy-Garboua and Montmarquette (1996), as such, find that high, positive cross elasticity of demands among the performances has been observed despite their heterogeneity. This consequently suggests that a good memory of performances has potentials to enlarge audience's spectrum of cultural consumption in the performing arts sector.

How this research could contribute to the academic field is categorized into four domains.

It firstly broadens the economic analysis of consumers' cultural consumption in the performing arts sector. Such an approach seeks connections between their past, current and future consumption. Inference of future consumption importantly strengthens the train of the related arguments mentioned above. This research, going further, benefits both commercial and non-commercial organizations in the cultural sector. It particularly attempts to measure audience's satisfaction with musical performance by applying WTP. Quantifying such non-market values is expected to provide suppliers with more direct overviews of free admission's impacts. It could be a useful indicator to set the direction of consumer marketing strategies later on. Moreover, understanding of free admission's impacts could also related to donation model in pricing strategies. This could be particularly applied to a type of donation where audience can voluntarily price a concert.

This research, also, benefits musicians as direct suppliers of musical performances. Verifying the efficiency of free admission is ineluctably associated with labor exploitation issues in the cultural sector. Free admission imposes both live music venues and artists a huge sunk cost <sup>7</sup>to attract more audiences. For the majority of artists, free admission is not at all a special occasion. Providing concerts for free has been somewhat conventional in the cultural sector to develop artists' careers and raise brand awareness. Investigating free admission's efficiency is accordingly expected to help musicians to be respected and be reasonably compensated for their works. This series of consideration ultimately benefits consumers, who are the integral elements in the free admission mechanism, verifying if free admission possibly grows audience's accessibility to music performances. This can bring more diversity in audience's consumption dynamics, adding richness to their cultural participation. To sum up, this research could contribute to exploring the social significances of consumer behavior in further research.

This research specifically takes the case of BIRD to investigate free admission's influence on audience's perception of music performances. The following chapter will delineate the methodology adopted to develop the analysis.

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<sup>7</sup> Sunken cost refers to inputs to a flopped creative effort that are unsure of being salvaged and reused. The ubiquitous sunk costs across the cultural sector does not protect producers from not snagging sufficient rent from hits to recoup the losses on flops (Caves, 2003).

# Chapter 3. Methodology and Research Designs

## Introduction

This chapter illustrates the methodology used to investigate the RQ; “To what extent does free admission to live music venues influence music audience’s perception of music performances?”. With an introduction of the 3 aspects that comprise the RQ, it proceeds to describe the research design that delineates how and why this research chooses BIRD as a case study.

No.	Hypothesis
1	The relation between a music audience’s past and present cultural consumption
2	The impact of free admission on the audience’s appreciation of music performances
3	The impact of the experience with free admission on the audience’s future consumption

The series of hypotheses above regards cultural goods as experience goods. As McCain (1981) suggests, consumer preferences for cultural goods ground on a life-time experiences with similar goods. Such constructed preferences influence individuals’ perception of cultural artifacts. This determines their consumption pattern, which implies that consumer decision rarely grounds on rational thinking. What determines their selection is rather habitual, unconscious motives that are structuralized within one’s social and physical context (Zaltman, 2003). It becomes clear that how and why the consumer’s past, present and future consumption could be interrelated do matter. To understand what significances a consumer imbues with his/her own experiences, thus, the RQ considers consumers’ experience with free admission at BIRD. Experiences with free admission become conditions to consumers’ subsequent knowledge development regarding music performances. Consumers’ perception of music performances is, in this sense, considered as knowledge derived from their own experiences.

## Methodology

This research finds quantitative methodology more suitable. This decision grounds on both external factors and characteristics of methodology that influence data gathering and analysis.

The outbreak of Corona VD-19, to begin with, made qualitative methodology hardly applicable. With prohibition to face-to-face interaction, the majority of performance venues

has been closed and scheduled performances cancelled. Such conditions have made securing sufficient respondents difficult. Apart from circumstantial factors, also, qualitative methodology could put credibility of collected data at risk. Qualitative methodology could suit better to grasp the respondents' subjective dimensions behind monolithic data such as statistics. It nevertheless has some pitfalls regarding objectivity. Interviews have a higher possibility to attract a limited number of participants with optimistic views on the RQ. Accordingly gathered data might not be trustworthy.

Such considerations emphasize the advantages of applying quantitative methodology to this research. Among its tools, a survey sounded suitable to gather data for this analysis. Survey firstly helps to collect extensive data within a limited period. It has a higher chance than qualitative methodology to encompass various aspects of research demographics. How the survey questions are communicated also emphasizes collected data's objectivity, as no direct interaction between the researcher and the participants occurs.

## **The Venue**

The targeted performance club, BIRD, is a cultural complex located in Rotterdam. BIRD has been particularly known for its pursuit of cultural omnivorousness (BIRD, 2020), which has been embodied on its multi-attributes. Its dynamics functions encompassing its restaurant, a performance stage, and a club area signifies that they are more than just a music venue. BIRD has also reflected its identity on the choice of an extensive range of music genres. Not only jazz, its core interest, but also electronic, funk, hip-hop, soul, etc. have taken turns to be displayed.

Such characteristics have attracted various audience groups tanks to the different marketing strategies that BIRD applied. It especially granted free admission to several performances executed at its venue. This combination of free admission and broad music choices suits the RQ, with a high chance of attracting diverse demographics. More importantly, Rotterdam's infrastructures, that BIRD is situated in, raise the possibility of securing relevant consumer data.

The location of the performance club, Rotterdam, values cultural infrastructures embodied in the city. Richards and Wilson (2006) argue that after the redevelopment process that focused on urbanization, Rotterdam had a deficiency of cultural attractions<sup>8</sup>. To tackle this, the city has embarked on developing cultural infrastructures represented by the art festivals and leisure events it holds. The birth of creative and artistic spaces has supported this policy.

This growth of artistic venues has provided artists with opportunities and networks to

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<sup>8</sup> Compared to other cities, e.g. Amsterdam, Rotterdam lacked cultural heritages with long-standing traditions and history (Richards and Wilson, 2006).

develop their careers. Such a change has also entailed the application of means such as ‘CJP’<sup>9</sup> and ‘Rotterdam Pass’<sup>10</sup> to foster cultural participation. Active artistic interactions in Rotterdam nowadays have enriched both artists and consumers through diverse performances. Such an environment was accordingly thought to heighten the probability of finding suitable samples for this research.

## Sample

Concerning the analysis, browsing sufficient data through comparisons corroborates the conclusion’s logic. Richness of content, overall, increases the credibility of this research. Sampling for the survey was a mixture of criterion sampling and snowball sampling. Spreading the survey was largely grounded on the researcher’s network. This ascribed to the impossibility to publish the survey on BIRD’s social media or newsletter due to the pandemic crisis. Such an approach was thought to secure survey participants faster than other sampling methods. To collect relevant data for the RQ, also, it was helpful to set certain qualities that survey participants should present. The condition for criterion sampling was specified as ‘those who experienced free admission to a live music performance club (BIRD) in Rotterdam at least one time’.

When it came to respondents, there was an age limit of above 16 that considered BIRD’s average show time and partial attribute as a pub. As for the implementation of the survey, the online survey took place on Facebook for 6 days from April 30<sup>th</sup> to May 5<sup>th</sup>. The survey was published online since a written form was not attainable under the pandemic crisis. An online survey was more efficient as well in terms of processing the collected data. Spreading the survey via SNS (Social network sites), in particular, had an advantage of not only appropriating existing social connections but also infinitely reaching out to new connections (Ellison, Steinfield, & Lampe, 2007). The online survey was accordingly an adequate option to have better accessibility to respondents.

Facebook was the only platform where the survey was published. The researcher herself had a limitation of using SNS as her safety has been under threat. Publishing the survey was accordingly assisted by several personal accounts from the researcher’s acquaintances and two Facebook groups that included Erasmus University Rotterdam and Pole Inspiration Studio. Spreading the survey within the two groups was approved by those organizations in advance.

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<sup>9</sup> CJP is a culture card to encourage different groups of audiences’ cultural participation within the Netherlands. It financially supports cultural participation by applying discount to major museums and leisure activities (CJP, 2020).

<sup>10</sup> Rotterdampass is the culture pass with one-year duration that provides free admissions and discounts for attractions in The Hague and Rotterdam area. The local attractions include performance studio, music venues and museums in Rotterdam (Rotterdampass, 2020).

## Survey

The survey was anonymous and designed in English. The questionnaire included 33 close-ended questions and one open-ended question to ask survey participants' general comments. The close-ended questions consisted of 28 main questions and 5 sub questions, which were divided into four section; Past Experiences with Music Performances, Evaluation of Free Admission Performance at BIRD, Free Admission's Influence on Future Consumption, General Information. The concepts and their sub-categories that constitutes the 34 questions within these 4 sections are the following:

No.	Concepts	Sub-categories
1	Past Experiences with Music Performances	<ul style="list-style-type: none"> <li>• Interest in music performances,</li> <li>• favored music genres,</li> <li>• Frequency of attending music performances,</li> <li>• Evaluation of past experiences with music performances,</li> <li>• max. amount of money paid for music performances,</li> <li>• WTP for music performances in general</li> </ul>
2	Evaluation of Free Admission Performance at BIRD	Period when a participant attended the free admission performance, Effectiveness of information regarding free admission, Main reason a participant chose the free admission performance, Evaluation of free admission performance, WTP for the free admission performance, Change of interest in BIRD after the free admission, Interest in attending music performances at BIRD after free admission
3	Free Admission's Influence on Future Consumption	WTP for future consumption, Change of interest in other performance venues, Interest in attending other venue's performances after free admission, Time when a concert was attended after free admission, Evaluation of the next performance after free admission, Willingness to attend other music performances in the future
4	General Information	Age, Gender, Occupation, Education Level

As a starter, section one with 9 questions handles information regarding past experiences with music performances. The range of information also covers participants' past consumption and consumption habits regarding music performances. Such an approach intends to figure out any potential connections between participants' cultural and symbolic contexts and their consumption patterns.

Section two with 10 questions handles information about participants' evaluation of free admission at BIRD. This section focuses on verifying whether a free admission positively influences participant's perception of musical performances. Considering information asymmetry issues, the scope of evaluation also includes participants' experiences with appropriated information regarding free admission. Participants' evaluation of free admission is reassessed by considering potential changes in their interest in BIRD after their free admissions.

Connected to section two, section three with 10 questions tackles free admission's influences on future consumption. The range of information, thus, covers actual behavioral of participants after free admission. Accordingly gathered information concentrates on assuring the relation between positive consumption experiences and future consumption.

The last section with 5 questions focus on survey participants' socio-cultural context related data referred as age, gender, occupation and education level. Gathering such general information intends to explore how socio-cultural backgrounds have influenced the participants' cultural consumption.

## **Analysis Framework**

To implement the analysis, this research will test the 3 hypotheses using ordinal regression. More specifically, this research will use ordered logit regression. This type of regression analysis is used when, like in this case, the response variables are ordinal. In case of this research, variables have more than two categories. Since most of variables use interval and Likert-scale, the values of each category also have a sequential order where a value is higher than the previous one.

## **Operationalization**

This research will use SPSS to run the ordinal logistic models mentioned above.

## **Statistical Analysis Methods**

The data that this research obtained via the online survey will be analyzed in 3 stages according to the 3 hypotheses. First, this research sorts 33 variables based on the collected data. This procedure intends to enable this research to determine the characteristics of some information extracted from the analysis. After that, this research conducts ordinal logit regression for each hypothesis. Each analysis is performed using SPSS for Windows. P-values of less than 0.05 were considered significant.



## Chapter 4. General Overview of Data

As mentioned, the online survey took place on Facebook from April 30<sup>th</sup> to May 6<sup>th</sup>. The period secured 193 survey participants in total. 43 participants out of 193 were recorded as null, bringing the amount of usable survey to 150. The proportion of survey participants' gender was almost balanced out, recording 59.3% of female and 40.7 % of male. The distribution of the demographics' age was focused on the age group 21-30 which recorded 59.3%. The age group 31-40, the second largest group, corresponded to 26.7%. The age group 41-50 and 11-20 displayed similar figures, recording 7.3% and 6% respectively. The age group 51-60 recorded the least number of participants with 0.7%.

When it came to education level, the overall distribution of the demographic shaped a non-normal distribution. The distribution leaned toward higher education levels while the extreme values in total took up marginal proportions. The lowest education level was secondary education (VMBO, HAVO, VWO) which recorded 3.3%. The highest education level was Post-graduate (PhD) that occupied 2%. The ultimate majority of survey participants graduated from institutions corresponding to or above college degree (HBO). 49.3%, the largest figure, turned out to hold university degree (WO). The participants with college degree (HBO) occupied the second largest proportion with 41.3%. This meant our participants in general had higher educational achievements.

Distribution of employment status was largely divided between student and working groups. This reflected the age distribution mentioned above. 52% of respondents consisted of students while 46.7 % answered they were working. The working group was divided into three different types of employment; groups of self-employed/freelancers and private employees showed similar figures, recording 21.3% and 24.7% respectively, while the group of public employees corresponded to 0.7 %.

Distribution of time-input on labor varied. Only 3.4% answered they were students, which did not match 52% that described their vocation as students. The gap of 48.6% between students' employment status and time-input on labor indicated that the majority of students differently defined their time-input on labor. 34.7% as such answered that they were in between jobs. 22.7% answered they had a flexible work schedule while 16 % said they worked part-time. 22.3% of the demographics turned out to have full-time jobs. Considering 46.7 % who clarified their employment status as being employed, it was assumable that 48.6% of students were likely to be absorbed by 'I'm looking for a job' and 'I work part-time' groups.

When it came to distribution of the demographics' interest in music performances, the data mirrored high education levels of the demographics, in general. The majority of the participants reacted positively toward music performances. 21.3% and 54% of the

demographics chose 'very much' and 'quite' for each, corresponding to 75.3% in total. 20.7%, the third largest group, answered 'Fairly' while only 4% chose 'Barely'.

As demographics' interest in music performances was high in general, preferred genres among them were various. While multiple selection was available for favored genres, particular genres turned out to be more intensively favored than others. The demographics' preference for Pop and Jazz recorded respectively 84%, the highest among at all, and 64.7%, the second highest. Hip-hop secured 40.7%, and preferences for Classic corresponded to 34%, recording the third and fourth highest figure for each. Preferences for Rock recorded 27.3% while Heavy Metal, Blues and Country reached around 20%. Around 15% favored Reggae, Rhythm and blues and Folk music. Others genres such as K-pop, R&B, Soul, Techno, House, World, Opera, Club house, Cross-over, Electronic house, Afro beats almost equally recorded around 1%.

When asked frequency of attending Music performances, the overall result was in line with the demographics' high interest in music performances. 41.3% answered '5-7 times', recording the highest figure. 25.3%, the second largest figure, visited music performances 8-10 times a year. 12.7% answered they visited performances more than 10 times a year while 19.3% visited performances 1-3 times a year. 1.3% answered 'Never', which ascribed to lack of time.

Regarding the evaluation of past experiences with music performances, the majority of demographics showed a positive attitude. The groups of participants who answered 'satisfied' and 'considerably satisfied' recorded 52.7% and 38.7% each, occupying 91.4% in total. 8% were neither satisfied nor dissatisfied, while 0.7% were somewhat dissatisfied. When asked why, the majority chose 'quality of performers', corresponding to 78% of the demographics. 14% answered it ascribed to 'atmosphere of performances'. Others referred to length of performances, other factors, matters of infrastructures all recorded around 2-3%. The overall responses implied the positive relation between quality of performers and the demographics' evaluation of past experiences.

When asked how much they paid for the most recent performance, 88.1% of the demographics in total paid more than 10-50 Euros. 40.7%, the largest group, answered '10-50 Euros' and the '60-100 Euros' group occupied the second largest portion of 18.7%. 12.7% paid 110-150 while 6.7% paid more than 200 Euros and 9.3% paid '160-200 Euros'. 10.7% paid less than 10 Euros, and 1.3% was unable to remember the amount. The demographics' general WTP for music performances meanwhile did not necessarily correspond to music performances' prices attended by the demographics. 30.7%, the largest, thought '60-100 euros' were reasonable. Those who answered the money did not matter occupied the equal proportion as '10-50 Euros' group, recording 26%. 12.7% found '110-200 Euros' made sense while 4% answered '160-200 Euros'.

Moving on to the period that the demographics attended free admission at BIRD, 36% attended free admission 'more than a year ago'. This occupied the largest proportion. 20.7%, the second largest, answered '8-10 months ago' and 20% chose 5-7 months ago. 13.3% responded that they attended free admission 11 months – a year ago while 10% chose 2-4 months ago. The answer 'Less than a month ago' was, of course, not chosen, considering the

pandemic crisis that started about 2 months ago. When asked the source of information about free admission, 41.4%, which recorded the highest, said they relied on words of mouth. Those who chose 'Social media' were 31.3%, taking up the second largest proportion. 18% encountered promotions at BIRD's venue, while 6.7% did self-searching, and 2% got to know free admission at BIRD by chance.

The demographics' levels of trust about such sources were meanwhile not extremely high, implying a positive relation with information asymmetry. 50.7%, around a half of the demographics, replied it was moderately helpful while 36% chose 'Very'. 9.3% answered 'Extremely' while 4% chose 'Slightly'. The demographics' motivation to choose performances at BIRD, in this regard, was not necessarily confined to words of mouths as well. Of course, 35.3% was convinced by companions' suggestion, taking up the largest proportion. 0.7% said they were brought to the place, which could be referred as companions' suggestion as well. Such data corresponded to the demographics' source of information about free admission. 28% nevertheless chose the performance due to free admission and 26.7% replied that they had personal interest in BIRD. 8% of the demographics had personal affection for BIRD while 1.3% favored particular performers who executed free performances there.

When asked about levels of satisfaction with the performance, the overall response turned out to be positive. 52% responded that the free concerts were satisfying with 26.7% who found them very satisfying. 19.3% expressed neutral attitude while 2% said the performances were somewhat dissatisfying. The strongest reason that impacted the demographics' satisfaction turned out to be qualities of performers, which recorded 63.3%. 26.7%, the second largest proportion, chose atmosphere of performance. 5.3% responded BIRD's infrastructures affected their experiences while 4.6% picked 'other factors'. The question about WTP for the free concerts mirrored the demographics' levels of satisfaction. 58%, the majority, picked '10-50 Euros' and 26.7% chose '60-100 Euros'. 6.7% said they would have paid 110-150 Euros for the free concerts they attended. 8.7% of the demographics said they would have paid less than 10 Euros.

When it came to the demographics' levels of interest in BIRD's upcoming performances after free admission, the overall result displayed positive responses. Distribution of the participants was meanwhile comparatively varied. The gap between the participants who chose 'Fairly' and 'A lot' was only 1.3% as they recorded 33.3% and 32% for each. 21.3% replied they have been very much interested. 12.7% chose 'hardly' while 0.7% answered they have been not at all interested. Among the participants who chose 'hardly' and 'not at all' the main reason for their interest ascribed to mismatch of tastes. 10% replied they did not have enough time. 5% responded they wanted to explore other music venues while another 5% expressed a strong dissatisfaction with the performance. Reflecting the changes in interest, 75.3% of the demographics in total visited BIRD's performances at least one time after free admission. 48%, the majority, chose '1-3 times' while 18% responded that they visited BIRD's performances 4-6 times. 4% visited the performances at this venue 7-10 times while 5.3% visited more than 10 times. 24.7% of the demographics said they haven't been to any of BIRD's performances.

When asked their levels of interest in other music venues after free admission, those who answered 'Quite', the largest group, occupied 52.7%. 29.3% replied they have been moderately

interested while 14.7% chose 'Very much'. 2.7% said they have been rarely attracted while 0.7% said never. The participants who chose 'Rarely' and 'Never' all ascribed this to 'Lack of time'. The number of performances the demographics attended after free admission did not necessarily correspond to such results. As such, 52.7% of them replied they visited 1-3 music performances. Those who visited other venues' music performances '4-6 times' and 'More than 10 times' recorded 19.3% and 9.3% respectively, corresponding to the second and third largest figures. 8.7% showed 7-10 times of visits, while 10% visited none. The period the demographics visited the next concert after free admission, on the other hand, seemed to be influenced by changes in the demographics' interest in music performances. 54%, the majority, paid a visit within 1-3 months. 29.3% did within one month, occupying the second largest proportion. 6.7% attended the next concert after 4-6 months while 6% visited none. The groups who attended after 10-12 months and after 7-9 months recorded 2.7% and 1.3% respectively.

The demographics' evaluation of the next concert was positive in general. This indicated that experiences with free admission concerts could potentially influence the demographics' further interest in music performances. 51.8% of the demographics found the next concert very satisfying and 29.8% answered they were considerably satisfied. 17.7% expressed a neutral attitude toward the next concert while only 0.7% was somewhat dissatisfied. When asked the main reason behind their levels of satisfaction, the ultimate majority picked quality of performers, recording 78%. 15.6% found the reasons behind their answer related to the atmosphere of performances while other options displayed similar figures.

When asked the demographics' willingness to attend musical performances afterwards, 74% of the demographics, the absolute majority, chose 'definitely'. 23.3% said they were likely to do so while 2.7% kept neutral standpoint. The demographics' WTP was meanwhile relatively varied. 36.5% of the demographics' WTP was more than 200 Euros, which took up the largest proportion. 23.6%, the second largest, said they would pay up to 110-150 euros. 17.6% and 12.2% of the demographics chose '160-200 euros' and '10-50 euros' for each. 8.8% said they were willing to pay 60-100 euros while 1.4% of the demographics' WTP was less than 10 euros. The data overall should be tackled with caution since WTP is often overstated. Consideration of this limitation suggests that in-depth analysis of the data is required, which will be elaborated in chapter 5.

## Chapter 5. Data Analysis

This chapter illustrates the results of our analysis, which grounds on the three aspects this research focuses on: the relation between a music audience's past and present cultural consumption; the impact of free admission on the audience's appreciation of music performances; the impact of the experience with free admission on the audience's future consumption. Associated with our RQ, we specify the impact of free admission on the audience's appreciation of music performances into two aspects. These two aspects are represented by free admission itself as a promotion tool, and appreciation of free admission performances.

To analyze our data, we use SPSS and apply an ordered logit model. The collected data is either nominal or ordinal, i.e. we adopted a Likert-scale data. Specifically calculating the data's mean, variance and standard deviation is not possible, which makes ratio-scale related models not applicable. Ordered logit models are accordingly suitable to explore the data since they allow looking at relations among variables.

### 5-1. The relation between a music audience's past and present cultural consumption

We start our analysis by exploring the relation between the variables that might have shaped the respondents' cultural tastes and their consumption patterns. This approach grounds on the consumer consumption model (Castiglione and Infante, 2016). Inspired by learning by consumption and radical addiction (Stigler and Becker, 1977), this model emphasizes the role of audience's past encounters with music performances. In this model, what greatly influences consumers' cultural participation are their demographic characteristics: depending on *gender, age, education levels*, individuals' past experiences uniquely shape their consumption patterns (Bennett, 2012). The audience's cultural consumption, i.e. *frequency of attending music performances and interest in music performances*, can be defined as the outcome of interactions between accumulated past experiences and socio-cultural dynamics. As we would like to see the connection between past, present and future consumption, we question whether this applies to our respondents. We test this considering *gender, age, education levels, profession, time spent on work, preferred genres* in order to observe the impact of past experiences on our respondents' cultural consumption.

First of all, we run a Spearman's rank-order correlation to define the relationship between:

1. *evaluation of past experiences with music performances and interest in music performances.*
2. *evaluation of past experiences with music performances and frequency of attending music performances.*

As both results show a significant correlation, we do not include evaluation of past

experiences as an independent variable in our analysis. Accordingly, the performed analysis shows that:

*There is a weakly positive statistically significant correlation ( $r_s = .349$ ,  $p = .000$ ) between the evaluation of past experiences of music performances and interest in musical performances.*

*There is a weakly positive statistically significant correlation ( $r_s = .361$ ,  $p = .000$ ) between evaluation of past experiences of music performances and frequency of attending musical performances.*

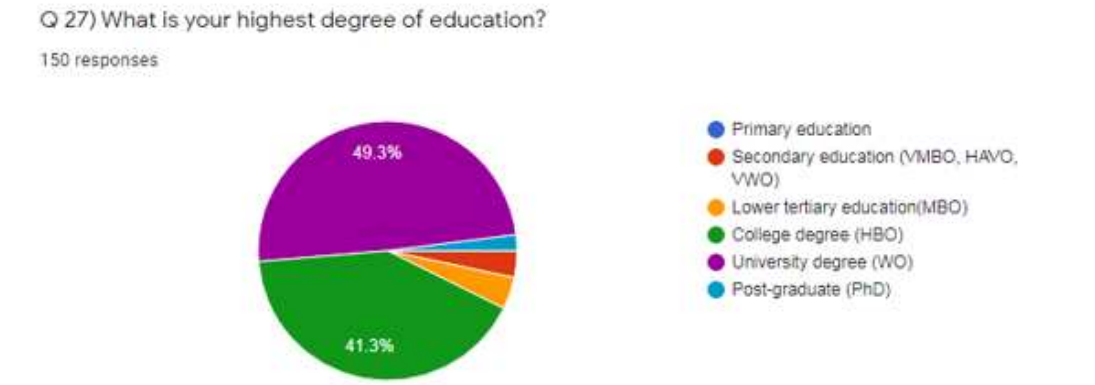
The results imply that our demographics might suit the case of learning by consuming. In fact, the actual consumption could be influenced by other factors, i.e. the respondents' socio-cultural characteristics. Accordingly, the hypotheses suggested should question whether our respondents' *gender, age, education levels, profession, time spent on work, preferred genres* are related to their consumption referred as *frequency of attending music performances and interest in music performances*.

*H<sup>1-1</sup>: Gender, age, education levels, profession, times spent on work, preferred genres are related to interest in music performances.*

According to our data (Appendix Table 1-1), *education level, profession, time spent on work, preferred genres* are not related to *interest in music performances*. Only responses from *Q4-1 (age)*, *Q4-2(gender)* report statistically significant scores. More specifically, when it comes to *Q4-1(age)*, the age group '51-60' shows the highest interest. When it comes to *Q4-2(gender)*, females showed more interest in music performances than males.

We see, then, the older our respondents become, the higher their interest in music performances is. It is also evident that gender influences cultural consumption. Our results correspond to the classic concepts considered to shape one's cultural tastes except for *education levels* (Bennett, 2012). In our data, *Education levels*' is irrelevant of our respondents' interest in music performances. This result conflicts with statements by scholars such as Falk and Katz-Gerro (2015) and Roose (2010), who underline education's contribution to cultural participation. Maybe, changes of circumstances have allowed other variables to intervene and shape consumers' tastes. Digitalization, for instance, has equipped music audience nowadays with extensive technological tools to navigate through an abundance of information. While fueling speculation over the result, the distribution of our demographics' education levels reveal some hidden aspects.

<Figure 1: Education >



When looking at figure 1, it is evident that the majority of respondents have at least a university or a higher degree. Their average education level is then high, with only a small variety in education levels (the other bigger group – 41,3% – has a college degree). This suggests that assessing respondents' interest in music performances depending on educational achievement might be pointless. We could rather say that our respondents are generally well educated to enjoy music performances and fill out the survey. In our analysis, thus, it is thus hard to conclude that *education levels* are irrelevant for our respondents' taste formation.

Considering the result above, we pay attention to *education levels'* impacts on our respondents' *preferred genres*. Roose (2010) argues that music consumption is positively associated with every indicators of audience's educational achievements. What music audiences consume, in this perspective, is inevitably related to their education levels. In this perspective, we can explain why *preferred genres* are not related to our respondents' *interest in musical performances*. Our respondents could have appreciated specific musical genres based on an individual's cultural capitals. A possible interpretation of our results is that holding higher education levels, our demographics might be culturally omnivorous. As Peters, Eijck, and Michael (2017) observe among cultural omnivores, our respondents' consumption of diverse genres might ascribe to their cherry-picking across highbrow and lowbrow music genres. We suggest, thus, that our respondents' cultural capital influences the result above. It seems that what audience knows defines its music tastes (Bryson, 1996).

In our regression model, we also consider the impact of *profession* and *time spent on work* on respondents' interest in music performances. As mentioned above, they are not predictive of our respondents' interest in music performances. We suggest those variables have, instead, relatively more impact on our respondents' attendance of musical performances. Regardless of

his/her professions, a person could either adore or abhor musical performances. This also applies to time spent on work. *Profession* and *time spent on work*, nevertheless, could influence our demographics' actual consumption; their work schedules might discourage their plan to attend music festivals. Concerning this aspect, we test whether the same independent variables used in  $H^{1-1}$  were related to another aspect of cultural consumption; *frequency of attending music performances*.

$H^{1-2}$ : *Gender, age, education levels, profession, times spent on work, preferred genres relate to frequency of attending music performances.* <sup>11</sup>

When it comes to  $H^{1-2}$  (Appendix Table 1-2), we see that the estimates of  $H^{1-2}$  contradict what was observed in  $H^{1-1}$  except for the responses from *education level*. The responses from *Q4-4 (profession)*, *Q4-5 (times spent on work)* and *Q1-2 (preferred genres)* report statistically significant scores. *Gender, age, education levels* have no predictive power when it comes to the respondents' *frequency of attendance of music performances*. The data shows how the same variables affect our respondents' *interest* and *frequency of attendance* differently. When it comes to *frequency of attending music performances, profession and time spent on work* become important factors.

Considering professions, the groups *Q4-4 (profession) 'I'm looking for a job'*, *'I'm a private employee'*, *'I'm a public employee'* have attended music performances more than the *'self-employed/a freelancer'* group. This result was unexpected as the *'self-employed/a freelancer'* group was expected to attend more music performances due to flexible working schedules. In our survey data, also, the two participants who lack time to attend music performances are those who engage in full-time jobs. This makes responses from *Q4-5 (time spent on work)* look contradictory in our data. In fact, the group *'3=I have a flexible working schedule'* attends music performances more than the group *'5=I'm looking for a job'*.

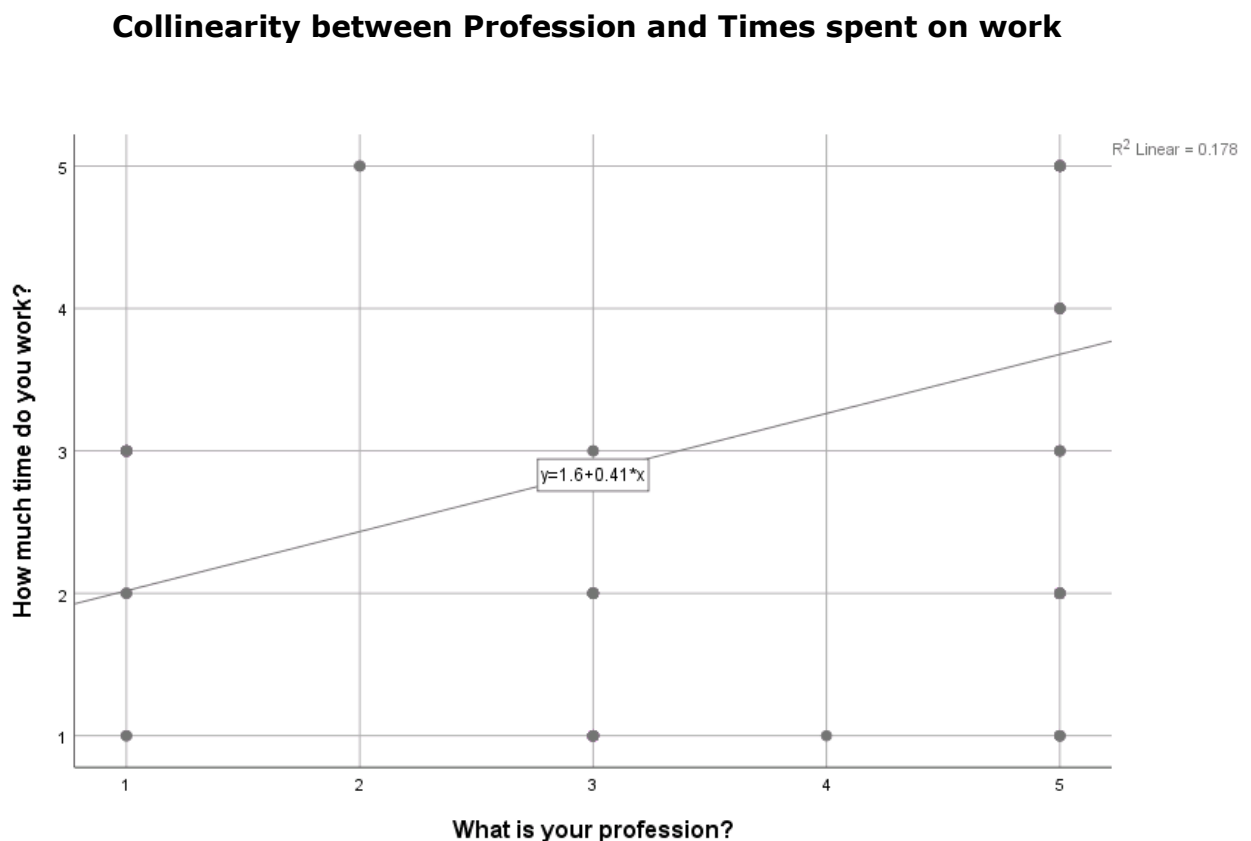
We find an inconsistency in the stated attendance to music performances between *flexibility of profession* and *time spent on work*. Both *'self-employed/a freelancer'* and *'I have a flexible working schedule'* indicate a similar characteristic: flexibility at work. Their responses are nevertheless contradicting each other as described above. The *'self-employed/a freelancer'* group records the least attendance to music performances while the *'I have a flexible working schedule'* group records the highest.

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<sup>11</sup> When it comes to goodness-of-fit, only Pearson's  $p > \alpha = 0.05$ , which indicates mixed results. With  $R^2 = 0.888$ , our model explains 88.8% of the population.



<Figure 2>



When checking collinearity between *profession* and *time spent on work*, there is a moderate, positive relationship between *profession* and *time spent on work* ( $y=1.6+0.41*x$ ,  $r_s = .42$ ). We cannot entirely trust the Pearson's coefficient scores as they do not allow us to deal with nominal variables. When performing Crosstabs<sup>12</sup> to investigate the association between the two, the data shows that the majority of participant with flexible working schedules, 28 in total, fall in the '*self-employed/freelancer*' group. Other 6 respondents with flexible schedules are either employees hired by private companies or students. Considering this, those 28 participants' consumption of music performances can be explained in three ways. They might be too busy with their workloads to attend music performances. They might also be less interested in music performances than the other 6 respondents with flexible schedules. Lastly,

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<sup>12</sup> The data displays with Chi-square obtained (190.909), the degrees of freedom (16) and a p score 0.000. The p score of  $0.000 < \alpha=0.05$ , which rejects the null hypothesis.

they might be under financial constraints when it comes to their spending on music performances. As profession-related factors, *income levels* crucially influence an individual's revenue and expenditure. We do not have data about our respondents' economic status, which makes it difficult to assess this aspect in our analysis. Economic conditions' impact on cultural consumption, however, has been commonly reported by scholars. Castiglione and Infante (2016) argue that the financial situation could discourage cultural consumption despite audience's accumulated past consumptions. Being well-educated individuals, our respondents might hesitate to spend money on music performances due to their financial conditions.

It is also noticeable that *'I'm looking for a job'* mostly corresponds to the respondents who fall within the student group. 50, the majority of *'I am a student'*, say that they are looking for a job. Other 28 students describe themselves as *different types of workers*. This suggests 78 students' dedication to work could vary depending on how they perceive their situations. Only two respondents actually fall within the category *'looking for a job'*. This result partly explains the contradiction between *'Q4-4 (profession)'* and *'Q4-5 (time spent on works)'* in this regression model. Both *'I'm looking for a job'* and *'I have a flexible working schedule'* group might not necessarily have less amount of workload.

It is evident overall that *Time spent on works* significantly influences our respondents' attending music performances. Concerning *time spent on works'* impact, *preferred genres'* being predictive of *attendance to music performances* seems understandable. When it comes to *Q1-2 (preferred genres)*, we see that the 9 groups listed below show higher frequencies of attendance of music performances than the group *'Rock, Pop, Heavy metal, Country'*, which shows dominance of Jazz.

<Table 1-3>

**Frequency of each group's Attendance  
compared to 'Rock, Pop, Heavy metal, Country' group**

<b>Group</b>	<b>Number of responses</b>	<b>Frequency of attendance</b>
'Jazz, classic, pop'	13	+ 7.714
'Jazz, hip-hop, pop, electronic house'	1	+9.494
'Jazz, pop'	2	+8.299
'Jazz, pop, country'	1	+15.727
'Jazz, pop, folk music, country'	1	+9.079
'Jazz, pop, folk music, heavy metal, country'	1	+9.812
'Jazz, rock, classic, pop, heavy metal, Reggae'	1	+16.256
'Jazz, rock, hip-hop, classic, pop, Folk music, country'	1	+9.079
'Rock, classic, pop, blues'	2	+10.326

We see that Jazz, the prominent genre offered by BIRD, attracts the crowd the most. Concerning this, we find that many of our respondents' decision could have been affected by their music tastes. Many of our respondents have a limited amount of free time due to their workload. They attend musical performances during their spare time. Like other consumers do, there is a high chance that they intend to maximize their utility by consumption. They accordingly could have chosen BIRD's performances, which suit their tastes. They could have juggled the opportunity cost between attending BIRD's free admission performances and others venues' performances.

We have explored so far how our respondents' sociocultural contexts have been related to both interest in music performances and attendance to music performances. Lastly, we check whether our respondents' *WTP for music performances* are related to *their interest in music performances*. We are aware that WTP are often overstated, which threatens our analysis' credibility. We cannot nevertheless overlook WTP's significance as a quantitative measure. Qualitative measures often lack objectivity. Represented as interest levels in our data, for instance, an individual's expression of interest is subjective. 'Very much interesting' could imply a varying range of interest depending on each respondent's interpretation. Observing their relation between *WTP* and *interest level*, thus, helps grasping what our respondents mean

by their definition of interest in music performances. When testing *a correlation between WTP for music performances and interest in music performances* (Appendix Table 1-3),

There is a *weak, positive, statistically significant correlation* ( $r_s = .373$ ,  $p = .000$ ) between our respondents' *interest in music performances* and their *WTP for music performances*. This indicates our respondents' *WTP for music performances* might not sincerely mirror *their interest in music performances*. This becomes more explicit when referring to the distribution of our respondents' *interest in music performances* depending on their *WTP for music performances*.

Our data shows that the majority of our respondents reply they are '*Quite*' and '*Very much*' interested in music performances. Compared to interest levels, *WTP for music performances* is not high. The majority of our respondents' *WTP for music performances* are centered around '*10-50 euros*' and '*60-100 euros*'. We identify an imbalance between *WTP for music performances* and *interest in music performances*.

There exist exceptions, of course. 39 people reply price does not matter. Their responses indicate their interest levels are sincerely reflected in their WTP for music performances. When it comes to the overall data, however, this is not necessarily the case. We suggest, hence, circumstantial factors, particularly financial condition, might determine our respondents' WTP for music performances.

## 5-2. The Impact of Free Admission on the Audience's Appreciation of Music Performances

In this section, we explore how free admission performances influences our respondents' appreciation of the free performance at BIRD. To do this, we separately analyze the data collected from the 42 participants who chose the performance due to free admission, and the data collected from the entire group of respondents. Then we make comparisons between the results. This approach ascribes to several reasons. Studying the 42 participants shows the connection between free admission and these respondents' evaluation of free performance. We could see, in particular, how free admission works as a promotion strategy. However, focusing solely on the 42 participants has some pitfalls. It remains unclear, even after our analysis, how competitive free admission is as a promotion tool compared to other motivations. Concerning this aspect, we firstly scrutinize the attributes of the 42 respondents who chose free performances due to free admission.

According to our data (Appendix Table 2-1 to 2-6), 28 females and 14 males comprise this 42 people. The majority of them are students in their 21-30s, whose time spent on work vary. 40 out of 42 respondents have acquired a minimum college degree. 34 of them attend musical performances at least 5-7 times a year. 28 of them, more than a half, find musical performances '*quite*' or '*very much*' interesting. The data apparently shows the majority of the 42 respondents are highly educated individuals who already have experiences with musical performances.

Stating the positive impacts of free admission as a promotion tool, scholars have claimed it could compensate for consumers' desire to know '*what they are paying for*'. As Dolgin (2009) finds, consumers tend not to purchase less-verified goods due to their fear of encountering bad quality products. Cultural goods generally have been vulnerable to this aspect because they are experience goods. Consumers can experience and evaluate cultural goods' quality only after their purchase (Nelson, 1970). Free admission has been suggested to attract people, especially targeting a new audience who has not experienced the products before. What we observe among the 42 participants is different from this, however. Free admission appeals more to music audience with previous cultural participation than those without. Here, we are referring to the data extracted from the limited population. It is difficult to conclude that free admission would not attract people with less or no-interest in music performances at all. For our respondents' case, however, it does.

The 42 participants' characteristics influence how we perceive their evaluation of free music performances at BIRD.

When it comes to their satisfaction levels (Appendix Table 2-7), the majority of them are either very satisfied or satisfied with the performances. It is nevertheless hard to conclude that free admission is the determinant factor behind their impression of the free performances. Their evaluation could be the outcome of beneficial addictions (Castiglione and Infante, 2016). As Castiglione and Infante (2016) suggest, accumulated consumptions experiences could have enhanced audience's perception of free performances. This does not mean that we do not identify any of the free admission's impacts illustrated by other researchers.

The 42 respondents' characteristics, for instance, reminds Gall-Ely et al. (2007) argument. They claim that free admission might mitigate monetary distance between institutions and people by reducing opportunity cost. In our case, free admission's strongest effect seems, in fact, to weight on mitigating monetary distance between institutions and people. It could be that free admission enables culturally educated audience to engage in cultural consumption by lessening financial burdens. The influence of financial status might not be negligible for the 42 participants, since most of them are students. This mirrors Lévy-Garboua and Montmarquette's (1996) research which suggests that consumers' demand of theatre performances heavily rely on their income elasticity of demand and prices. This aspect explains the incongruity between the 42 respondents' satisfaction levels, and their WTP for free performances at BIRD.

The performances that our respondents attended are free. We see (Appendix Table 2-8) that the 42 participants are in general willing to pay more than the original price which is 0 euros. Then, we could say that there is a chance that free admission positively influences their experiences with the performances at BIRD. Compared to their satisfaction levels, however, WTP for the free performances are quite low. 33 of 42 participants as such express a WTP of 10-50 euros. 5 people's WTP is less than 10 euros. 3 people say they would have paid 60-100 euros for the free admission performance. Only one participant's WTP is 110-150 euros. We see that their satisfaction levels noticeably surpass their WTP for the free performances, this seems to confirm Breidert, Hahsler and Reutterer's (2006, p. 14) observation of the possibility that consumer might over-understate their true valuation. As suggested above, their financial status could have determined their WTP for the free performances.

As mentioned, only considering the responses from the 42 participants could draw a biased conclusion. We accordingly take a look at the entire group of respondents as well. When it comes to motivation to choose free performances at BIRD (Appendix Table 2-9), 53 participants chose the performances due to companion's suggestion. The *Companion's suggestion* group is the largest. The *Free admission* group records the 2<sup>nd</sup> place with 42 participants. 40 people, the 3<sup>rd</sup> largest group, belong to the *self-interest* group. This result suggests that free admission could be a useful attraction tool, but not necessarily more powerful than words of mouth.

Based on this, we analyze how our respondents' motivations are associated with their

evaluation of the musical performances. We start with looking at *the relation between satisfaction levels and different motivations to choose free performances at BIRD*.

According to our data, satisfaction levels are generally high. There is no significant relationship between *reasons to choose the free admission performances* and *satisfaction with the performances* in the population. There is a relationship only for those who chose the performance due to free admission as indicated above. In general, those two variables are not related to each other.

On the contrary (Appendix Table 2-10), the relationship between *reasons to choose the free admission performances* and *WTP for the performances* is statistically significant. The distribution of our respondents' WTP for the free performances is similar to that of the '*free admission*' group.

According to our data, 87 out of 150 participants, the majority, express a WTP of 10-50 euros while the WTP of 110-150 euros takes the least proportion. The only difference is that the number of respondents whose WTP is 60-100 is higher than those with WTP of less than 10 euros. Data shows that the difference between *satisfaction levels* and *WTP for free performances* is not as explicit as the case of *free admission* group. Still, the entire respondents' WTP for the free performances are relatively lower than their satisfaction levels.

When testing the correlation between the entire respondents' *satisfaction levels* and *WTP for free performances* (Appendix Table 2-11), their *satisfaction levels* and *WTP for free music performances* are positively related. In Table 2-11, however, the correlation is very weak. It means their satisfaction levels are not fully represented by respondents' WTP for free performances. We are aware that satisfaction levels are rather subjective. An expression of 'very satisfied' could refer to WTP of more than 200 euros or less than 10 euros, depending on each individual. We see, at the same time, *reasons to choose the free admission performances* and *WTP for the performances* are related in our groups. It seems accordingly undeniable that the economic situation impacts our respondents' cultural consumption.

### 5-3. Impacts of the Experience with Free Admission on the Audience's Future Consumption

In the last section of our analysis, we explore the impacts of the experience with free admission on the audience's future consumption. With the survey, we have collected data that shows our respondents' frequency of attendance to music performances. This data includes consumption that occurred after free admission. Our data does not detect a distinction between consumption occurred before and after free admission. Our data lacks information about how many performances people attended before their attendance to free performances. We cannot accordingly verify whether free entry has incurred any changes in our respondents' consumption after experiencing free music performances. We can instead assume this impact by referring to the data related to our respondents' cultural consumption. We start by looking at the correlations between *attendance to music performances after free admission* and the *general attendance to music performances*. Here, *attendance after free admission* consists of two variables; *attendance to BIRD's performances after free admission* and *attendance to other venues' performances after free admission*.

According to our data (Appendix Table 3-1),

1. There is a weakly positive correlation ( $r_s = .342, p = .000$ ) between *general attendance to music performances* and *attendance to BIRD's performances after free admission*.
2. There is a moderately positive correlation ( $r_s = .513, p = .000$ ) between *general attendance to music performances* and *attendance to other venues' performances after free admission*.

We see that the strength of correlation differs depending on each case. For other venues' performances, both variables are correlated in a moderate way. When it comes to BIRD's performances, however, it is not the case. Our respondents' attendance to BIRD's performances after free admission might not be necessarily associated with their music performances consumption patterns. These results indicate that our respondents' attendance to music performances after free admission need further investigation.

We want to see whether free admission performances are related to changes in our respondents' consumption after experiencing the performances. Concerning this, we again make comparisons between the 42 participants who chose the performances because of free admission and the entire respondents. This distinction between the 42 participants and the entire respondents is inspired by free admission's positive impacts.

Free admission has been reported to lead to an adhesive relationship between institutions and visitors (Gall-Ely et al, 2007). This attribute has been discussed to further associate free



admission with consumer loyalty as well. Visitors who experienced free entry have been reported to ultimately open to permanent paid admission in a longer term. Concerning this, we expect the 42 participants' consumption after free admission has been particularly influenced by their experiences with free performances. Comparing tendencies between them and the entire respondents, thus, could help clarifying free admission's influence. We start this process by analyzing the 42 participants first.

*H<sup>3-1</sup>: 42 participants' motivation to choose free music performances can influence their attendance to BIRD's performances after free admission.<sup>13</sup>*

When it comes to influence on 42 participants' attendance to BIRD's music performances after free admission, we see that our model is not statistically significant. It seems difficult to say that the 42 participants' attendance to free admission performances has transformed their consumption. We find that free admission rather intervenes on their decision to attend free admission performance at BIRD. The 42 participants' consumption of BIRD's performance after that seems not related to their experiences with free admission. We suggest, in this regard, that free admission has hardly incurred the expected impacts among the 42 participants. Meanwhile, our regression model for the 42 participants attending other music venues' performances admission is statistically significant (Appendix Table 3-2).

*H<sup>4-1</sup>: 42 participants' motivation to choose free music performances can influence their attendance to other music venues' performances after free admission.<sup>14</sup>*

Lévy-Garboua and Montmarquette (1996) find that high, positive cross elasticity of demands among performances has been observed despite their heterogeneity. Inspired by this approach, our hypothesis assumes that positive experiences with free admission performances would influence additional consumption of music performances. Despite the 42 participants' generally expressing high satisfaction with free performances, this does not suit our case. On the contrary, the other respondents with different motivations have attended performances at other venues more than the 42 participants. This result stands against our expectation that free admission experiences would expand the 42 participants' variety of consumption. Neither has free admission noticeably increased the amount of consumption. It seems difficult to say that their experiences with free music performances has influenced actual attendance to other music venues. Overall, our data about the 42 participants lead to some doubts about free admission's

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<sup>13</sup> *The model is statistically insignificant.  $p > \alpha=0.05$*

<sup>14</sup> *When it comes to goodness-of-fit, both Pearson and Deviance's  $p > \alpha=0.05$ . With  $R^2 = 0.37$ , our model explains 37% of the population (which is the proportion of 42 participants among in the entire respondents).*

impacts on their consumption.

As mentioned above, we also observe the entire respondents' proclivity for attending music performances after free admission. In terms of discussing attendance to music performances after free admission, we consider attendance to both BIRD and other venues' performances. The dependent variables are the same that are used to test the 42 participants' tendency. The independent variables are differently set from  $H^{4-1}$ . *Motivation to attend free performances* is not the only independent variable in our regression this time. We additionally include *satisfaction with free admission performances* and *WTP for free admission performances* among the independent variables.

The Regressions processed below are about the entire respondents' group. Except the 42 participants who were attracted by free admission, 108 people have different motivations to attend free music performances. The data about *Motivation to attend free performances*, in this regard, help us investigate free admission's impact as a promotion tool.

This information is meanwhile about the impact of free admission itself, which does not include free performances' impact on our respondents. Only based on *Motivation to attend free performances*, we cannot explain, how free admission performances have influenced our respondents' consumption. The data about our respondents' appreciation of free admission performances, *satisfaction with free admission performances* and *WTP for free admission performances* is required to figure out this. These aspects are accordingly reflected on our ordinal regressions performed below. We start this process with *our respondents' attendance to BIRD's performances after free admission* (Appendix Table 3-3).

*H<sup>5-1</sup>: Reasons to choose free admission performances, levels of satisfaction with free admission performances, WTP for free admission performances are related to attendance to BIRD's performances after free admission<sup>15</sup>*

It results that *reasons to choose free admission performances* is not related to *attendance to BIRD's performances after free admission*. Instead, what influence our respondents' decision over additional consumption is their appreciation of free admission performances. When it comes to *satisfaction levels*, '4=Satisfying' and '3=Neutral' groups have statistically significant responses in sequential order. Both have attended BIRD's performances less than '5=Very satisfying' group. The responses from *WTP for free performances* meanwhile show the opposite tendency. The data shows that the respondents from the '4=110-150 euros' group have attended BIRD's performances less than the respondents from the '3=60-100 euros' group. We see that the more our respondents are satisfied, the more they have attended BIRD's performances. According to our observation of satisfaction levels, our respondents' *WTP for free performances* are supposed to follow the same pattern as well. We find nevertheless the

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<sup>15</sup> When it comes to goodness-of-fit, only Deviance's  $p > \alpha = 0.05$ , which indicates mixed results. With  $R^2 = 0.478$ , our model explains 47.8% of the population.

incongruity between *satisfaction levels* and *WTP for free performances* again.

Through the previous section, our data has shown that the majority of our respondents' WTP for free performances is around 10-50 euros. What our data simultaneously indicates is more attendance to BIRD's performances occurs across higher satisfaction groups than lower satisfaction groups. We suggest that this indicates the people who choose '4=110-150 euros' are outliers. They could have overstated their momentary satisfaction with free admission performances. The distribution of our respondents' *WTP for free admission performances* across their *attendance to BIRD's performances after free admission* corroborates this (Appendix Table 3-4).

According to our data, '110-150 euros' group's attending BIRD's performances is noticeably smaller than the '10-50 euros' group. As for this '10-50 euros' group, we also find it doubtful whether free admission contributes to increment of WTP for music performances.

Our respondents' could have attended only free or lower-priced performances after their experiences with free admission at BIRD. By doing this, their attendance to music performances could remain high while their expenses remain low. We can nevertheless only assume this in our analysis. We find, in this regard, there is a need to observe free admission's influence on music consumption in the long term.

Concerning the result above, we also perform ordinal regression about *our respondents' attendance to other venues' performances after free admission* (Appendix Table 3-5).

*H<sup>6-1</sup>: Motivations to choose free admission performances, levels of satisfaction with free admission performances, WTP for free admission performances are related to attendance to other venues' performances after free admission*<sup>16</sup>

Referring to *H<sup>6-1</sup>*, *motivations to choose free admission performances*, and *WTP for free admission performances* are not related to *attendance to other venues' performances after free admission*. When it comes to *satisfaction levels*, the '3=Neutral' group has a statistically significant response in sequential order. This group attended BIRD's performances less than the '5=Very satisfying' group.

We see that higher satisfaction with free admission performances has influenced attendance to other venues' performances. A good memory of performances has the potential to enlarge the audience's spectrum of cultural consumption in the performing arts sector. Our data, in this regard, reminds Lévy-Garboua and Montmarquette's finding. They suggest high, positive cross elasticity of demands among different performance genres has been observed

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<sup>16</sup> When it comes to goodness-of-fit, both Pearson and Deviance's  $p > \alpha = 0.05$ . With  $R^2 = 0.200$ , our model explains 30.0% of the population.

despite their heterogeneity (1996). Other venues' performance genres are not identifiable in our data. It holds true, still, our respondents have explored broader ranges of performances after their interaction with free music performances.

In opposition to satisfaction levels, we observe that our respondents' WTP for free admission performances is statistically insignificant. This confirms again that further investigation of free admission's long-term impact is required.

So far, we have investigated how our respondents' appreciation of free admission performances is related to their consumption after on. We have not yet explored how their interest in music performances after free admission is related to their attendance to music performances after free admission. Considering this aspect is significant to our analysis. We can check if our respondents' interest has transformed their actual attendance to music performances. Associated with consumer loyalty as well, this aspect has been crucial to support free admission's positive impacts (Gall-Ely et al., 2007). Based on our data, Interest in music performances after free admission implies *interest in both BIRD and other venues' performances after free admission*. Attendance to music performances after free admission consists of two variables; *attendance to BIRD's performances after free admission* and *attendance to other venues' performances after free admission*. When it comes to a correlation between *interest in BIRD's performances after free admission* and *attendance to BIRD's performances after free admission* (Appendix Table 3-6),

*There is a positive, strong correlation ( $r_s = .644$ ,  $p = .000$ ) between the number of BIRD performances our respondents attended after free admission and their interest in BIRD's performances after free admission.*

When it comes to the entire respondents, thus, their positive experiences with free admission seems to build accumulate adhesive relationships with institutions as Gall-Ely et al. (2007) claims. When it comes to *interest in other venues' performances after free admission* and *attendance to other venues' performances after free admission* (Appendix Table 3-7),

*There is a moderate, positive correlation ( $r_s = .409$ ,  $p = .000$ ) between attendance to other venues' performances after free admission and interest in other venues' performances after free admission.*

Based on this, we suggest that our respondents' attendance to other music venues' performances might ascribe to their increased interest in music performances.

We have investigated how our respondents have shaped their consumption after free admission. We, moreover, test relations between our respondents' consumption after free admission and future consumption. We have developed our analysis based on the consumer

consumption model (Castiglione and Infante, 2016). Inspired by learning by consumption and radical addiction (Stigler and Becker, 1977), this model highlights audience's past encounters with music performances. We accordingly expect our respondents' experiences to influence their future consumption as well. Since we focus on our respondents' experience after free admission, their experiences do not mean the whole past experiences in this model.

According to advocates of free admission, visitors who experienced free admissions become more favorable to permanent paid admission (Gall-Ely et al., 2007). Such a case has been reported only across museums studies. It is not certain whether this suits the case of music audience as well. Through our analysis, therefore, we would like to test if our respondents' experiences with free admission performances would increase their marginal utility from future consumption. Concerning this, the independent variables for this model are represented as *participation after free admission (both BIRD and other venues)*, *interest after free admission (both BIRD and other venues)*, *the period that our respondents attended the next concert*, *satisfaction with the next concert after free admission*. Future consumption is represented as our respondents' *willingness to attend after*. When performing ordinal regression (Appendix Table 3-8);

*H<sup>7-1</sup>: Participation after free admission (both BIRD and other venues), interest after free admission (both BIRD and other venues), the period that our respondents attended the next concert, satisfaction with the next concert after free admission are related to willingness to attend after on<sup>17</sup>*

We see that *interest in other venues' performances, the periods that our respondents attended the next concert after free admission, and levels of satisfaction with the next concert* are statistically significant.

The responses from *Interest in other venues' performances* show that '4=*Quite*' group express higher willingness to attend musical performances after on compared to '5=*Very much*' group. When it comes to periods that our respondents attended the next concert, the responses from '6=*After a month-3 months*', '5=*After 4 months -6 months*' and '3=*10 months -12 months*' groups are statistically significant. Those groups express lower willingness to attend than group '*within one month*' group.

When it comes to *the period that the demographics attended the next concert*, the faster our respondents' attendance to performances is, the higher their willingness to attend are. We cannot assure that our respondents' attendance is completely indifferent of the pandemic crisis. Those who have attended free performances around pandemic crisis, in particular, might not have had the chance to attend any music performances afterwards. We could still say, however, experiences with free admission have stimulated our respondents' consumption, especially

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<sup>17</sup> When it comes to goodness-of-fit, only both Pearson and Deviance's  $p > \alpha = 0.05$ . With  $R^2 = 0.577$ , our model explains 57.7% of the population.

concerning '7=*within one month*' group. Being more interested in music performances after their experiences with free admission performances, '7=*within one month*' group could have attended music performances faster than other groups. Their additional consumption could have contributed to expressing highest willingness to attend.

When it comes to *levels of satisfaction with the next concert*, we see that respondents with higher satisfaction express higher willingness to attend. Their experiences with free performances, as part of past consumption, has influenced their appreciation of the next concert. Their satisfaction with the next concert, then, influences their willingness to attend. We find, in this regard, our respondents suit the case of learning by consumption. This corresponds to Castiglione and Infante's (2016) argument that past experiences enhance consumer perception of performances. We suggest, thus, good memories of performances would enlarge our respondents' spectrum of consumption in the performing arts sector.

When it comes to *interest in other venues' performances*, however, we encounter an unexpected result. '4=*Quite*' group's willingness to attend is higher than '5=*Very Much*' group. This goes against our expectation that people with higher interest would express higher willingness to attend. We might possibly explain this, however, by reminding the data about our respondents' *time spent on work and profession*. *Time spent on work and profession* critically influence our respondents' consumption as delineated before. '5=*Very Much*' group, thus, might have more respondents whose work schedules do not support their cultural consumption. The data, in this regard, could hint at the socio-cultural variables' impact on cultural consumption. As Bennet (2012) argues, demographic characteristics shape an individual's consumption pattern.

Finally, we test the correlation between *willingness to attend music performances after on* and *WTP for music performances after on* (Appendix Table 3-9). This intends to find whether WTP for future consumption accords with willingness to attend. As described above, museum visitors who experienced free admissions become more favorable to permanent paid admission (Gall-Ely et al., 2007). We could see, regarding this, whether free admission's positive impact also appears across our respondents. Accordingly, the correlation performed shows that

*There is a positive, weak correlation ( $r_s = .347$ ,  $p = .000$ ) between willingness to attend musical performances after on and WTP for musical performances after on.*

We see that a significant correlation exists while their relation is weak. It is hard to conclude that our respondents' WTP for future consumption has increased due to free admission's. We suggest, thus, that free admission as attraction marketing is doubtful in the long term. It is true that our respondents' experiences with free admission performances have positively influenced their perception of both BIRD and other venues' music performances. This positive perception, however, has not translated into their higher WTP. In our respondents' case, in particular, it is rather that they repeat the cycle of attending free or cheaper music performances. Whether their WTP has increased like the case of the museum visitors (Gall-Ely

et al., 2007) cannot be assessed in our analysis.

We suggest, in this regard, a different perspective on free admission's impact as a marketing strategy is required. Free admission might not be as effective as it has been claimed to be. Summing up our analysis introduced so far, we discuss our research's contributions and suggestions for future research in our last chapter: Concluding remarks.

## Chapter 6. Concluding Remarks

This last chapter summarizes the result of the analysis adding some concluding remarks. The limitations of our research and some modest recommendations for future research are also included. Throughout this work, we explored whether free admission has influenced the music audience's perception of music performances. To verify this, our RQ focused on 3 aspects which comprised different sub-hypotheses.

### **Section 6-1: The relation between a music audience's past and present cultural consumption**

In section 5-1 from Chapter. 5, our results confirmed the impact of some classical factors (Bennett, 2012) on individuals' cultural tastes except *education levels*. Contradicting this indication, *education levels* later turned out to have an actual impact on our respondents' taste formation in our research. Our respondents' education levels were generally high, for instance, which supported their well-cultured attributes. With their high interest in music performances, as such, they recorded frequent attendance to music performances in general. This aspect lent weights on our respondents' being cultural omnivores. Their preferences for a wide range of music genres seemed to consist of their cherry-picking across highbrow and lowbrow genres (Peters, Eijck, and Michael, 2017). Our respondents' enthusiasm toward music performances meanwhile did not necessarily match their actual. Circumstantial factors; *profession, time spent on work and flexibility of profession* hugely determined their ultimate attendance to music performances.

Our finding further implied that financial conditions, in terms of determining how much to spend on music performances, might restrict our respondents' consumption. As such, our respondents' *WTP for music performances* did not seem to sincerely mirror *their interest in music performances*. The *WTP for music performances* was lower than their *interest in music performances*. On one hand, this indirectly suggested that financial situation could constrain their cultural consumption despite one's accumulated past consumptions (Castiglione and Infante, 2016). On another hand, this explained how music tastes could have affected our respondents' attendance to BIRD's performances in terms of efficiently spending their free time. For both aspects, our data indicated that our respondents' decisions could be affected by their limited amount of resources; money and time.



## **Section 6-2: impact of free admission performances on our respondents' appreciation of the free performance at BIRD**

In section 5-2 from Chapter. 5, we separated the data collected from the 42 participants who chose the performance due to free admission, and the data collected from the entire group of respondents. Then we made comparisons between the results.

Starting with the results from the 42 participants, our data contradicted the positive impacts of free admission as a promotion tool. We found that free admission appealed more to music audience with previous cultural participations than those without it. In our research, we could not identify Gally-Ely et al. (2007) argument: free admission especially attracted the audience who had not experienced the products before. We could not either conclude that free admission was the ultimate factor behind their positive impression of the free performances. Considering their cultural capital, their evaluation seemed more like the outcome of beneficial addictions (Castiglione and Infante, 2016).

We found instead that free admission might have enabled those culturally educated audience, the 42 participants, to engage in cultural consumption by lessening financial burdens. As Gall-Ely et al. (2007) claimed, free admission mitigated the monetary distance between institutions and audience. This aspect gave us an insight for the discrepancy observed between the 42 participants' high satisfaction levels and their relatively much lower WTP for free performances at BIRD. It is possible to assume that consumer's demand of performances heavily relied on the income elasticity of demand and prices (Lévy-Garboua and Montmarquette, 1996).

When it came to the entire group of respondents, the result was somewhat contrary. Free admission was not the most attractive tool for them. Our data indicated that words of mouth was more impactful than free admission when considering the whole responses collected. Even through the entire respondents shared similar levels of satisfaction with the 42 participants, this had nothing to do with their motivation to choose the performances.

With the result above only, it seemed that the entire respondents were less influenced by financial factors. Further investigation however suggested that financial conditions undeniably influenced the entire respondents' cultural consumption, too. We observed as such the same discrepancy between WTP for the free performances and satisfaction levels in the entire group of respondents. The entire respondents' WTP for the free performances were actually similar to that of the 42 participants. This means their satisfaction levels were not fully reflected on their WTP for free performances.

### **Section 6-3: Impacts of the experience with free admission on our respondents' future consumption**

We lastly explored the impacts of our respondents' experiences with free admission performances on their future consumption in our final section. Since our respondents' general amount of consumption was already high, we expected that their consumption after free admission would also be high. Interestingly, our finding was somewhat unexpected. It showed that their attendance to BIRD's performances after free admission might not ascribe to their consumption patterns. The effect was valid only when it came to their attendances to other venues. To clarify this, we compared the 42 participants who chose the performances because of free admission and the entire respondents again.

Starting with the 42 participants, overall, it was difficult to expect free admission's positive impact out of their cases. We found, for instance, that there was no relation between the past free performances and their attendance to BIRD's performances after experiencing those. It was difficult to confirm that their attendance to free admission performances affected their consumption. We could rather suggest that free admission only had a temporary impact on our respondents' decision to attend free performances in the past.

On the other hand, their attendance to other venues' performances after free admission was related to their experiences with the performances at BIRD. This result nevertheless did not imply that we could expect free admission's positive impact out of this case. Compared to the 42 participants who attended because of free admission, because, the other respondents with different motivations attended performances at other venues more than the 42 participants. This aspect contradicts Lévy-Garboua and Montmarquette (1996) when they suggest that high, positive cross elasticity of demands among the performances has been observed despite their heterogeneity. It was difficult to conclude that free admission performances have incurred their additional consumption of music genres.

For the entire respondents, we expected to identify free admission's positive effects as we identified some relatable clues. Their positive impression of free performances at BIRD, for instance, was related to their consumption of both BIRD and other venues' performances afterwards. Also, the reasons they chose free admission performances at BIRD were not related to their consumption after free admission. This implies that other aspects of their experiences with the free performances (i.e. satisfaction with the performances, WTP for the free performances, reasons behind their satisfaction with the performances, ...) could have influenced their consumption. Nevertheless, our observations ultimately suggest that free admission's positive impact was not a reliable option.

When it came to the entire respondents' attendance to BIRD's performances after free admission, their evaluations (i.e. *satisfaction levels* and *WTP for free performances*) of free admission performances influenced their decision over additional consumption. On one hand, we found that higher satisfaction levels led to higher attendance to BIRD's performances. Whereas, regarding WTP for free performances, we observed several outcomes that had a

contradictory tendency. There was especially a possibility of some response groups with higher WTP being statistical outliers. The overall aspect made us suspect free admission's contribution to increasing WTP for music performances. This nevertheless was only an assumption in our analysis.

Concerning the result above, we also investigated the entire respondents' attendance to other venues' performances afterwards. We found one similarity observed in their attendance to BIRD performances after free admission. Higher satisfaction with free admission performances led to higher attendance to other venues' performances. Their consumption after free admission, in this regard, reminded Lévy-Garboua and Montmarquette (1996)'s finding again. We meanwhile witnessed an interesting difference: The entire respondents' WTP for free admission performances was not related to their attendance to other venues' performances. This aggravated our doubts about free admission' long-term impact.

Apart from the negative prospects on the financial contribution discussed in the previous paragraph, some other positive impacts of free admission were identified. There was, for instance, a strong possibility that the entire respondents' interest transformed their attendance to music performances after free admission. This was applied to their attendance to both BIRD and other venues' performances. Each case had a different significance. For attending BIRD's performances, our respondents' positive experiences with free admission seemed to build adhesive relationships with institutions similarly to what Gall-Ely et al. (2007) claimed. As for attending other venues' performances, our respondents' attendances after free admission might be grounded on their expansion of interest in music performances.

Extending our examination, we checked whether our respondents' consumption after free admission would be ultimately related to their future consumption. We started by observing our respondents' experiences with the next performances attended after free admission. Some relevant results were accordingly identified. For instance, the respondents with higher satisfaction expressed higher willingness to attend, which suited the case of learning by consumption. This corresponds to what suggested by Castiglione and Infante (2016) that past experiences enhance consumers' perception of performances. Also, the faster our respondents' attendance was, the higher their willingness to attend became. We could not meanwhile be entirely assertive of this finding. We had to consider that our respondents' attendance could have been affected by the pandemic crisis. Along with such positive findings, some, on the other hand, did not meet our expectation. People with higher interest, for instance, did not necessarily express higher willingness to attend. There was a possibility of their cultural consumption being influenced by their socio-cultural contexts represented as *times spent on work* in our data.

Lastly, we investigated how our respondents' willingness to attend music performances in the future would be related to their WTP for music performances in the future. Results showed that it was hard to conclude that our respondents' WTP for future consumption increased due to free admission's positive impact. We could suggest, thus, that the efficacy of free admission as an attraction marketing tool is questionable in the long term. Our respondents' experiences

with free admission performances positively influenced their perception of both BIRD and other venues' music performances. Their positive perception, however, did not transform into their higher WTP. In our respondents' case, in particular, it was rather that they repeated the cycle of attending free or cheaper music performances. Whether their WTP increased like the case of the museum visitors (Gall-Ely et al., 2007) was not identifiable in our research.

Based on the above findings, our research contributes to exploring the social significances of consumer behavior for further research. We are aware that our research has several limitations. To begin with, our participants' characteristics were unexpectedly confined to certain groups. The majority of our respondents, for instance, already had a high amount of past consumption. It was difficult in our research to investigate whether free admission could attract the audience group with lower or no cultural participations. Also, we intentionally excluded financial condition-related variables from our data collection. We considered that survey participants might prefer not to reveal sensitive information. We nevertheless identified the possible intervention of economic constraints throughout our analysis. Since we did not have the relevant data such as income status, it was difficult for us to entirely confirm the connection between economic condition and our respondents' cultural consumption. Lastly, we could not overlook the external circumstances' impact, particularly the outbreak of CovidN19. This required that we carefully approach the results.

Based on those limitations, we make some suggestions for future research. Securing more diverse audience groups could help exploring the influence of free admission more extensively. Applying different models for analysis could expand the range of studies over free admission as well. Ateca-Amestoy's (2008) zero inflated negative binomial model, for instance, specified the respondents' behavior for observable attendances to theatre performances: the group of never-goer and the sub-population that had a positive chance for attendance. Castiglione's (2019) finite mixture regression model specified the audience behavior as well, in terms of measuring their probability to consume theatre performances. This model categorized the consumption into probability to attend and probability to attend more performances. It accordingly focused on the connection between current and future consumption. Those models delve into some crucial aspects that influence the audience consumption, which we find helpful to understand free admission's impact better. Accompanying such analysis, investigating free admission's impact in a longer term would help clarifying its role for marketing.

We find, above all, investigation about free admission's impact on music venues is needed. Beyond the cases of music venues, research about free admission's influence on performing arts in general has not been abundant. Compared to museum studies, in particular, how and why free admission interacts with the audience has not been investigated much. This is a noticeable point since free admission does not seem to be an ideal strategy in our research. If a cultural organization, specifically a music venue, aims on attracting more diversified audience groups, our results suggest that free admission would not be the right choice. Our results also question whether free admission increases people's actual spending on music performances, unlike the case of what has been showed in studies about museums. If free admission is intended to increase people's spending and that would ultimately lead to the venue's profit, it does not seem to be the right tool.

Our research is a part of academic contemplations to develop a refined perspective on free admission, of course. It does not and cannot cover every aspect of free admission's impact. We find, in this regard, studies with diverse perspectives on free admission's impact are needed. We expect new research about free admission's impact on various performances to help define better pricing strategy.

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## **Appendix 1: Survey question list**

## Survey Question List

Question No.	Type of Q	The Content of Question
<b>&lt;Section 1&gt; Past Experiences with Musical Performances</b>		
1	Q 1-1	<p data-bbox="550 712 1278 750">How much do you find music performances interesting?</p> <hr style="border-top: 1px dashed black;"/> <p data-bbox="603 786 799 965">           1) Very much            2) Quite            3) Fairly            4) Barely            5) Not at all         </p> <p data-bbox="603 1003 1477 1115">           - Participants except those who choose 'Not at all interested' go to Q 1-2            - Participants who choose 'Not at all interested' go to Q 1-3         </p>
	Q 1-2	<p data-bbox="550 1122 1477 1196">Could you please choose at least one genre you favor? (multiple selection available)</p> <hr style="border-top: 1px dashed black;"/> <p data-bbox="603 1234 895 1675">           1) Jazz            2) Rock            3) Hip-hop            4) Classic            5) Pop            6) Blues            7) Folk music            8) Heavy metal            9) Country            10) Reggae            11) Rhythm and Blues            12) Etc         </p>

	Q 1-3	<p>Could you please describe why? (multiple selections available)</p> <ol style="list-style-type: none"> <li>1) Lack of time</li> <li>2) Lack of opportunities</li> <li>3) Quality of performances</li> <li>4) Ticket prices</li> <li>5) Other reasons (Please free to describe)</li> </ol>
	Q 1-4	<p>How often do you attend music performances?</p> <hr style="border-top: 1px dashed black;"/> <ol style="list-style-type: none"> <li>1) more than 10 times a year</li> <li>2) 8-10 times a year</li> <li>3) 5-7 times a year</li> <li>4) 1-3 times a year</li> <li>5) Never</li> </ol> <p>Participants who choose 5) go to Q 1-5) before move on to Q 1-6)</p>
	Q 1-5	<p>What would be the major reason?</p> <hr style="border-top: 1px dashed black;"/> <ol style="list-style-type: none"> <li>1) Lack of time</li> <li>2) Lack of supply</li> <li>3) Quality of performances</li> <li>4) Ticket prices</li> <li>5) Other reasons (Please free to describe)</li> </ol>
	Q 1-6	<p>Evaluating your past experiences with music performances, how much have you been satisfied with them?</p> <hr style="border-top: 1px dashed black;"/> <ol style="list-style-type: none"> <li>1) Considerably satisfied</li> <li>2) Satisfied</li> <li>3) Neither satisfied nor dissatisfied</li> <li>4) Somewhat dissatisfied</li> <li>5) Very dissatisfied</li> </ol>
	Q 1-7	<p>What was the main reason?</p> <hr style="border-top: 1px dashed black;"/> <ol style="list-style-type: none"> <li>1) Matters of infrastructures (sound equipment's, performance venues, etc.)</li> <li>2) Quality of performers</li> <li>3) Atmosphere of performances</li> <li>4) Length of performances</li> <li>5) Other issues (traffic conditions, personal changes</li> </ol>

		of moods, troubles with companions, etc.)
1	Q 1-8	How much did you pay for the most recent performance you watched? ----- 1) More than 200 Euros 2) 160-200 Euros 3) 110-150 Euros 4) 60-100 Euros 5) 10-50 Euros 6) Less than 10 Euros 7) Unable to remember
	Q 1-9	What is a reasonable price according to you? ----- 1) Price does not matter 2) 160-200 Euros 3) 110-150 Euros 4) 60-100 Euros 5) 10-50 Euros 6) Less than 10 Euros
<b>&lt;Section 2&gt; Evaluation of Free Admission Performance at BIRD</b>		
2	Q 2-1	When did you attend BIRD's free admission performance? ----- 1) Less than a month ago 2) 2 months - 4 months ago 3) 5 months - 7 months ago 4) 8 months - 10 months ago 5) 11 months – a year ago 6) More than a year ago
	Q 2-2	How did you get to know about it? ----- 1) Social media (Facebook, Instagram, Twitter, etc.) 2) Promotions at BIRD's venue 3) Words of mouth (Family, Friends, Colleagues, etc.) 4) Self-searching for musical performances 5) By chance 6) Others (Please feel free to describe)
	Q 2-3	How much was the information about the performance helpful? -----

		<ul style="list-style-type: none"> <li>1) Extremely</li> <li>2) Very</li> <li>3) Moderately</li> <li>4) Slightly</li> <li>5) Not at all</li> </ul>
	Q 2-4	<p>Why did you chose that performance?</p> <hr/> <ul style="list-style-type: none"> <li>1) Companions' suggestion</li> <li>2) Self-interest</li> <li>3) The performer</li> <li>4) Free admission</li> <li>5) Personal affection for BIRD</li> <li>6) Others (please feel free to describe)</li> </ul>
	Q 2-5	<p>How much was the performance satisfying?</p> <hr/> <ul style="list-style-type: none"> <li>1) Very satisfying</li> <li>2) Satisfying</li> <li>3) Neutral</li> <li>4) Somewhat dissatisfying</li> <li>5) Very dissatisfying</li> </ul>
	Q 2-6	<p>What was the main reason?</p> <hr/> <ul style="list-style-type: none"> <li>1) BIRD's infrastructures (sound equipment's, performance venues, etc.)</li> <li>2) Quality of performer</li> <li>3) Atmosphere of Performance</li> <li>4) Length of performance</li> <li>5) Other issues (traffic conditions, personal changes of moods, troubles with companions, etc.)</li> </ul>
	Q 2-7	<p>If you could have priced the performance, how much would you have paid?</p> <hr/> <ul style="list-style-type: none"> <li>1) More than 200 Euros</li> <li>2) 160-200 Euros</li> <li>3) 110-150 Euros</li> <li>4) 60-100 Euros</li> <li>5) 10-50 Euros</li> <li>6) Less than 10 Euros</li> </ul>



2	Q 2-8	<p>After the free admission at BIRD, how much have you been interested in BIRD's upcoming music performances?</p> <hr/> <p>1) Very much 2) A lot 3) Fairly 4) Hardly 5) Not at all</p> <p>Participants who choose 1), 2), 3) go to Q 2-10 Participants who choose 4), 5) go to Q 2-9</p>
	Q 2-9	<p>What is the main reason?</p> <hr/> <p>1) Do not suit my taste 2) Lack of information 3) Want to explore other musical venues 4) Lack of time 5) Others (please feel free to describe)</p> <p>Participants who answer Q 2-9 goes to Q 2-10</p>
	Q 2-10	<p>How many BIRD's performances have you attended since the free admission?</p> <hr/> <p>1) More than 10 times 2) 7 - 10 times 3) 4 - 6 times 4) 1 - 3 times 5) None</p>
<b>&lt;Section 3&gt; Free Admission's Influence on Future Consumption</b>		
3	Q 3-1	<p>After free admission at BIRD, have you found any other music venues' performances fascinating?</p> <hr/> <p>1) Very much 2) Quite 3) Moderately 4) Rarely 5) Never</p> <p>Participants who answer 1), 2), 3) go to Q 3-3 Participants who answer 4), 5) go to Q 3-2</p>
	Q 3-2	<p>What would be the reason?</p> <hr/> <p>1) Not enough information 2) Ticket prices 3) Lack of time</p>

		<p>4) Not my taste 5) Others (please feel free to describe)</p> <p>Participants who answer Q 3-2 go to Q 3-3</p>
	Q 3-3	<p>How many other venues' performances have you attended since the free admission at BIRD?</p> <p>1) More than 10 2) 7 - 10 3) 4 - 6 4) 1 - 3 5) None</p>
	Q 3-4	<p>When did you go to the next concert after the free admission at BIRD?</p> <p>1) Within one month 2) After a month-3 months 3) After 4 months -6 months 4) After 7 months -9 months 5) After 10 months -12 months 6) More than a year later 7) None</p> <p>Except participants who choose 7), others go to Q 3-5 Participants who choose 7) go to Q 3-7</p>
	Q 3-5	<p>How much was the performance satisfying?</p> <p>1) Very satisfied 2) Satisfied 3) Neutral 4) Somewhat dissatisfied 5) Very dissatisfied</p>
	Q 3-6	<p>What made you think so?</p> <p>1) Quality of performer 2) Air of performance 3) Length of performance 4) Other factor (weather conditions, personal changes of moods, etc.) 5) Quality of infrastructures (sound equipment's, performance venues, etc.)</p>
	Q 3-7	<p>Are you willing to attend any music performances in the future?</p>

		<ol style="list-style-type: none"> <li>1) Definitely</li> <li>2) Likely</li> <li>3) Neutral</li> <li>4) Not really</li> <li>5) Never</li> </ol> <p>Participants who answer 4) and 5) go to Q 3-8 Except those who pick 4) and 5), participants go to Q 3-9</p>
	Q3-8	<p>What would be the reason?</p> <hr/> <ol style="list-style-type: none"> <li>1) Lack of supply</li> <li>2) Lack of time</li> <li>3) Quality of performances</li> <li>4) Ticket prices</li> <li>5) Other reasons (Please free to describe)</li> </ol> <p>Participants who answer Q 3-8 go to Q 3-10</p>
	Q 3-9	<p>How much would you pay for any other music performances after on?</p> <hr/> <ol style="list-style-type: none"> <li>1) More than 200 Euros</li> <li>2) 160-200 Euros</li> <li>3) 110-150 Euros</li> <li>4) 60-100 Euros</li> <li>5) 10-50 Euros</li> <li>6) Less than 10 Euros</li> </ol>
	Q3-10	Comments? or Others?
<b>&lt;Section 4&gt; General Information</b>		
4	Q 4-1	<p>What is your age?</p> <ol style="list-style-type: none"> <li>1) 10-20</li> <li>2) 21-30</li> <li>3) 31-40</li> <li>4) 41-50</li> <li>5) 51-60</li> </ol>
	Q 4-2	<p>What is your gender?</p> <ol style="list-style-type: none"> <li>1) Male</li> <li>2) Female</li> <li>3) Others (Please feel free to describe)</li> <li>4) Prefer not to say</li> </ol>
	Q 4-3	What is your highest degree of education?

		<ol style="list-style-type: none"> <li>1) Primary education</li> <li>2) Secondary education (VMBO, HAVO, VWO)</li> <li>3) Lower tertiary education(MBO)</li> <li>4) College degree (HBO)</li> <li>5) University degree (WO)</li> <li>6) Post-graduate (PhD)</li> </ol>
	Q 4-4	<p>What is your profession?</p> <ol style="list-style-type: none"> <li>1) I am a student</li> <li>2) I am a public employee</li> <li>3) I am a private employee</li> <li>4) I am self-employed / a freelancer</li> <li>5) I am looking for a job</li> <li>6) Other: (open space)</li> </ol>
	Q 4-5	<p>How much time do you work?</p> <ol style="list-style-type: none"> <li>1) I work full-time</li> <li>2) I work part-time</li> <li>3) I have a flexible work schedule</li> <li>4) I am looking for a job</li> <li>5) Others</li> </ol>

## **Appendix 2 : Data Table**

## 5-1. The relation between a music audience's past and present cultural consumption

<Table 1-1>

**H<sup>1-1</sup>: Gender, age, education levels, profession, times spent on work, preferred genres are related to interest in music performances.**

		Parameter Estimates					95% Confidence Interval	
		Estimate	Std. Error	Wald	df	Sig.	Lower Bound	Upper Bound
Threshold	[Q1-1 = 2 (Barely)]	-33.701	5.583	36.433	1	.000	-44.644	-22.758
	[Q1-1 = 3 (Fairly)]	-27.245	5.382	25.626	1	.000	-37.793	-16.696
	[Q1-1 = 4 (Quite)]	-19.896	5.340	13.880	1	.000	-30.363	-9.429
Location	[Q4-1=1(10-20)]	-29.895	9.561	9.776	1	.002	-48.635	-11.155
	[Q4-1=2 (21-30)]	-24.253	2.250	116.220	1	.000	-28.663	-19.844
	[Q4-1=3 (31-40)]	-24.788	1.895	171.173	1	.000	-28.502	-21.075
	[Q4-1=4 (41-50)]	-22.869	.000	.	1	.	-22.869	-22.869
	[Q4-1=5 (51-60)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q4-2=Female]	2.397	.983	5.947	1	.015	.470	4.323
	[Q4-2=Male]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q4-3=2 (Secondary education (VMBO, HAVO, VWO))]	16.138	6881.742	.000	1	.998	-	13504.104
							13471.828	
	[Q4-3=3 (Lower tertiary education (MBO))]	-4.909	6.401	.588	1	.443	-17.456	7.638
	[Q4-3=4 (College degree (HBO))]	-4.407	6.812	.419	1	.518	-17.758	8.943
	[Q4-3=5 (University degree (WO))]	-3.065	6.742	.207	1	.649	-16.279	10.149
	[Q4-3=6 (Post-graduate (PhD))]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q4-4=I am a private employee]	1.396	2.191	.406	1	.524	-2.898	5.691
	[Q4-4=I am a public employee]	2.290	7.226	.100	1	.751	-11.873	16.452
	[Q4-4=I am a student]	.683	2.345	.085	1	.771	-3.912	5.278
[Q4-4=I am looking for a job]	28.015	12233.385	.000	1	.998	-	24005.009	
						23948.980		
[Q4-4=I am self-employed / a freelancer]	0 <sup>a</sup>	.	.	0	.	.	.	

[Q4-5=1(I work full-time)]	1.993	2.268	.773	1	.379	-2.451	6.438
[Q4-5=2(I work part-time)]	-.045	1.231	.001	1	.971	-2.458	2.369
[Q4-5=3(I have a flexible work schedule)]	2.943	2.995	.966	1	.326	-2.927	8.812
[Q4-5=4(I'm a student)]	-15.631	6881.738	.000	1	.998	-	13472.328
						13503.589	
[Q4-5=5 (I am looking for a job)]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Blues, Folk music, Country, Reggae, Rhythm and blues]	.893	6.738	.018	1	.895	-12.313	14.100
[Q1-2=Classic, Folk music, Heavy metal]	-1.633	6.990	.055	1	.815	-15.334	12.068
[Q1-2=Classic, Pop, Folk music]	-1.056	6.846	.024	1	.877	-14.474	12.362
[Q1-2=Heavy metal, Techno, house]	24.646	.000	.	1	.	24.646	24.646
[Q1-2=Hip-hop]	.123	7.312	.000	1	.987	-14.209	14.454
[Q1-2=Hip-hop, Country]	4.317	13.343	.105	1	.746	-21.834	30.468
[Q1-2=Hip-hop, Pop]	-4.165	4.918	.717	1	.397	-13.803	5.474
[Q1-2=Hip-hop, Pop, Blues]	-12.893	6881.743	.000	1	.999	-	13475.075
						13500.861	
[Q1-2=Hip-hop, Pop, Country]	-2.038	6.781	.090	1	.764	-15.329	11.252
[Q1-2=Hip-hop, Pop, Heavy metal]	-1.993	6.903	.083	1	.773	-15.523	11.536
[Q1-2=Hip-hop, Pop, Reggae]	.669	6.685	.010	1	.920	-12.434	13.772
[Q1-2=Hip-hop, Pop, Reggae, Rhythm and blues]	4.407	6.812	.419	1	.518	-8.943	17.758
[Q1-2=Jazz, Blues, Folk music, World]	40.140	.000	.	1	.	40.140	40.140
[Q1-2=Jazz, Blues, Rhythm and blues]	-.249	6.844	.001	1	.971	-13.663	13.165
[Q1-2=Jazz, Classic]	-9.878	6.513	2.300	1	.129	-22.644	2.888
[Q1-2=Jazz, Classic, Blues, Country]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Jazz, Classic, Blues, Rhythm and blues]	-7.928	6.347	1.560	1	.212	-20.368	4.511
[Q1-2=Jazz, Classic, Pop]	3.083	4.939	.390	1	.532	-6.597	12.763
[Q1-2=Jazz, Classic, Pop, Blues]	-.591	7.059	.007	1	.933	-14.426	13.245
[Q1-2=Jazz, Classic, Pop, Country]	.253	9.602	.001	1	.979	-18.567	19.072
[Q1-2=Jazz, Classic, Pop, Folk music]	-.696	6.839	.010	1	.919	-14.101	12.708
[Q1-2=Jazz, Classic, Pop, Folk music, Country, Reggae]	2.011	6.755	.089	1	.766	-11.229	15.251
[Q1-2=Jazz, Classic, Pop, Folk music, Heavy metal]	20.907	.000	.	1	.	20.907	20.907
[Q1-2=Jazz, Classic, Pop, Folk music, Heavy metal, Reggae]	19.523	.000	.	1	.	19.523	19.523
[Q1-2=Jazz, Classic, Pop, Heavy metal, Reggae, Rhythm and blues]	.669	6.685	.010	1	.920	-12.434	13.772
[Q1-2=Jazz, Classic, Pop, Reggae]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Jazz, Classic, Pop, Rhythm and blues]	-4.892	6.246	.613	1	.434	-17.134	7.351
[Q1-2=Jazz, Classic, Reggae, Rhythm and blues]	.764	6.994	.012	1	.913	-12.945	14.472

[Q1-2=Jazz, Classic, Rhythm and blues]	-1.503	6.723	.050	1	.823	-14.679	11.673
[Q1-2=Jazz, Heavy metal, Rhythm and blues]	23.304	.000	.	1	.	23.304	23.304
[Q1-2=Jazz, Hip-hop]	2.561	5.802	.195	1	.659	-8.811	13.932
[Q1-2=Jazz, Hip-hop, Blues, Reggae]	23.167	.000	.	1	.	23.167	23.167
[Q1-2=Jazz, Hip-hop, Blues, Reggae, Rhythm and blues]	23.570	.000	.	1	.	23.570	23.570
[Q1-2=Jazz, Hip-hop, Classic, Pop]	.515	5.307	.009	1	.923	-9.887	10.917
[Q1-2=Jazz, Hip-hop, Classic, Pop, Blues, Country, Opera]	19.076	.000	.	1	.	19.076	19.076
[Q1-2=Jazz, Hip-hop, Classic, Pop, Heavy metal]	2.011	6.755	.089	1	.766	-11.229	15.251
[Q1-2=Jazz, Hip-hop, Classic, Pop, Reggae, R&B]	-24.266	12233.387	.000	1	.998	-	23952.731
						24001.264	
[Q1-2=Jazz, Hip-hop, Pop]	-1.206	4.958	.059	1	.808	-10.924	8.512
[Q1-2=Jazz, Hip-hop, Pop, Blues]	5.038	5.145	.959	1	.328	-5.046	15.121
[Q1-2=Jazz, Hip-hop, Pop, Blues, Folk music]	.714	6.749	.011	1	.916	-12.514	13.941
[Q1-2=Jazz, Hip-hop, Pop, Country]	.893	6.738	.018	1	.895	-12.313	14.100
[Q1-2=Jazz, Hip-hop, Pop, Electronic house]	26.951	.000	.	1	.	26.951	26.951
[Q1-2=Jazz, Hip-hop, Pop, Heavy metal]	-1.056	6.846	.024	1	.877	-14.474	12.362
[Q1-2=Jazz, Hip-hop, Pop, Reggae, Rhythm and blues, soul]	23.212	.000	.	1	.	23.212	23.212
[Q1-2=Jazz, Pop]	1.171	5.788	.041	1	.840	-10.173	12.515
[Q1-2=Jazz, Pop, Blues]	.714	6.749	.011	1	.916	-12.514	13.941
[Q1-2=Jazz, Pop, Blues, Country]	-1.503	6.723	.050	1	.823	-14.679	11.673
[Q1-2=Jazz, Pop, Blues, Country, Rhythm and blues]	-1.056	6.846	.024	1	.877	-14.474	12.362
[Q1-2=Jazz, Pop, Blues, Heavy metal]	2.011	6.755	.089	1	.766	-11.229	15.251
[Q1-2=Jazz, Pop, Blues, Reggae, Rhythm and blues]	2.236	6.825	.107	1	.743	-11.141	15.612
[Q1-2=Jazz, Pop, Country]	1.252	6.672	.035	1	.851	-11.824	14.328
[Q1-2=Jazz, Pop, Country, Reggae]	-1.503	6.723	.050	1	.823	-14.679	11.673
[Q1-2=Jazz, Pop, Country, Rhythm and blues]	-13.439	6881.743	.000	1	.998	-	13474.529
						13501.407	
[Q1-2=Jazz, Pop, Folk music]	-7.928	6.347	1.560	1	.212	-20.368	4.511
[Q1-2=Jazz, Pop, Folk music, Country]	24.509	.000	.	1	.	24.509	24.509
[Q1-2=Jazz, Pop, Folk music, Heavy metal, Country]	.286	6.936	.002	1	.967	-13.309	13.881
[Q1-2=Jazz, Pop, Heavy metal]	25.236	.000	.	1	.	25.236	25.236
[Q1-2=Jazz, Pop, Heavy metal, Country, Club house]	.045	6.635	.000	1	.995	-12.960	13.050
[Q1-2=Jazz, Pop, Heavy metal, Reggae, Rhythm and blues]	-2.038	6.781	.090	1	.764	-15.329	11.252
[Q1-2=Jazz, Rock, Classic, Blues, Heavy metal, Reggae, Rhythm and blues]	22.621	.000	.	1	.	22.621	22.621
[Q1-2=Jazz, Rock, Classic, Pop]	3.081	5.092	.366	1	.545	-6.899	13.061



[Q1-2=Jazz, Rock, Classic, Pop, Blues, Folk music, Country, Rhythm and blues]	.669	6.685	.010	1	.920	-12.434	13.772
[Q1-2=Jazz, Rock, Classic, Pop, Heavy metal, Reggae]	1.932	7.254	.071	1	.790	-12.285	16.148
[Q1-2=Jazz, Rock, Classic, Pop, Heavy metal, Rhythm and blues]	23.304	.000	.	1	.	23.304	23.304
[Q1-2=Jazz, Rock, Country]	25.181	.000	.	1	.	25.181	25.181
[Q1-2=Jazz, Rock, Heavy metal]	22.498	.000	.	1	.	22.498	22.498
[Q1-2=Jazz, Rock, Heavy metal, Rhythm and blues]	23.167	.000	.	1	.	23.167	23.167
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop]	.669	6.685	.010	1	.920	-12.434	13.772
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Blues, Folk music, Heavy metal, Country, Reggae, Rhythm and blues]	-1.056	6.846	.024	1	.877	-14.474	12.362
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Folk music]	23.212	.000	.	1	.	23.212	23.212
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Folk music, Country]	2.011	6.755	.089	1	.766	-11.229	15.251
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Folk music, Heavy metal]	23.392	.000	.	1	.	23.392	23.392
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Heavy metal, Country]	.669	6.685	.010	1	.920	-12.434	13.772
[Q1-2=Jazz, Rock, Hip-hop, Pop]	2.991	5.351	.312	1	.576	-7.497	13.478
[Q1-2=Jazz, Rock, Hip-hop, Pop, Folk music, Country, Reggae]	21.442	.000	.	1	.	21.442	21.442
[Q1-2=Jazz, Rock, Pop]	1.189	5.166	.053	1	.818	-8.936	11.314
[Q1-2=Jazz, Rock, Pop, Blues]	3.110	6.842	.207	1	.649	-10.299	16.520
[Q1-2=Jazz, Rock, Pop, Blues, Reggae, Rhythm and blues]	23.839	.000	.	1	.	23.839	23.839
[Q1-2=Jazz, Rock, Pop, Folk music]	20.995	.000	.	1	.	20.995	20.995
[Q1-2=Pop]	-8.146	5.183	2.470	1	.116	-18.304	2.012
[Q1-2=Pop, Blues, Country, Reggae]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Pop, Blues, Folk music]	-.607	5.115	.014	1	.905	-10.632	9.417
[Q1-2=Pop, Country, Reggae, Kpop]	-4.892	6.246	.613	1	.434	-17.134	7.351
[Q1-2=Pop, Heavy metal, Country, Reggae, Rhythm and blues]	-.696	6.839	.010	1	.919	-14.101	12.708
[Q1-2=Pop, Kpop]	-4.892	6.246	.613	1	.434	-17.134	7.351
[Q1-2=Pop, Reggae, Afro beats]	23.839	.000	.	1	.	23.839	23.839
[Q1-2=Reggae, You bullies didnt think of house music?]	-5.296	6.756	.614	1	.433	-18.536	7.945
[Q1-2=Rock, Classic, Heavy metal]	16.299	6881.740	.000	1	.998	-	13504.262
						13471.663	
[Q1-2=Rock, Classic, Pop, Blues]	1.910	5.447	.123	1	.726	-8.765	12.585
[Q1-2=Rock, Heavy metal]	2.683	6.962	.149	1	.700	-10.962	16.328

[Q1-2=Rock, Hip-hop, Pop]	-2.756	5.044	.299	1	.585	-12.643	7.131
[Q1-2=Rock, Hip-hop, Pop, Blues, Heavy metal]	.669	6.685	.010	1	.920	-12.434	13.772
[Q1-2=Rock, Hip-hop, Pop, Country]	-7.928	6.347	1.560	1	.212	-20.368	4.511
[Q1-2=Rock, Hip-hop, Pop, Cross over]	-4.667	6.306	.548	1	.459	-17.026	7.692
[Q1-2=Rock, Hip-hop, Pop, Heavy metal]	1.380	5.136	.072	1	.788	-8.686	11.445
[Q1-2=Rock, Pop, Folk music]	1.286	7.070	.033	1	.856	-12.571	15.144
[Q1-2=Rock, Pop, Heavy metal, Country]	0 <sup>a</sup>	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.



<Table 1-2>

**H<sup>1-2</sup>: Gender, age, education levels, profession, times spent on work, preferred genres relate to frequency of attending music performances.**

Parameter Estimates

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval	
							Lower Bound	Upper Bound
Threshold	[Q1-4 = 1(Never)]	-17.834	6.340	7.913	1	.005	-	-5.408
							30.260	
	[Q1-4 = 2(1-3 times a year)]	-9.971	5.922	2.835	1	.092	-	1.636
							21.579	
	[Q1-4 = 3(5-7 times a year)]	-4.211	5.849	.518	1	.472	-	7.253
							15.674	
	[Q1-4 = 4(8-10 times a year)]	.002	5.852	.000	1	1.000	-	11.471
							11.467	
Location	[Q4-1=1(10-20)]	-17.453	10.715	2.653	1	.103	-	3.547
							38.454	
	[Q4-1=2(21-30)]	-6.920	5.559	1.549	1	.213	-	3.976
							17.816	
	[Q4-1=3(31-40)]	-9.445	5.750	2.699	1	.100	-	1.824
							20.714	
	[Q4-1=4(41-50)]	-6.676	5.383	1.538	1	.215	-	3.876
							17.227	
	[Q4-1=5(51-60)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q4-2=Female]	-1.592	.878	3.286	1	.070	-3.314	.129
	[Q4-2=Male]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q4-3=2(Secondary education (VMBO, HAVO, VWO))]	7.269	9.393	.599	1	.439	-	25.679
							11.140	
	[Q4-3=3(Lower tertiary education(MBO))]	-8.588	6.591	1.698	1	.193	-	4.330
							21.506	
	[Q4-3=4(College degree (HBO))]	-7.487	4.458	2.820	1	.093	-	1.251
							16.224	

[Q4-3=5(University degree (WO))]	-5.315	4.367	1.481	1	.224	-	3.245
						13.875	
[Q4-3=6(Post-graduate (PhD))]	0 <sup>a</sup>	.	.	0	.	.	.
[Q4-4=I am a private employee]	8.744	2.650	10.888	1	.001	3.550	13.937
[Q4-4=I am a public employee]	14.432	5.412	7.112	1	.008	3.825	25.038
[Q4-4=I am a student]	4.816	2.539	3.597	1	.058	-.161	9.793
[Q4-4=I am looking for a job]	10.321	4.785	4.653	1	.031	.943	19.700
[Q4-4=I am self-employed / a freelancer]	0 <sup>a</sup>	.	.	0	.	.	.
[Q4-5=1(I work full-time)]	-1.776	2.013	.779	1	.378	-5.721	2.169
[Q4-5=2(I work part-time)]	-2.008	1.142	3.090	1	.079	-4.246	.231
[Q4-5=3(I have a flexible work schedule)]	6.608	2.940	5.052	1	.025	.846	12.371
[Q4-5=4(I'm a student)]	-3.357	5.376	.390	1	.532	-	7.179
						13.893	
[Q4-5=5(I am looking for a job)]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Blues, Folk music, Country, Reggae, Rhythm and blues]	.701	4.874	.021	1	.886	-8.851	10.254
[Q1-2=Classic, Folk music, Heavy metal]	2.055	5.095	.163	1	.687	-7.931	12.041
[Q1-2=Classic, Pop, Folk music]	2.653	5.026	.279	1	.598	-7.198	12.505
[Q1-2=Heavy metal, Techno, house]	27.180	.000	.	1	.	27.180	27.180
[Q1-2=Hip-hop]	-1.293	5.173	.063	1	.803	-	8.845
						11.431	
[Q1-2=Hip-hop, Country]	-15.361	.000	.	1	.	-	-
						15.361	15.361
[Q1-2=Hip-hop, Pop]	-3.585	3.638	.971	1	.324	-	3.546
						10.716	
[Q1-2=Hip-hop, Pop, Blues]	-6.942	9.134	.578	1	.447	-	10.960
						24.844	
[Q1-2=Hip-hop, Pop, Country]	-.231	4.897	.002	1	.962	-9.830	9.367
[Q1-2=Hip-hop, Pop, Heavy metal]	-3.211	4.530	.502	1	.478	-	5.668
						12.089	
[Q1-2=Hip-hop, Pop, Reggae]	1.920	4.834	.158	1	.691	-7.554	11.395
[Q1-2=Hip-hop, Pop, Reggae, Rhythm and blues]	2.500	4.908	.259	1	.611	-7.120	12.120
[Q1-2=Jazz, Blues, Folk music, World]	33.921	.000	.	1	.	33.921	33.921

[Q1-2=Jazz, Blues, Rhythm and blues]	2.300	4.977	.214	1	.644	-7.455	12.055
[Q1-2=Jazz, Classic]	-.116	5.034	.001	1	.982	-9.982	9.749
[Q1-2=Jazz, Classic, Blues, Country]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Jazz, Classic, Blues, Rhythm and blues]	-2.068	4.980	.172	1	.678	-	7.693
						11.829	
[Q1-2=Jazz, Classic, Pop]	7.714	3.709	4.324	1	.038	.443	14.984
[Q1-2=Jazz, Classic, Pop, Blues]	-10.208	5.468	3.485	1	.062	-	.510
						20.925	
[Q1-2=Jazz, Classic, Pop, Country]	3.401	8.213	.172	1	.679	-	19.498
						12.696	
[Q1-2=Jazz, Classic, Pop, Folk music]	1.940	4.979	.152	1	.697	-7.818	11.699
[Q1-2=Jazz, Classic, Pop, Folk music, Country, Reggae]	4.092	4.905	.696	1	.404	-5.521	13.706
[Q1-2=Jazz, Classic, Pop, Folk music, Heavy metal]	5.115	4.419	1.340	1	.247	-3.547	13.776
[Q1-2=Jazz, Classic, Pop, Folk music, Heavy metal, Reggae]	26.356	.000	.	1	.	26.356	26.356
[Q1-2=Jazz, Classic, Pop, Heavy metal, Reggae, Rhythm and blues]	28.392	.000	.	1	.	28.392	28.392
[Q1-2=Jazz, Classic, Pop, Reggae]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Jazz, Classic, Pop, Rhythm and blues]	4.092	4.905	.696	1	.404	-5.521	13.706
[Q1-2=Jazz, Classic, Reggae, Rhythm and blues]	5.450	4.669	1.363	1	.243	-3.701	14.601
[Q1-2=Jazz, Classic, Rhythm and blues]	28.766	.000	.	1	.	28.766	28.766
[Q1-2=Jazz, Heavy metal, Rhythm and blues]	-1.464	4.913	.089	1	.766	-	8.166
						11.094	
[Q1-2=Jazz, Hip-hop]	3.214	3.898	.680	1	.410	-4.426	10.854
[Q1-2=Jazz, Hip-hop, Blues, Reggae]	6.907	4.361	2.509	1	.113	-1.640	15.454
[Q1-2=Jazz, Hip-hop, Blues, Reggae, Rhythm and blues]	28.576	.000	.	1	.	28.576	28.576
[Q1-2=Jazz, Hip-hop, Classic, Pop]	6.443	3.898	2.732	1	.098	-1.197	14.084

[Q1-2=Jazz, Hip-hop, Classic, Pop, Blues, Country, Opera]	-.476	4.947	.009	1	.923	- 10.171	9.219
[Q1-2=Jazz, Hip-hop, Classic, Pop, Heavy metal]	4.092	4.905	.696	1	.404	-5.521	13.706
[Q1-2=Jazz, Hip-hop, Classic, Pop, Reggae, R&B]	-.191	5.568	.001	1	.973	- 11.103	10.722
[Q1-2=Jazz, Hip-hop, Pop]	4.728	3.665	1.664	1	.197	-2.456	11.912
[Q1-2=Jazz, Hip-hop, Pop, Blues]	6.870	3.948	3.028	1	.082	-.868	14.608
[Q1-2=Jazz, Hip-hop, Pop, Blues, Folk music]	3.928	4.925	.636	1	.425	-5.725	13.581
[Q1-2=Jazz, Hip-hop, Pop, Country]	-6.110	6.410	.909	1	.340	- 18.674	6.453
[Q1-2=Jazz, Hip-hop, Pop, Electronic house]	9.494	4.669	4.134	1	.042	.342	18.646
[Q1-2=Jazz, Hip-hop, Pop, Heavy metal]	2.653	5.026	.279	1	.598	-7.198	12.505
[Q1-2=Jazz, Hip-hop, Pop, Reggae, Rhythm and blues, soul]	3.928	4.925	.636	1	.425	-5.725	13.581
[Q1-2=Jazz, Pop]	8.299	4.173	3.954	1	.047	.119	16.479
[Q1-2=Jazz, Pop, Blues]	3.928	4.925	.636	1	.425	-5.725	13.581
[Q1-2=Jazz, Pop, Blues, Country]	7.280	4.420	2.713	1	.100	-1.382	15.943
[Q1-2=Jazz, Pop, Blues, Country, Rhythm and blues]	7.640	4.583	2.779	1	.096	-1.343	16.623
[Q1-2=Jazz, Pop, Blues, Heavy metal]	30.564	.000	.	1	.	30.564	30.564
[Q1-2=Jazz, Pop, Blues, Reggae, Rhythm and blues]	2.873	4.961	.335	1	.563	-6.851	12.597
[Q1-2=Jazz, Pop, Country]	15.727	5.566	7.984	1	.005	4.818	26.636
[Q1-2=Jazz, Pop, Country, Reggae]	2.294	4.885	.220	1	.639	-7.280	11.867
[Q1-2=Jazz, Pop, Country, Rhythm and blues]	-15.142	9.261	2.673	1	.102	- 33.294	3.009
[Q1-2=Jazz, Pop, Folk music]	-2.068	4.980	.172	1	.678	- 11.829	7.693
[Q1-2=Jazz, Pop, Folk music, Country]	9.079	4.467	4.132	1	.042	.325	17.833
[Q1-2=Jazz, Pop, Folk music, Heavy metal, Country]	9.812	4.710	4.340	1	.037	.580	19.043

[Q1-2=Jazz, Pop, Heavy metal]	-2.837	8.796	.104	1	.747	-	14.402
						20.077	
[Q1-2=Jazz, Pop, Heavy metal, Country, Club house]	-2.979	4.197	.504	1	.478	-	5.247
						11.205	
[Q1-2=Jazz, Pop, Heavy metal, Reggae, Rhythm and blues]	-.231	4.897	.002	1	.962	-9.830	9.367
[Q1-2=Jazz, Rock, Classic, Blues, Heavy metal, Reggae, Rhythm and blues]	-13.092	7.137	3.365	1	.067	-	.897
						27.080	
[Q1-2=Jazz, Rock, Classic, Pop]	4.794	3.832	1.565	1	.211	-2.717	12.305
[Q1-2=Jazz, Rock, Classic, Pop, Blues, Folk music, Country, Rhythm and blues]	28.392	.000	.	1	.	28.392	28.392
[Q1-2=Jazz, Rock, Classic, Pop, Heavy metal, Reggae]	16.256	5.483	8.789	1	.003	5.509	27.002
[Q1-2=Jazz, Rock, Classic, Pop, Heavy metal, Rhythm and blues]	3.523	4.420	.635	1	.425	-5.140	12.186
[Q1-2=Jazz, Rock, Country]	8.219	4.678	3.087	1	.079	-.949	17.388
[Q1-2=Jazz, Rock, Heavy metal]	26.472	.000	.	1	.	26.472	26.472
[Q1-2=Jazz, Rock, Heavy metal, Rhythm and blues]	28.392	.000	.	1	.	28.392	28.392
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop]	1.920	4.834	.158	1	.691	-7.554	11.395
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Blues, Folk music, Heavy metal, Country, Reggae, Rhythm and blues]	7.640	4.583	2.779	1	.096	-1.343	16.623
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Folk music]	30.400	.000	.	1	.	30.400	30.400
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Folk music, Country]	9.079	4.467	4.132	1	.042	.325	17.833
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Folk music, Heavy metal]	27.173	.000	.	1	.	27.173	27.173
[Q1-2=Jazz, Rock, Hip-hop, Classic, Pop, Heavy metal, Country]	1.920	4.834	.158	1	.691	-7.554	11.395
[Q1-2=Jazz, Rock, Hip-hop, Pop]	5.912	3.905	2.292	1	.130	-1.742	13.565
[Q1-2=Jazz, Rock, Hip-hop, Pop, Folk music, Country, Reggae]	29.125	.000	.	1	.	29.125	29.125

[Q1-2=Jazz, Rock, Pop]	5.502	3.921	1.969	1	.161	-2.184	13.188
[Q1-2=Jazz, Rock, Pop, Blues]	2.336	4.979	.220	1	.639	-7.423	12.094
[Q1-2=Jazz, Rock, Pop, Blues, Reggae, Rhythm and blues]	27.533	.000	.	1	.	27.533	27.533
[Q1-2=Jazz, Rock, Pop, Folk music]	7.280	4.420	2.713	1	.100	-1.382	15.943
[Q1-2=Pop]	-.955	3.708	.066	1	.797	-8.223	6.314
[Q1-2=Pop, Blues, Country, Reggae]	0 <sup>a</sup>	.	.	0	.	.	.
[Q1-2=Pop, Blues, Folk music]	.328	4.276	.006	1	.939	-8.053	8.709
[Q1-2=Pop, Country, Reggae, Kpop]	4.092	4.905	.696	1	.404	-5.521	13.706
[Q1-2=Pop, Heavy metal, Country, Reggae, Rhythm and blues]	1.940	4.979	.152	1	.697	-7.818	11.699
[Q1-2=Pop, Kpop]	-2.720	6.374	.182	1	.670	-	9.774
						15.213	
[Q1-2=Pop, Reggae, Afro beats]	27.533	.000	.	1	.	27.533	27.533
[Q1-2=Reggae, You bullies didnt think of house music?]	-2.182	6.892	.100	1	.751	-	11.326
						15.691	
[Q1-2=Rock, Classic, Heavy metal]	-1.534	8.203	.035	1	.852	-	14.544
						17.612	
[Q1-2=Rock, Classic, Pop, Blues]	10.326	4.245	5.916	1	.015	2.005	18.647
[Q1-2=Rock, Heavy metal]	8.219	4.678	3.087	1	.079	-.949	17.388
[Q1-2=Rock, Hip-hop, Pop]	1.121	3.859	.084	1	.771	-6.442	8.684
[Q1-2=Rock, Hip-hop, Pop, Blues, Heavy metal]	1.920	4.834	.158	1	.691	-7.554	11.395
[Q1-2=Rock, Hip-hop, Pop, Country]	-2.068	4.980	.172	1	.678	-	7.693
						11.829	
[Q1-2=Rock, Hip-hop, Pop, Cross over]	-3.939	6.453	.373	1	.542	-	8.708
						16.585	
[Q1-2=Rock, Hip-hop, Pop, Heavy metal]	2.797	4.099	.466	1	.495	-5.238	10.831
[Q1-2=Rock, Pop, Folk music]	-.524	4.906	.011	1	.915	-	9.092
						10.141	
[Q1-2=Rock, Pop, Heavy metal, Country]	0 <sup>a</sup>	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.



<Table 1-3>

**a correlation between  
WTP for music performances and interest in music performances**

			How much do you find music performances interesting?	What is a reasonable price according to you?
Spearman's rho	How much do you find music performances interesting?	Correlation Coefficient	1.000	.373**
		Sig. (2-tailed)	.	.000
		N	150	150
	What is a reasonable price according to you?	Correlation Coefficient	.373**	1.000
		Sig. (2-tailed)	.000	.
		N	150	150

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

**How much do you find music performances interesting? \* What is a reasonable price according to you?**

Count

		What is a reasonable price according to you?					prices do not matter	Total
		Less than 10 euros	10-50 euros	60-100 euros	110-150 euros	160-200 euros		
How much do you find music performances interesting?	Barely	0	6	0	0	0	0	6
	Fairly	1	12	14	3	0	1	31
	Quite	0	15	24	13	4	25	81
	Very much	0	6	8	3	2	13	32
Total		1	39	46	19	6	39	150

## 5-2. The Impact of Free Admission on the Audience's Appreciation of Music Performances

<Table 2-1>

**What is your age? \* Free admission**

Count

		Free admission		Total
		.00	1.00	
What is your age?	10–20	7	2	9
	21–30	57	32	89
	31–40	34	6	40
	41–50	9	2	11
	51–60	1	0	1
Total		108	42	150

<Table 2-2>

**What is your gender? \* Free admission**

Count

		Free admission		Total
		.00	1.00	
What is your gender?		43	0	43
	Female	61	28	89
	Male	47	14	61
Total		151	42	193

<Table 2-3>

**What is your profession? \* Free admission**

		Free admission		Total
		.00	1.00	
What is your profession?	I am self-employed / a freelancer	32	0	32
	I am looking for a job	1	1	2
	I am a private employee	28	9	37
	I am a public employee	1	0	1
	I am a student	46	32	78
Total		108	42	150

<Table 2-4>

**Free admission \* How much time do you work?**

		How much time do you work?					Total
		I work full-time	I work part-time	I have a flexible work schedule	I'm a student	I am looking for a job	
Free admission	.00	25	15	33	2	33	108
admission	1.0	10	9	1	3	19	42
Total	0	35	24	34	5	52	150

<Table 2-5>

**How often do you attend musical performances? \*  
Free admission**

Count

		Free admission		Total
		.00	1.00	
How often do you attend musical performances?	Never	2	0	2
	1-3 times a year	21	8	29
	5-7 times a year	34	28	62
	8-10 times a year	33	4	37
	More than 10 times a year	18	2	20
Total		108	42	150

<Table 2-6>

**How much do you find musical performances interesting? \* Free admission**

Count

		Free admission		Total
		.00	1.00	
How much do you find musical performances interesting?	Barely	5	1	6
	Fairly	18	13	31
	Quite	57	24	81
	Very much	28	4	32
Total		108	42	150

<Table 2-7>

**Free admission \* How much was the performance satisfying?**

Count

		How much was the performance satisfying?				
		Somewhat dissatisfying	Neutral	Satisfying	Very satisfying	Total
Free	.00	2	25	61	20	108
admission	1.00	1	4	17	20	42
Total		3	29	78	40	150

<Table 2-8>

**Free admission \* If you could have priced the performance, how much would you have paid?**

Count

		If you could have priced the performance, how much would you have paid?				
		Less than 10 Euros	10-50 Euros	60-100 Euros	110-150 Euros	Total
Free	.00	8	54	37	9	108
admission	1.00	5	33	3	1	42
Total		13	87	40	10	150

<Table 2-9>

**Why did you choose that performance? \* How much was the performance satisfying?**

Count

		How much was the performance satisfying?				Total
		Somewhat dissatisfying	Neutral	Satisfying	Very satisfying	
Why did you chose that performance?	Companions' suggestion	2	16	29	6	53
	Self-interest	0	8	22	10	40
	The performer	0	0	2	0	2
	Free admission	1	4	17	20	42
	Personal affection for BIRD	0	1	7	4	12
	I was brought to the place	0	0	1	0	1
Total		3	29	78	40	150

<Table 2-10>

**Why did you choose that performance? \* If you could have priced the performance, how much would you have paid?**

Count

		If you could have priced the performance, how much would you have paid?				Total
		Less than 10 Euros	10-50 Euros	60-100 Euros	110-150 Euros	
Why did you chose that performance?	Companions' suggestion	6	33	13	1	53
	Self-interest	0	17	19	4	40
	The performer	0	0	2	0	2
	Free admission	5	33	3	1	42

	Personal affection for BIRD	2	4	2	4	12
	I was brought to the place	0	0	1	0	1
Total		13	87	40	10	150

<Table 2-11>

**Correlations between entire respondents' satisfaction levels and WTP for free performances**

			How much was the performance satisfying?	If you could have priced the performance, how much would you have paid?
Spearman's rho	How much was the performance satisfying?	Correlation Coefficient	1.000	.126
		Sig. (2-tailed)	.	.124
		N	150	150
	If you could have priced the performance, how much would you have paid?	Correlation Coefficient	.126	1.000
		Sig. (2-tailed)	.124	.
		N	150	150

### 5-3. Impacts of the Experience with Free Admission on the Audience's Future Consumption

<Table 3-1>

**correlations between attendance to music performances after free admission and the general attendance to music performances**

			How often do you attend music performances?	How many other venues' performances have you attended since the free admission at BIRD?	How many BIRD's performances have you attended since the free admission?
Spearman's rho	How often do you attend music performances?	Correlation Coefficient	1,000	,513**	,342**
		Sig. (2-tailed)	.	,000	,000
		N	150	150	150
	How many other venues' performances have you attended since the free admission at BIRD?	Correlation Coefficient	,513**	1,000	,319**
		Sig. (2-tailed)	,000	.	,000
		N	150	150	150
	How many BIRD's performances have you attended since the free admission?	Correlation Coefficient	,342**	,319**	1,000
		Sig. (2-tailed)	,000	,000	.
		N	150	150	150

\*\* . Correlation is significant at the 0,01 level (2-tailed).



<Table 3-2>

**H<sup>4-1</sup>: 42 participants' motivation to choose free music performances can influence their attendance to other music venues' performances after free admission**

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval	
							Lower Bound	Upper Bound
Threshold	[Q3-3 = 1(None)]	-1.693	.352	23.102	1	.000	-2.384	-1.003
	[Q3-3 = 2(1-3)]	1.102	.323	11.675	1	.001	.470	1.734
	[Q3-3 = 3(4-6)]	2.002	.350	32.646	1	.000	1.315	2.689
	[Q3-3 = 4(7-10)]	2.902	.404	51.646	1	.000	2.111	3.694
Location	[Free admission=.00]	.801	.359	4.979	1	.026	.097	1.504
	[Free admission=1.00]	0 <sup>a</sup>	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.

<Table 3-3>

**H<sup>5-1</sup>: Reasons to choose free admission performances, levels of satisfaction with free admission performances, WTP for free admission performances are related to attendance to BIRD's performances after free admission**

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval	
							Lower Bound	Upper Bound
Threshold	[Q2-10 = 1(None)]	-.656	2.245	.085	1	.770	-5.057	3.744
	[Q2-10 = 2(1 -3 times)]	2.593	2.259	1.318	1	.251	-1.834	7.021
	[Q2-10 = 3(4 - 6 times)]	4.151	2.277	3.323	1	.068	-.312	8.615
	[Q2-10 = 4(7-10 times)]	4.958	2.295	4.670	1	.031	.461	9.456
Location	[Q2-4=1(Companions' suggestion)]	.871	2.128	.167	1	.682	-3.300	5.041
	[Q2-4=2(Self-interest)]	1.841	2.125	.750	1	.386	-2.324	6.006
	[Q2-4=3(The performer)]	-1.695	2.512	.455	1	.500	-6.617	3.228
	[Q2-4=4(Free admission)]	1.727	2.153	.643	1	.422	-2.493	5.948
	[Q2-4=5(Personal affection for BIRD)]	2.329	2.205	1.116	1	.291	-1.992	6.650
	[Q2-4=6(I was brought to the place)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q2-5=2(Somewhat dissatisfying)]	-21.985	.000	.	1	.	-21.985	-21.985
	[Q2-5=3(Neutral)]	-4.146	.644	41.449	1	.000	-5.408	-2.884
	[Q2-5=4(Satisfying)]	-1.258	.417	9.105	1	.003	-2.075	-.441
	[Q2-5=5(Very satisfying)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q2-6=1(Less than 10 Euros)]	.035	.949	.001	1	.971	-1.826	1.896
	[Q2-6=2(10-50 Euros)]	.933	.739	1.596	1	.206	-.515	2.382
	[Q2-6=3(60-100 Euros)]	2.226	.777	8.210	1	.004	.703	3.749
	[Q2-6=4(110-150 Euros)]	0 <sup>a</sup>	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.

<Table 3-4.>

**WTP for free admission performances across their attendance to BIRD's performances after free admission\*crosstab**

Count

		If you could have priced the performance, how much would you have paid?				Total
		Less than 10 Euros	10-50 Euros	60-100 Euros	110-150 Euros	
How many BIRD's performances have you attended since the free admission?	None	6	22	8	1	37
	1 - 3 times	6	45	14	7	72
	4 - 6 times	1	14	9	2	26
	7-10 times	0	2	5	0	7
	More than 10 times	0	4	4	0	8
Total		13	87	40	10	150

<Table 3-5>

**H<sup>6-1</sup>: Motivations to choose free admission performances, levels of satisfaction with free admission performances, WTP for free admission performances are related to attendance to other venues' performances after free admission**

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval	
							Lower Bound	Upper Bound
Threshold	[Q3-3 = 1(None)]	-4.323	2.004	4.652	1	.031	-8.252	-.395
	[Q3-3 = 2(1-3)]	-1.234	1.982	.388	1	.534	-5.118	2.650
	[Q3-3 = 3(4-6)]	-.194	1.978	.010	1	.922	-4.072	3.683
	[Q3-3 = 4(7-10)]	.801	1.980	.164	1	.686	-3.079	4.681
Location	[Q2-5=2(Somewhat dissatisfying)]	.373	1.168	.102	1	.749	-1.915	2.662
	[Q2-5=3(Neutral)]	-1.289	.520	6.151	1	.013	-2.308	-.270
	[Q2-5=4(Satisfying)]	-.306	.395	.599	1	.439	-1.081	.469
	[Q2-5=5(Very satisfying)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q2-7=1(Less than 10 Euros)]	1.573	.856	3.378	1	.066	-.104	3.250
	[Q2-7=2(10-50 Euros)]	.162	.690	.055	1	.814	-1.189	1.514
	[Q2-7=3(60-100 Euros)]	.609	.710	.737	1	.391	-.782	2.000
	[Q2-7=4(110-150 Euros)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q2-4=1(Companions' suggestion)]	-1.986	1.860	1.141	1	.285	-5.631	1.658
	[Q2-4=2(Self-interest)]	-.774	1.847	.176	1	.675	-4.394	2.846
	[Q2-4=3(The performer)]	-1.838	2.248	.669	1	.413	-6.244	2.567
	[Q2-4=4(Free admission)]	-2.603	1.887	1.903	1	.168	-6.302	1.096
	[Q2-4=5(Personal affection for BIRD)]	-1.904	1.934	.969	1	.325	-5.695	1.887
	[Q2-4=6(I was brought to the place)]	0 <sup>a</sup>	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.

<Table 3-6>

**a correlation between interest in BIRD's performances after free admission and attendance to BIRD's performances after free admission**

			How many BIRD's performances have you attended since the free admission?	After the free admission at BIRD, how much have you been interested in BIRD's upcoming music performances?
Spearman's rho	How many BIRD's performances have you attended since the free admission?	Correlation Coefficient	1,000	,644**
		Sig. (2-tailed)	.	,000
		N	150	150
	After the free admission at BIRD, how much have you been interested in BIRD's upcoming music performances?	Correlation Coefficient	,644**	1,000
		Sig. (2-tailed)	,000	.
		N	150	150

\*\*., Correlation is significant at the 0,01 level (2-tailed).

<Table 3-7>

**a correlation between interest in other venues' performances after free admission and attendance to other venues' performances after free admission**

			After free admission at BIRD, have you found any other music venues' performances fascinating?	How many other venues' performances have you attended since the free admission at BIRD?
Spearman's rho	After free admission at BIRD, have you found any other music venues' performances fascinating?	Correlation Coefficient	1,000	,409**
		Sig. (2-tailed)	.	,000
		N	150	150
	How many other venues' performances have you attended since the free admission at BIRD?	Correlation Coefficient	,409**	1,000
		Sig. (2-tailed)	,000	.
		N	150	150

\*\*., Correlation is significant at the 0,01 level (2-tailed).

<Table 3-8>

**H<sup>7-1</sup>: Participation after free admission (both BIRD and other venues), interest after free admission (both BIRD and other venues), the period that our respondents attended the next concert, satisfaction with the next concert after free admission are related to willingness to attend after on**

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval	
							Lower Bound	Upper Bound
Threshold	[Q3-7= 3(Neutral)]	-24.110	3381.874	.000	1	.994	-6652.460	6604.241
	[Q3-7 = 4(Likely)]	-20.215	3381.873	.000	1	.995	-6648.565	6608.135
Location	[Q3-3=1(None)]	-3.402	2.080	2.675	1	.102	-7.480	.675
	[Q3-3=2(1-3)]	-2.599	1.805	2.074	1	.150	-6.137	.938
	[Q3-3=3(4-6)]	-1.567	1.854	.715	1	.398	-5.200	2.066
	[Q3-3=4(7-10)]	.039	2.013	.000	1	.985	-3.906	3.983
	[Q3-3=5(More than 10)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q2-10=1(None)]	-15.623	3381.874	.000	1	.996	-6643.974	6612.727
	[Q2-10=2(1-3 times)]	-13.925	3381.874	.000	1	.997	-6642.275	6614.425
	[Q2-10=3(4-6 times)]	-14.238	3381.874	.000	1	.997	-6642.589	6614.112
	[Q2-10=4(7-10 times)]	-.319	4957.397	.000	1	1.000	-9716.639	9716.001
	[Q2-10=5(More than 10 times)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q2-8=1(Not at all)]	17.649	.000	.	1	.	17.649	17.649
	[Q2-8=2(Hardly)]	-1.667	2.018	.682	1	.409	-5.623	2.289
	[Q2-8=3(Fairly)]	-2.209	1.673	1.744	1	.187	-5.488	1.069
	[Q2-8=4(A lot)]	-1.747	1.457	1.437	1	.231	-4.603	1.109
	[Q2-8=5(Very much)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q3-1=3(Moderately)]	1.738	1.222	2.025	1	.155	-.656	4.133
	[Q3-1=4(Quite)]	3.284	1.239	7.025	1	.008	.856	5.713
	[Q3-1=5(Very much)]	0 <sup>a</sup>	.	.	0	.	.	.
	[Q3-4=2(More than a year later)]	-3.813	2.624	2.112	1	.146	-8.957	1.330

[Q3-4=3(After 10 months-12 months)]	-3.634	1.700	4.570	1	.033	-6.965	-.302
[Q3-4=4(After 7 months-9 months)]	-3.103	2.091	2.203	1	.138	-7.201	.994
[Q3-4=5(After 4 months-6 months)]	-3.906	1.204	10.521	1	.001	-6.267	-1.546
[Q3-4=6(After a month-3 months)]	-2.482	1.003	6.123	1	.013	-4.448	-.516
[Q3-4=7( 1.Within one month)]	0 <sup>a</sup>	.	.	0	.	.	.
[Q3-5=2(Somewhat dissatisfied)]	-9.351	3.178	8.658	1	.003	-15.580	-3.122
[Q3-5=3(Neutral)]	-1.354	1.017	1.771	1	.183	-3.348	.640
[Q3-5=4(Very satisfied)]	-.615	.833	.545	1	.461	-2.247	1.018
[Q3-5=5(Considerably satisfied)]	0 <sup>a</sup>	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.

<Table 3-9>

**a correlation between willingness to attend music performances after on and WTP for music performances after on**

			How much would you pay for any other music performances after on?	Are you willing to attend any music performances in the future?
Spearman's rho	How much would you pay for any other music performances after on?	Correlation Coefficient	1.000	.347**
		Sig. (2-tailed)	.	.000
		N	148	148
	Are you willing to attend any music performances	Correlation Coefficient	.347**	1.000



in the future?	Sig. (2-tailed)	.000	.
	N	148	150

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