

Music Lovers and Money

a contingent valuation study
on classical music and popular music audiences
in the Netherlands



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Marjolein Fischer

Henriette Ronnerstraat 70

5038 KJ Tilburg

013 – 533 62 20

06 – 51 55 56 85

marjoleinfischer@gmail.com

<http://www.linkedin.com/in/marjoleinfischer>

student number: 308482

Erasmus University Rotterdam

Faculty of History and Arts





Master Cultural Economics & Cultural Entrepreneurship

Supervisor: Kristien Werck, PhD

Second reader: Filip Vermeylen, PhD

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Abstract

Artists, sociologist and economist Hans Abbing (2009) recently predicted the near death of the classical music sector in the Netherlands if this sector would not adjust the customs and habits of the concert hall to current times. This research wonders whether that could be true and therefore searches for answers on how the average opera visitor looks like and what he or she would be willing to pay for opera. The visitors of Dutch pop music are also included in the research and function as a control group to be able to collect information about the differences between pop music audiences and opera audiences, but also to verify what they would want to pay in favour of opera.

The willingness to pay (WTP) is measured by the use of contingent valuation methods (CVM): a method that was originally founded in environmental economics. CVM is hotly contested and subject to numerous biases, but has nevertheless become a well-established method to accomplish what economists always are longing to accomplish: to price the priceless. However, pure economic theory does not suffice: CV would help us establish a demand curve but would not reveal any information about the respondents behind the demand curve. Therefore, socio-economic characteristics are included in the survey, in order to be able to set up profiles for the average opera visitor and the average pop music visitor, and correlate these characteristics with WTP.

This thesis ultimately concludes that Abbing might be right with his statement that classical music is a dying breed, but that his proposed solution to the problem does not suffice: not the old-fashioned habits and customs in the concert hall will wring the classical sector's neck, but the lack of information and knowledge amongst people most certainly will.

Foreword

Most students look upon writing a master thesis with a blend of enthusiasm, pure fear, excitement and cheerful reluctance. I am no exception, but nevertheless the process was less painful than expected, merely since the amount of satisfaction was significantly higher than I expected it to be. This master thesis truly is both the nail on my coffin as well as the crown on my career as a master student in the Cultural Economics and Cultural Entrepreneurship programme in Rotterdam.

I am very pleased that this thesis turned out to be a quantitative study on opera and classical music: my preferred and much beloved sector within the general cultural sector. I sincerely hope that the wealth of information on both opera visitors as well as pop music visitors is useful for opera companies, orchestras, theatres and of course researchers in the cultural sector.

Last but not least, some words of thanks for all the people that are partly responsible for the realisation of this thesis. First of all I'd like to thank Kristien Werck, the best thesis supervisor a student can wish for, and also my second reader Filip Vermeylen. Furthermore I owe many thanks to my third reader and academic guru Maarten Broekmans and to my friends who sacrificed precious leisure time in order to help me collect data: Neeltje van Balkom, Jules van de Loo, Anne de Wilde, Christina Karenovics, Janne Dietz, Willemijn van Kalmthout and Claudia Bastings-Hempel. An of course, last but not least, thanks to Patrick and my parents, for keeping up with my nagging and extreme mood swings during the process of writing this thesis.

Introduction

Symphonic orchestras, choirs and opera companies face unsure times and not only because of the financial crisis: they struggle nowadays with the image of being dusty and conservative and attracting mostly elderly people as visitors of their concerts. Artist, economist and sociologist Hans Abbing even predicted the near death of classical music in his recent book *Van hoge naar nieuwe kunst* (2009). Could this be true? Do only the elderly value classical music and is it really the case that the average visitor of a classic concert is grey-haired? All these mostly hypothetical statements raise the up-to-the-minute question whether the value of classical music could be decreasing in these modern times. Due to practical issues such as time and manpower it would be too much to include the sector of classical music as a whole. Therefore, the focus is on a specific part of the classical music sector: opera. What are people actually willing to pay for the continued existence of opera? How does the average concert visitor of an opera performance really look like? These questions represent the core subject of this thesis.

The aim of this research is twofold. The question what people want to pay for an opera performance will meet the question what the average concert visitor of a opera production looks like. In order to fully grasp the relevance and importance of this kind of research in cultural economics and the academic choices that needed to be made, taking note of the underlying arguments is necessary. Therefore, before elaborating on the exact topic and hypotheses, the choice is made to first elaborate on the research regarding arts and culture.

The core method in this research is the Contingent Valuation Method, initially founded by environmental economists. This method is one of the few methods economists have at hand to estimate the value of public goods, or at least, goods with public or merit good characteristics. During this master, CVM was discussed quite often and quite thoroughly as well in the Cultural Economics: Theory course as in the Cultural Economics: Applications course. One of the remarkable observations that came up during these classes was: why a there so few CVM studies conducted in the Netherlands? Is it because of the fact that the Dutch researchers don't appreciate the method? Are the Dutch too sceptic and cool about this method? This master thesis does not aim to answer this question, but it does aim to be one of the first CV studies conducted in the Netherlands. One of the first, since there have been some examples of CVM studies in the Netherlands: instance Ruijgrok (2006) who examined values of cultural heritage both by CVM as well as by the hedonic pricing method.

Besides this, CVM essentially aims to price the priceless, which remains an interesting issue amongst economists. Many economists before us have paved the way and one must know the trampled down paths to be able to explore the boundaries of research. The first part of this research will thus first elaborate on the economic discourse on cultural products such as classical music concerts, with the core question: what differs cultural goods from other economic goods? This section of the thesis provides an overview of the highlights of the discussion about art works being (economically) different from other goods. After this overview, a separate paragraph will be devoted to the issue of taste and taste formation in cultural economics. The climax of this chapter will consist of the explanation of the research topic and a brief view on the accompanying hypotheses.

Part II of this thesis contains the literature review. In this part there will be some elaboration on audience studies and contingent valuation studies, concluding with a somewhat more profound look on the hypotheses. Since CV is a methodological tool, this part will shade off into part III: the methodological framework. This part will also contain the questionnaire design. Part IV will be the most elaborate section, since it contains all empirical data and the conclusions regarding the hypotheses.

Part I

Researching the value of culture

Defining economics and art

The pricing of goods is one of the core businesses of economics and has kept (and still keeps) economists busy ever since economics emerged as a science. Applied on the arts, this discussion can be illustrated by the following purely illustrative question: what differs a shrimp from a painting? Is there a difference between these goods? What are their economic characteristics and if they differ from one another, what does that imply for economic research but also for policy makers? The superficial answer to the first question seems obvious: shrimps are food which is one of life's necessities. A painting is art, is for the sake of what is beautiful. Nevertheless, these observations based on appearance do not necessarily mean that these goods differ in economic terms. Both are goods with a price, with a certain demand and a certain supply attached to them. So the question remains: do they differ from one another? And if so, how?

The answer to the posed questions lies within the functioning of goods in the market. Shrimps behave differently in the market than paintings. Various economists have been eating their heart out in elaborating on arts products being different from other goods and services. The proof of the existence of the differences between these goods also implies a justification for the emergence of cultural economics as a blossoming branch within economics. Before elaborating on the different theories, views and opinions of different economists, we need to consider the notion of culture and cultural goods. David Throsby (1999) provides us with a solid framework to place the concept. He states that there are two distinct constructions for the word culture. Firstly there is the interpretation of culture as a set of activities and secondly there is the broader, more sociological point of view in which culture is regarded as a set of attitudes, practices and beliefs that are fundamental to society (Throsby 1999:6). The first interpretation seems to be the most applicable and hence the most useful to research in arts and economics, but later on we will need to acknowledge that the sociological point of view cannot be ignored in economics. An important implication that Throsby attaches, is that the notion of culture carries with it a concomitant notion of cultural value: a heritage building can embody some history and human context that binds a society together (1999:6).

Research topic: relevance and choices

The previous paragraph captures the issues one encounters when dealing with cultural goods in a nutshell. The pricing of cultural goods and how to measure and determine the value of a cultural good is and always has been a hotly contested subject in economics and is also the main subject of this master thesis. Since the value of cultural goods is a broad subject, it is applied to a field within arts and culture that has the particular interest of the researcher involved: classical music in general and opera in specific.

Apart from this personal interest in the field of classical music, the most recent book of Hans Abbing (*van hoge naar nieuwe kunst*, 2009), in which he essentially declares classical music to be dead in a few more years if the behaviour in the concert halls is not adjusted to the current time period we live in, added some extra weight. Being a classical musician myself and finding myself surrounded by young people who are very interested in this form of music, Abbings' remarks struck me quite deep. What if he is right? Could he be right? I do not expect him to be right, or is that wishful thinking? The drawing up of a profile for opera visitors and finding out what both classical music visitors and popular music visitors are willing to pay opera performances to keep existing will not prove either Abbing or anyone else right or wrong, but it will provide us with some more statistical data to work with.

The key point of all previously mentioned issues regarding the valuation of cultural goods is the dwelling on the cutting surface between economics and sociology. When a subject surpasses the clear boundaries of economic research, economists start to sway and stagger. This chapter attempts to clarify why this happens: since cultural goods behave differently from other goods and do not follow the strict rules of demand and supply, an economic valuation of their value becomes increasingly difficult, if not impossible or even undesirable.

Economists often get the reproach that they tend to oversimplify the world in terms of demand, supply and equilibrium. It is for these reasons that this research is not purely focused on contingent valuation, meaning attempting to capture the value of goods in monetary terms. The claim is that in order for the research results to be usable and applicable for cultural institutions and policy makers, there is need for more information concerning the humans behind the demand curve. Estimating the demand curve alone, as proposed by Contingent Valuation Methods, is scientifically interesting but not enough when it comes to research results being relevant for other parties involved besides academics. Economics is the study of the allocation of scarce resources. Sociology studies the social

behavior and decision making of individuals in society. Cultural economics dwells on the cutting surface of these two fields of science by dealing with goods that have other value than just economic value. This argument elucidates the ambiguity of the research question in this thesis:

Research question

What are people actually willing to pay for the continued existence of live performed opera productions and pop music concerts? How does the average concert visitor of an opera performance and a popular music concert look like?

On the one hand there is need for a demand curve to be estimated for opera companies and on the other hand this is not enough: it is clear that pure economic theory does not suffice. A demand curve is estimated through establishing demand in terms of willingness to pay. If we want to increase demand, wouldn't it be helpful to understand who the human beings behind this demand curve are? In other words: we need to know why. Why are people willing to pay for cultural goods such as a live performance by an opera company? And who are those people? Cultural economics is the intriguing melting-pot of economics and sociology, estimating the hard rules of demand and supply and then modifying it with socio-economic characteristics of the people behind the demand curve.

However, before elaborating on the detailed hypotheses that correspond with the main research question(s), it is important to take note of the economic discourse evolving cultural goods and services. As stated before, this thesis is not exactly the first to deal with this subject: many economists have paved the way before us. One must know the trampled down paths before exploring its boundaries.

I The economic discourse: an overview

1966 was a memorable year for economists and science in general: William Baumol and William Bowen wrote their pioneering book *“Performing Arts – An Economic Dilemma”*, an impressive work that marked the birth of cultural economics as a separate branch of the economic tree. This publication was the first to treat arts and culture as being different from other goods. Ever since that day, economists have been debating about the characteristics of cultural goods as opposed to other goods. In order to comprehend the underlying arguments regarding the subject of this thesis, an overview of the economic discourse is desirable.

The brunt is bearded by the theory of earlier mentioned pioneers Baumol and Bowen (1966): The Cost Disease. After that there will be elaboration on the public good/ merit good argument, followed by a paragraph on the value of cultural goods (use values and non-use values: bequest value, option value and experience value) using theories by David Throsby (1994), Arjo Klamer (1996, 2002), Arthur Brooks (2002) and Jeanette D. Snowball (2008). This overview of the economic discourse will conclude with the seven basic economic properties of creative activities by Richard Caves (2000) and values according to Arjo Klamer (1996, 2006).

William Baumol and William Bowen: The Cost Disease

As stated before, William Baumol and William Bowen were pioneers in 1966 when they wrote their influential book. By introducing the theory of the Cost Disease, they made a strong case for arts goods being different from other goods, especially for the performing arts. Their cost disease is quite well applicable to the subject of this thesis: assume a symphonic orchestra played the 4th Symphony by Gustav Mahler in 1909. When another symphonic orchestra wants to play the same 4th Symphony now, a hundred years later, the music has not changed, the amount of musicians has not changed and the amount of time needed for the performance and the rehearsals have not changed. This is what Baumol and Bowen introduce as the cost disease: although almost every sector has become more efficient due to (technological) changes over the years, this cost will not jump for organisations in the performing arts. The performing arts sector struggles with unbalanced growth when it comes to labour productivity (Werck 2006:4).

Although this seems a waterproof argument at first sight, Tyler Cowen (1996) provided us with firm critique on the Cost Disease. He argues that the performing arts sector does not suffer at all from a lack of productivity increase by including the technological changes that have taken place: the rise of

music recordings on LP, tape, CD and DVD. According to Werck, Cowen argues the cost disease emphasizes too much on the measurement of productivity: *“The cost disease does not threaten the performing arts, but due to technological changes the arts experience will shift from live performances to CD or DVD”* (Werck 2006:6).

This argument of Cowen to circumvent or even abolish the existence of the Cost Disease is acknowledged by Marianne Victorious Felton (1994) who researched 25 symphony orchestras over a period of 21 years on the emergence of the Cost Disease. Felton ultimately concludes that the Cost Disease indeed exists for symphony orchestras when their productivity lags, but that Cowen does have point because productivity can be increased (Felton 1994:311). However, Felton mentions different ways of increasing productivity than focusing on technological developments as Cowen does: she proposes to do more summer concerts, engage in more touring and offering additional concerts by smaller ensembles of orchestra players. Moreover, she concludes her article with an important warning regarding orchestras that attempt to conquer the Cost Disease by reducing inputs such as decreasing the size of the orchestra: *“Such policies inevitably lead to a loss of morale and, if the number of concerts is not reduced, less rehearsal time”* (Felton 1994:311).

Another pitfall of the Cost Disease is that it does not take into consideration that if arts products are different from other goods, so may be the people that are involved in creating these goods. Baumol and Bowen assume that since the wages of musicians will not rise as fast as the wages in other sectors, there will eventually emerge a scarcity of musicians because these people will be looking for better paid jobs. This argument was invalidated by Richard Caves (2000) in his basic economic properties of creative activities, a subject that will be discussed later on.

Cultural goods as public goods and/ or merit goods

The general idea is that cultural goods have public good characteristics which hinder their behaviour within the market structure. The concept of public goods is also mentioned by Jeanette D. Snowball (2008) as being an important feature: *“Expressed in economic terms, the difficulty with cultural goods is the fact that they have public good characteristics, because they are a merit good and because of their cost structures like for instance in Baumol’s cost disease”* (Snowball 2008:23). With public good characteristics, Snowball means the possibility for a cultural good to be non-excludable and/ or non-rival. The Parthenon in Greece for instance: we cannot prevent a person from seeing it which makes it non-excludable and there is no second Parthenon in the world which makes it no subject to rivalry.

Apart from the public good characteristics, cultural goods are also considered to be merit goods: goods which some persons believe ought to be available and whose consumption and allocation are felt by them to be too important to be left to the private market (Snowball 2008:13). This argument is of course subject to a lot of criticism, especially from free market economists. Throsby (1994) nevertheless argues that consumers lack the necessary information to make informed market choices, because the demand for culture is highly dependant on education which allows one to access it. This argument is to be considered significant because it is directly linked to the issue of taste being cultivated: an important issue within the valuation of cultural goods, which will be elaborated on later on in this chapter.

Nevertheless it is worth noting that some cultural goods have more public goods characteristics than others. For example, one can be excluded from a classical music concert. The non-rivalry of a symphonic orchestra is debatable: even though there seem to be substitutes for symphonic orchestras, there is no substitute for that specific orchestra in that specific concert hall with that specific conductor and that specific soloist. In the words of Richard Caves: when it comes to cultural products, there is infinite variety in the diversity of supply (Caves 2000:8). The merit good argument is even more debatable, since the discussion which art works are merit goods and which are not is highly dependant upon a concept that is not that popular at all in economics: taste. The general consensus however is that cultural goods can have public good and/ or merit good characteristics, which brings us to these important concepts:

The value of cultural goods

The conclusion that a cultural good can have both public and private good characteristics implies characteristics of its value. The construct of value is however not that clear. It is a difficult and debatable concept that provokes heated discussions amongst economists. One of the reasons for these heated discussions is the close connection with sociology. To fully grasp the meaning of value, we need to start at the core: the notion of capital.

In traditional economics, meaning the research of the allocation of scarce resources, the distinction is made between human capital, physical capital and natural capital. Physical capital is the oldest form of capital and embodies the stock of real goods such as land, machines and buildings. Human capital is the value that a person embodies by his or her skills and experience, a form of capital that is very important in producing output. Natural capital then is the stock of (renewable) resources that is provided by nature. In the recent past, voices of cultural economists are being heard that plead for

the embrace of a fourth type of capital: cultural capital. Cultural capital is a term derived from sociology in general and Pierre Bourdieu in specific. He identifies cultural capital as the capital an individual possesses when he or she has acquired competence in society's high status culture. David Throsby, an economist who is one of the advocates for the embrace of cultural capital in cultural economics, states that Bourdieu's definition is very close to the notion of human capital in economics (Throsby 1999:4). Nevertheless, the statement is that cultural capital is not interchangeable with human capital and fulfils another role in the economic discourse. Throsby links cultural capital to cultural value, and argues that adopting cultural capital as the fourth notion of capital in economics can clarify the relationship between cultural and economic value. Throsby: *"We can define an item of cultural capital as an asset that contributes to cultural value. More precisely, cultural capital is the stock of cultural value embodied in an asset"* (1999:6).

But this still does not clarify what cultural value exactly is. In a way, we could state that cultural value embodies every sense of value of a certain good that is difficult to grasp in economic terms. Throsby distinguishes between tangible and intangible cultural capital: *"The stock of tangible cultural capital assets exists in buildings, structures, sites and locations endowed with cultural significance and art works and artefacts existing as private goods. Intangible cultural capital on the other hand, comprises the set of ideas, practices, beliefs, traditions and values which serve to identify and bind together a given group of people, however the group may be determined, together with the stock of artworks existing in the public domain as public goods, such as literature and music"* (1999:7).

Even though Throsby touches on subjects that might appear to be not so economic, Throsby stays an economist: he tries to capture cultural value in economic terms by talking about assets and stocks. The question however remains how to incorporate cultural capital in economic analysis. It is the intangible cultural value of art that complicates traditional economic theory drastically: how to account for intangible value? In their strive to put a price tag on every good possible and thus force it to fit in demand and supply curves, economists have developed several constructs to capture intangible value. Firstly economists distinguish between use values and non-use values. Carson et al. defines non use value as *"those portions of total value that are unobtainable using indirect measurement techniques which rely on observed market behaviour"* (Carson et al. in Snowball 2008:79). These passive use values thus require no direct involvement of the user of the good: it might be very well possible that all people benefit from the existence of the good, even though they do not use it consciously and also do not pay for it.

The latter observation is what economists call: passive users leave no behavioural trace. These non use values exist of bequest value, existence value, option value, prestige value, education value and economic impact (Brooks 2002:2). Bequest value is founded on the idea of future value: users and non-users may derive utility from the expected enjoyment of a cultural good by future generations (Brooks 2002:3). Option value ligatures with bequest value, since it presumes that non-users might actually consider using the good in the future and hence favour its preservation. Existence value is even more abstract, since this construct represents the value people can derive from the simple notion that a certain good exists. For instance, a person could have never seen the Taj Mahal in real life, but nevertheless derive some value of the knowledge that it is there to be seen. Education value and prestige value speak for themselves: some goods could cause educational spill-overs between users and non-users (which might actually cause the use to increase) and some goods might also provide a town or region with prestige. Lastly is the economic impact, a construct that is the most economic of all non use values. Economic impact means that the consumption of cultural goods can create secondary or tertiary economic activity (Brooks 2002:3): for instance the restaurant that blossoms because it is set next to a cultural heritage site which attracts lots of tourists.

Currently the only economic method of measuring these non-use values is the Contingent Valuation Method (CVM), a method that will be used and elaborated on later on in this thesis. But before losing ourselves in a methodological discussion, this overview is not complete without the theories about value of cultural economist Arjo Klamer. To the dismay of traditional economists, Klamer wonders if it is even desirable to try to capture cultural value in economic terms. He argues that cultural capital should be counted as part of an individuals wealth, by which he adds it to the constructs of economic and social capital as used in sociology. He defines cultural capital as the capacity to be inspired and to find meaning. This approach is far more sociological (and even philosophical) than Throsby's initial definition of cultural capital. Klamer concludes that even though it might be impossible and even undesirable to account for cultural and social capital, this does not mean that these forms of capital are irrelevant in economic research. In sum it all comes down to measurability: cultural value exists but it intangible and thus practically impossible to measure. However, this does not mean that economists should stop trying. Klamer argues that we should let go of the focus on utility and rational choice theory and Throsby claims we should embrace the economic value of a good instead of whining about the values that we cannot capture in economic terms: attempts to solve or circumvent a problem that cannot be solved, but still attempts.

Although this elaboration on value seems to undermine the idea of valuing cultural goods through economic analysis, it should be noted that this does not mean that the valuation techniques that

exist nowadays are not useful in economic decision making. It only underlines the need for caution when attempting to add empirical data to the economic discussion by trying to measure the value of cultural goods.

Richard Caves: seven basic economic properties of creative activities

To make this overview complete, taking note of the work of economist Richard Caves is appropriate. In his comprehensive book (*Creative industries: contracts between arts and commerce*, 2000:2-9) he sums up no less than seven basic economic properties of creative activities. The first argument he stresses is that demand is uncertain. No one can tell whether creative products, such as new music, movies, painting or sculptures, will be accepted and valued by the demanders. The bold supplier of a new art product is always subject to this concept of *nobody knows*, meaning that he or she is always in the dark about the outcome of the creative activity.

Caves' second argument implies the earlier mentioned critique on Baumol and Bowen's cost disease: creative workers care about their product. Caves: "economists normally assume that workers hired for some job do not care about the traits and features of the product they turn out. Skilled crafts persons often do express pride in or concern for the quality of their work and the goods they turn out, but economists seldom see this interest as affecting the organization of production" (2000:4). This pride in or concern for their products that Caves points out coheres strongly with the values of Arjo Klamer, a subject which we will return to later on in this chapter.

The third economic property Caves mentions, is that some creative products require diverse skills. A symphonic orchestra is a good example of this argument: you need people to play the violin, but you also need skilled people to play the clarinet or the French horn. Cowen argues that "the diverse tastes and preferences obviously complicate the deal for organizing the activity". Apart from the fact that the involvement of different people with different skills complicates the organizational part, this argument also summons the association with sociologist Howard Becker, who views art works as collective activities in his famous book *Art Worlds* (1982). Becker's argument is that art is shaped by the whole system that produces them (Alexander 2006:68).

This flirt between economist Richard Caves and sociologist Howard Becker is an example of the vague and undefined boundaries between these two sciences. There is often overlap and especially in the field of cultural economics. Moreover, this intersection of research fields is one of the basic

arguments underlying the choice of the research subject in this thesis. More elaboration on the relevance of this study will follow in the provisional concluding remarks at the end of this chapter.

Furthermore Caves argues that art products are horizontally differentiated products, by which he means that art products can be similar in character but not identical, like two paintings or two pop songs. Caves calls this the infinite variety property: the possible variations for arts products are virtually unlimited, there will always emerge new paintings or music scores that have never been painted or composed before. This important insight has implications for cultural organizations: since the supply of art products can be extended infinitely, the options for consumers to choose from will expand in proportion. In other words: the amount of possible choices for consumers will continue to grow, which forces suppliers of art goods to struggle for ingratiation with the (potential) demanders.

Caves' fifth basic economic property of cultural goods coheres with the previous argument, namely that cultural products require vertically differentiated skills. In other words: rank matters. Caves links this to Hollywood movies and A-list/ B-list stars, but this also goes for symphonic orchestras. When a symphonic orchestra hires a star conductor or soloist, the essential economic concept of differential rent, meaning the extra total amount that people will pay to see concert with an A-list conductor over the same concert with a B-list conductor (Caves 2000:8), becomes quite important. This example illustrates the difficult considerations a cultural organisation has to make.

The penultimate characteristic of cultural goods that Caves mentions is that time is of the essence, by which he means that cultural goods (especially in the performing arts) often peak at one point in time: the movie is shot in just a few weeks, the concert takes place on one special night. The concert ends with the last reverberation in the concert hall, which means that time indeed is of the essence. But, Caves' final basic economic property of cultural goods modifies this argument: since the performance of the orchestra is often taped and then sold on CD, musicians and conductors will be able to receive royalties long after the concert takes place. Caves calls this the *ars longa* property.

II Taste and preference

In sum we could state that the list of economists and research that is devoted to the subject of estimating value of cultural goods is virtually endless. There is however one important issue that we have failed to address to but nevertheless deserves attention: the notion of taste. The ancient Romans provided us with a proverb that is nowadays one of the oldest in the world: *De Gustibus Non Est Disputandum* or 'one cannot argue about taste'. Economists usually do not like to be bothered about issues of taste and taste formation. It makes them itchy and edgy, and for quite some time they even seem to have ignored the importance of it in the economic discussion. Why? Because economists do not like it when subjects are difficult to capture in statistics. But why is taste, in spite of all the grumbling of economists, so important to economics and especially cultural economics? The answer to that question is that the main economic discussion evolves around the game of supply and demand and therefore the price of a certain good. The demand for a certain good can be highly dependant on the taste of the demanders. The whimsicality and unpredictability is what makes the notion of taste problematic in economic analysis: in one year the demand for Britney Spears albums is sky-high, while the next year everyone suddenly wants Christina Aguilera albums and Spears' records are collecting dust in the back of record stores.

The concept of taste dwells on the cutting surface of economics and sociology. Since CVM is an economic tool, the emphasis will be on the economists' take on the concept of taste. Nevertheless, the work of sociologist Pierre Bourdieu (*La Distinction: a social critique on the judgment of taste*, 1979) is crucial in understanding the problems surrounding the concept of taste and its interfaces with both economics and sociology. In a nutshell, Bourdieu argues that the social being of people (and therefore their taste development and preferences) depend on the amount of economic, social and cultural capital they own. Key argument of Bourdieu was that all efforts of human beings are in service of their economic capital: social and cultural capital is needed to enhance economic capital. In other words, although Bourdieu was a sociologist he did assume that people strive for economic capital: monetary possessions. After Bourdieu, a lot of sociologists have examined the notion of taste and the coming into being of taste patterns (like for instance de Bus in 2006 with his study of high versus low culture and the influence of upbringing on the coming into being of taste patterns) but there will be no further elaboration on sociological research in this thesis.

Economists (for instance Gary S. Becker in his book *Accounting for taste*, 1996) criticised the sociological approach by stating that a strong analytical framework was missing. In line with this firm critique, economists have been trying to develop such a strong analytical framework themselves. The

most important point of discussion in developing analytical frameworks is whether taste can change over time or it can't change over time. Economists George Stigler and Gary S. Becker wrote one of the most influential articles on the concept of taste: *De gustibus non est disputandum* ('there is no disputing about tastes', 1977). They tried to incorporate taste in economic models with their Z-theory by implanting a household-function in cultural consumption. This means that the consumption of a tangible experience good, the X-good, is deconstructed into intangible goods called Z-goods that lack the unpredictable nature of the X-goods. In practice this means that if a person pursues a CD, this is what Stigler and Becker would call the X-good. The Z-goods that are attached to this X-good are for instance entertainment, consolation and relaxation. This theory seems rather far-fetched, which was also the thought of economist Tyler Cowen. He firmly criticised Stigler and Becker by stating that their theory is a paradox, because it tries to create an empirically based consumption theory without being empirically provable itself. Also, the possible ongoing deconstruction of Z-goods into other possible Z-goods until the theory starts functioning make the application of Z-theory seem like postponing the problem of unpredictable taste. The theory of Stigler and Becker could be considered to be tipping out the scales when it comes to developing economic models to account for taste in demand studies.

Later on in 1988, Gary S. Becker further elaborated on the theory with Kevin Murphy by developing the rational addiction theory (Levy-Garboua and Montmarquette in Towse 2003:204). This theory essentially says that taste is generated by an art-specific capital which raises appreciation in the future: the rate in which the taste for arts increases or decreases coheres with the increase or decrease of consumption of art. Becker and Murphy initially founded this theory on actual addictions such as smoking or drinking (Becker and Murphy 1988). Still it seems to be rather far-fetched to connect alcohol and nicotine addictions to taste for art, but nevertheless it is an interesting thought: once a person is hooked to a form of art, he or she will stay hooked with the premise that the form of art remains available. A different approach is taken by Levy-Garboua and Montmarquette (1996) with their learning by consuming: 'consumers are supposed to be unaware of their true taste and to discover it through repeated experiences in a sequential process of unsystematic learning by consuming' (Levy-Garboua and Montmarquette in Towse 2003:207). Where Stigler and Becker (1977) and Becker and Murphy (1988) seem to neglect the problem of incomplete information, Levy-Garboua and Montmarquette do take this into consideration. The argument that people could get addicted to certain art forms is intriguing, but does that necessarily mean that if one is addicted to one form of art and encounters a new form of art that he or she has not encountered before, a new addiction cannot come into existence? Captured in economic terms, cultural goods are experience goods: they need to be experienced to be valued by consumers and in general appreciation of the art

form increases when the amount of exposure to the cultural good increases. In addition to that argument, consumers always deal with incomplete information: one can never have all the available information concerning cultural goods and therefore consumer's choices made under these circumstances are not rational.

Economist Roger McCain is one of the leading scholars on the subject of taste. He considers the taste for art to be acquired and cultivated, by which he also implies that preferences are changed by experience (McCain in Towse 2003:445) and by which he agrees with Tyler Cowens critique on Stigler and Becker. Since there is evidence found that childhood exposure to art creates adult demand by articles from Morrison and West (1986), Dobson and West (1988) and Abbé-Decarroux (1995), we can assume that child taste is malleable. McCain argues that this is indirect evidence for adult taste is also malleable and that cultivation of taste is a real possibility (in Towse 2003:446). The argument that these papers do have in common is the assumption that consumers are short-sighted: that is, that they do not anticipate the change in taste and maximize their lifetime utility accordingly (McCain in Towse 2003:448).

In sum it can be stated that the economic discussion about taste evolves around the dilemma of taste being changeable, as argued by Tyler Cowen and Roger McCain, or taste not being changeable as argued by Stigler and Becker. Although Stigler and Nobel Prize winner Gary S. Becker are true giants and standing on their shoulders one could reach for the sky, Cowen and McCain make a stronger case for taste being a changeable set of preferences. An argument in favour of their theory is that they get closer to closing the gap between the statistic economic models and the case study approach of sociologists than Stigler and Becker. Another argument, pointed out by Levy-Garboua and Montmarquette, is that art is an experience good and consumers deal with incomplete information. Although the scale seems to tip over in the direction of theories like Cowen's and McCain's, there is no real consensus on the subject amongst cultural economists.

Research question and hypotheses

As stated before, the two-fold research question of this master thesis now looks like this:

What are people actually willing to pay for the continued existence of live performed opera productions and pop music concerts? How does the average concert visitor of an opera production and a popular music concert look like?

Although the focus of this research clearly is on classical music, the drawing up of a single profile of a classical music visitor is not enough. In other words: one cannot understand the meaning of a book when one possesses only one chapter of it. The book chapter needs a framework and so does the profile of the classical music visitor. Therefore the choice has been made to also have another group of respondents: the popular music visitors. Of course the most important reason for this choice is to provide the profile of the classical music listener with a suitable profile, but next to that the comparison between these two groups is particularly interesting since there are so many prejudices concerning both types of concert visitors: young versus old, conservative versus innovative and so on. In short, popular music visitors will function as a control group in relation to classical music visitors.

In order to structure the thesis and the accompanying survey, some detailed hypotheses were designed. Since the research question is twofold, the hypotheses are structured in two themes: hypotheses concerning the willingness to pay-question (the contingent valuation part of this thesis) and hypotheses concerning the socio-economic features of the respondents behind the demand curve (the audience research part of this thesis):

Theme A: contingent valuation and willingness to pay

- A.h1** The more frequent a person visits a concert (either popular music or classical music), the more money they are prepared to pay for a ticket since both types of music are experience goods
- A.h2** The willingness to pay is higher amongst subscribers than non-subscribers
- A.h3** **A.** Popular music visitors are willing to pay more for a popular music concert than classical music visitors for a classical music concert in terms of ticket price.
B. When WTP is measured through taxes the classical music visitors are willing to pay more than the popular music visitors.

Theme B: socio-economic characteristics of the audience

- B.h1** Opera music visitors have an average age between 45 and 60 years old
- B.h2** The average age of opera music visitors is higher than the average age of popular music visitors
- B.h3** The education of opera music visitors and popular music visitors are at the same level nowadays
- B.h4** Education is more important than upbringing in the preference for music types
- B.h5** The more frequent one visits concerts (either popular music or classical music), the more appreciation for all kinds of music one has
- B.h6** Popular music visitors have more appreciation for classical music than classical music visitors have for popular music

These hypotheses are quite specific in nature, as opposed to the central research questions. They are derived from the academic literature that is discussed in the next chapter: Part II, related literature and theoretical focus. Therefore the choice is made to mention them briefly in this introductory part of the thesis, and elaborate on the arguments and assumptions underlying these hypotheses after the discussion of the related literature in the next chapter.

Part II

Related literature and theoretical focus

Literature review

This review of existing literature might seem to be somewhat overdone, since in the previous chapter an elaborate overview of the economic discourse regarding this thesis' subject was already given. Nevertheless, this primary part was indeed meant as an overview: a general framework. This chapter goes deeper into the exact topics of this research: the contingent valuation method and audience research in the cultural sector.

I The Contingent Valuation Method

Expressing value in monetary terms is the core business of economics. To put it somewhat more irreverent: economists want to put a price tag on everything. But, as explained in the 'Researching the value of culture' –part, not all value of a cultural good can be expressed in monetary terms. Cultural goods also provide us with pleasure, national pride and/ or inspiration, values that are sometimes referred to as positive externalities of the good since they are external to the market (Snowball 2008:77). Economists acknowledge this argument and have been searching ever since to find ways to express this intangible value in a comprehensive and economically usable way.

In order to do this, several methods were designed that can be roughly divided in stated preference methods and revealed preference methods. Revealed preference involves gathering actual market data on what consumers have been spending on certain products, while stated preference presume hypothetical scenarios and directly ask respondents what value they place on a good (Snowball 2008:77). The Contingent Valuation Method, from here on referred to as CVM, is a revealed preference method using hypothetical survey questions in order to estimate the value of a good with public good and/ or merit good characteristics. Tiziana Cuccia provides us with a definition: "*CV is a method of estimating the value that individuals attribute to non-tradable goods or to some characteristics of tradable goods not revealed by the market mechanism*" (Cuccia in Towse 2003:119). The main goal of CV is to estimate demand curve and the consumer's surplus. Economists

Robert Cameron Mitchell and Richard T. Carson: *“the CV method uses survey questions to elicit people’s preferences for public goods by finding out what they would be willing to pay for specified improvements in them”* (Mitchell & Carson 1988:3).

The hypothetical scenarios CVM uses in order to estimate demand consist of questions regarding willingness to pay (WTP) and/ or willingness to accept (WTA). Jeanette D. Snowball (2008:77) defines WTP as the willingness to pay of a person to avoid the decline in some good or service. In relation to that, WTA means the willingness to accept compensation for the same proposed decline. CVM was first developed within environmental economics during the early 60s by economist Robert K. Davis in the United States (Mitchell & Carson 1988:9). During the years it became quite a popular method to research the value of a public good. The first economists that applied contingent valuation methods to cultural goods were Glenn Withers and David Throsby in 1983 (Throsby 2003:1). They carried out a random-sample survey of the adult inhabitants of Sydney which sought to measure the community’s willingness to pay for the perceived public-good benefits of the arts (Throsby 2003:1). After Throsby and Withers the CV method soon became quite popular in the cultural sector. But, since CV tries to price the priceless by carrying out surveys amongst all kinds of (world) citizens the debate about validity and reliability flared up along with the first CV studies. In the cultural field there were, apart from the already mentioned Douglas Noonan, several other prominent economists who wrote about the use of contingent valuation to estimate value of cultural goods, like for instance David Throsby (1986, 2003), Paul Portney (1994), Peter Diamond and Jerry Hausman (1994), Bruno Frey (2000) and Tiziana Cuccia (2003).

All these economists merely focused on one or several methodological problems with CV and calculating pros and cons of the method. The methodological problems with CVM are numerous and indissolubly connected to the method. It might just be the biggest challenge concerning CVM and the main reason why this method is so hotly contested amongst economists. Since CV is a methodological tool to measure the value of a good that actually can not be measured, it is very tempting to lose one self in the methodological maze of econometric formulas and methodological problems regarding the validity and reliability of a contingent valuation survey. An attempt to capture the economic discussion around contingent valuation is taken in Part III: methodology.

II Audience studies: arts audiences

Demand studies have a long and rich history in arts research. It is scientific research, but nevertheless also one of the most 'reality-friendly' types of academic work: the relevance of knowing as much as possible about your audience as an arts organization is adopted by sociologists, economists, public policy makers, marketing professionals and numerous other occupations. As Mark S. Johnson and Ellen Garbarino put it: 'audience studies are important especially during periods when public and private support for the arts is threatened' (1999:74).

The first systematic and economic approach to arts audiences was conducted by the earlier mentioned pioneers William Baumol and William Bowen in 1966. After their influential book the fences were down, and nowadays audience studies represent quite a percentage of scientific research in arts and culture and have been used by economists, sociologists and marketing professionals. The everlasting presence of audience studies throughout our history can be illustrated by Paul DiMaggio who has written a critical review of audience studies. For this purpose he used 270 audience studies and he already accomplished writing this review in 1978: imagine what amount of audience studies have been and are conducted nowadays.

Because of the large amount of information that is so close at hand, a complete review of all audience studies would be a master thesis on its own. Bruce A. Seaman achieved a remarkable example in 2005 with his article *Attendance and Public Participation in the Performing Arts: a review of the empirical literature*, which appeared later on in a compressed form in the Handbook of Cultural Economics: Vol. 1 by Victor A. Ginsburgh and David Throsby. In this article, Seaman provides us with an impressive overview of empirical literature on audience research in the performing arts, which will be elaborated on later on in this chapter.

Bruce A. Seaman but also Lévy-Garboua and Montmarquette point out that the gathering and interpreting of data varies considerably from one study to another, which hinders a proper comparison of different studies (Lévy-Garboua and Montmarquette in Towse 2003:209). The focus of this chapter will therefore be on audience studies that concern classical music and, secondary to classical music, popular music.

In 1978 DiMaggio already found 17 studies concerning classical orchestras. Bruce Seaman (2005) provides us with a more recent overview compared to DiMaggio, but with the note that Seaman

included not only studies that concern symphonic orchestras but also all other forms of high art performances such as theatre plays and opera. He concludes that half of the data that is used nowadays is coming from the United States (22 out of 44 studies) and, after the US, 14% of the studies is from Great Britain. Other studies are conducted in Australia (Throsby and Withers, 1985); Canada (West, 1985; Colbert and Nantel, 1989); United Kingdom (Gapinski, 1986; 1988); Spain (Prieto-Rodríguez and Fernández-Blanco, 2000; Lopéz-Sintas and García-Álvarez, 2002); the Netherlands (Goudriaan and de Kam, 1983; Bakker, 1986; Ganzeboom, 1989); Switzerland (Abbé-Decarroux and Grin, 1992); Japan (Kurabayashi and Ito, 1992); Italy (Bonato et al., 1990); Sweden (Gouiedo, 1989); Germany (Pommerehne and Kirchgassner, 1987; Krebs and Pommerehne, 1995; Kirchberg, 1999); Ireland (O'Hagan, 1996); and Norway and Denmark (Svendson, 1992) (Seaman 2005:8-9).

The actual beginning of audience studies concerning classical music is again to be found with Baumol and Bowen (1966). They used American and British audiences for their study and the results were remarkably alike, even though the audiences were separated by the Atlantic Ocean: the average visitor of classical concerts has a high income, a high education level, has an average age of 39 years old and their professions evolve around managers and white collar workers. This conclusion is, however more in general, later on confirmed by DiMaggio (1978) who states that audiences of the high culture arts (such as classical music attenders) are higher in income, predominantly white, more educated and have managerial occupations (DiMaggio 1978 in S. Johnson and Garbarino 1999:64). As it appears, these conclusions have been verified several times in several different articles after Baumol and Bowen (1966) and DiMaggio (1978). Throsby and Withers (1979) conducted an audience study in which they compared American and Australian audiences and confirmed the same characteristics as found by Baumol and Bowen. In 1992, Abbé-Decarroux and Grin (1992) researched the Swiss audience for classical music and Prieto-Rodríguez and Fernandez-Blanco state that their conclusions concerning audience characteristics were generally in agreement with Baumol & Bowen and Throsby & Withers (Prieto-Rodríguez and Fernandez-Blanco 2000:148).

Ruth Towse (1994) specialised her study to the occupations of arts audiences and thus brings us closer to the actual aim of this study: the differences between classical music and popular music audiences. Towse found characteristics that fit seamless to the conclusions of Baumol and Bowen (1966): the upper and middle class occupations such as professionals, managers and administrators are more attracted towards classical music, while the lower class occupations such as skilled and unskilled workers, unemployed people, pensioners and widowers are more attracted towards modern or popular music.

O'Hagan (1996) also leaned over some more towards popular music since he narrowed down his study to the influence of education on music attendance. He compared Irish and American audiences and distinguished three categories of music: Hiart (concerts, opera, plays and musicals), Trad (traditional folk dance/music, country and western music) and Pop (rock, pop and jazz music). His results are more or less in agreement with the expectations raised by the former articles, but he did find some differences between American and Irish audiences. While in the USA actual attendance, desired attendance and TV audience rises with educational level, the Irish public behaves somewhat more complex. In this case, the Pop category is the most attractive to the TV audience, while when educational level rises the desire to watch TV declines. Furthermore the (desired) attendance of the other two categories increases when educational level increases, but with the note that this effect is higher on the Hiart category.

O'Hagan's findings seem to be in line with the rest of the audience studies, but with the connotation that his way of categorising could endure some critical notes. For instance, sociologist Theodor Adorno (and many others with him) would get up his hind legs if he found out that O'Hagan put opera and musical in the same the category. It could also happen that some jazz musicians will not agree with being characterised as Pop. The same goes for this thesis: in some studies opera, choir music and symphonic orchestra performances are regarded as one sector (the classical music sector) while it could also be argued that opera performances have a whole other type of audience than symphonic orchestras. In fact, it could even be argued that the audience that visits a performance of Anton Bruckners 8th Symphony is a whole other crowd than the audience that visits a concert of the modern works by John Cage, in spite of the fact that these two concerts are performed by the same symphonic orchestra. These issues of defining in the proper way and the difficulties that come along with categorising will be further elaborated on later on in this chapter.

There are two articles that refer almost exactly to the subject of this thesis: the study by Y. Kurabayashi and T. Ito (*Socio-economic characteristics of audiences of western classical music in Japan: a statistical analysis*, 1992) and the article by the Spanish economists Juan Prieto-Rodríguez and Victor Fernández-Blanco (*are popular and classical music listeners the same people?* 2000). Almost exactly, since Kurabayashi and Ito focus on symphonic orchestras in Japan (although they do include some conclusions concerning opera) and Prieto-Rodríguez and Victor Fernández-Blanco consider 'classical music' as a whole and do not specify any further in opera performances, symphony orchestra performances, chamber music or choir music. However, the latter article approaches the subject of this thesis most closely. Prieto-Rodríguez and Fernandez-Blanco derive much of their

information of the study by Kurabayashi and Ito and apply this to Spain, which makes it closer to home than Japan.

The results of the Kurabayashi and Ito study are valuable but at first sight not groundbreaking. They found that the popular music audience is made up of teenage and younger adult groups whereas classical and Japanese music audiences belong to older age groups. Nevertheless there are two issues that make the Kurabayashi and Ito study stand out from the rest. Firstly they connect the differences between different socio-economic groups in the audience to the process of taste formation. Economists usually do not like to refer to this subject since it is vague and difficult to capture in economic terms. For this reason a chapter containing more elaboration on taste formation and its meaning in cultural economics is added to this thesis. Secondly, Kurabayashi and Ito look at the correlation between types of music regarding preference. For both sexes the correlation regarding Japanese music and pop music was negative, and they also found a negative correlation between classical and popular music only for males (Kurabayashi and Ito in Prieto-Rodríguez and Fernández-Blanco 2000:149).

The study of correlation between classical music and popular music audiences is then taken to the next level by Spanish economists Juan Prieto-Rodríguez and Víctor Fernández-Blanco. They used the Kurabayashi and Ito study as a blueprint, especially when it comes to socio-economic characteristics and the correlation between those two subjects. In addition to this, they adopted a bivariate probit model which was first introduced by Abbé-Decarroux and Grin (1992). Further elaboration on the exact methodology of these articles and the implications for the methodology of this thesis take place in part III: methodology. For now the emphasis is on the empirical results of this study.

One of the hypotheses of Prieto-Rodríguez and Fernández-Blanco was that classical and popular music listeners belong to independent groups, but since the correlation is 0,489 this hypothesis is rejected. When it comes to the comparison of socio-economic characteristics of both audiences, they come to a remarkable conclusion that coheres with the rejection of the prior hypothesis: they argue there is an “innate” taste for music, meaning that if you are a music fan, you listen to both classical and popular music. However this seems a breakthrough in demand studies, note that Prieto-Rodríguez and Fernández-Blanco did not study actual audiences (meaning people that visit classical and/ or popular music concerts) but took a sample of the larger and more general population of Spain. Kurabayashi and Ito did investigate concert audiences in the narrow sense, which could at least partially explain the difference in outcome with Prieto-Rodríguez and Fernández-Blanco. In fact, according to Bruce Seaman (2005) these Spanish economists conducted a participation survey,

meaning that they used data out of a much broader data set, and Kurabayashi and Ito conducted an audience survey meaning that they distributed questionnaires to actual audiences. This is an important distinction in the research of audiences of performing arts and should be kept in mind at all times. Nevertheless, the conclusion of Prieto-Rodríguez and Fernández-Blanco is a conflicting outcome in relation with Kurabayashi and Ito. More elaboration on this difference in approach will take place in the next part of this chapter.

Kurabayashi and Ito did however have some conclusions on opera audiences, in spite of the fact that they focused on symphonic orchestras. They observed an inconsistency with the evidence of “audience overlap” in American and Australian audiences, namely that “surprisingly..., opera attracts less interest among audiences for classical music” (Kurabayashi and Ito 1992:279 in Seaman 2005:18)

Prieto-Rodríguez and Fernandez-Blanco did not detect gender, marital status and age to be of influence on both music types. There is however one age group (between 30 and 45 years old) that shows a positive effect towards classical music: a conclusion that is actually quite remarkable, considering that Baumol and Bowen in 1966 found that the average classical music audience member was 39 years old. The average age thus seems not to have changed a lot in these 34 years between the Spanish study and the Baumol and Bowen book! But again we need to take note of the difference in methodological approach: Baumol and Bowen surveyed visitors and Prieto-Rodríguez and Fernandez-Blanco surveyed listeners. Furthermore, Baumol and Bowen (1966) did distinguish between several types of expression of classical music (opera, chamber music, symphonic music) whereas Prieto-Rodríguez and Fernandez-Blanco did not. Bruce A. Seaman provides us with a summary of the findings of Baumol and Bowen considering the age variable: *‘If one shifts attention from relative frequency data to a simple “percentage of arts audiences” measure, the importance of older audiences is re-established, especially for orchestras and opera when the absolute frequency of attendance is measured. For example, Baumol and Bowen report (1966, Appendix Table IV-G) that for all sampled New York City performing arts organizations, 8.5 percent of the audiences were over 60 years of age while 7.7 percent were under 20. Furthermore, this older age “gap” is 8.6 percent vs. 7.8 percent for Off-Broadway, 16.3 percent vs. 9.6 percent for Orchestra, 10.1 percent vs. 6.6 percent for Opera, with only Ballet having a higher percentage of the youngest (8.9 percent) to the oldest (7.0 percent) represented in the audience’* (2005:12-13). The most important observation for this thesis is that apparently 16,3 % of the orchestra audience was over 60 years old while this percentage was only 10,1% for the opera audience. This is remarkable, but it needs to be kept in mind that the Baumol and Bowen-study was conducted in 1966. Furthermore, the hypothesis stands that there is a

considerably higher percentage of the older age group in the opera audience than there is concerning the younger age group.

Another interesting feature is that Prieto-Rodríguez and Fernandez-Blanco also included not only the education of the interviewee, but also the education of the parents of the interviewee to see what influence cultural environment and upbringing have. They found this has a significant positive effect on classical music listening, but not on popular music. Furthermore they conclude that people who belong to the most qualified categories are more interested in classical music. By most qualified categories, they refer to the dummy variables that include occupational features. This is not very surprising: Baumol and Bowen (1966) already concluded that people in managerial occupations are more into classical music, a conclusion that was explored more in depth and confirmed by Ruth Towse (1994).

Regarding the narrower subject of this thesis, meaning opera audiences, most articles don't but some articles do consider the audiences of different types of classical music to be different. Seaman (2005) also acknowledges this difference in approach in his elaborate overview of demand studies: *'Those studies making important distinctions among individual arts organizations as opposed to using more aggregate data for either the performing arts or for aggregate measures of any one art form (e.g. theatre vs. opera) include: Lange and Luksetich (1984) and Luksetich and Lange (1995) distinguishing among major, metro, and smaller community orchestras; Greckel and Felton (1987) using data for individual organizations, and distinguishing between the Louisville Orchestra and the Louisville Bach Society; Felton (1989) distinguishing three different opera budget sizes for both subscriber and single ticket attendance, and deriving elasticities for individual opera companies; Felton (1992) distinguishing both among average groups of orchestras, ballet and opera companies by budget size, and among individual companies within those larger groups; and Corning and Levy (2002) examining a theatre company with three different location venues in Southern California'* (Seaman 2005:63).

Other articles and/ or books that do consider opera as a separate branch within the performing arts sector, are amongst others Baumol and Bowen (1960), Houthakker & Taylor (1970), the Ford Foundation (1974), Gapinski (1986), Felton (1989, 1992) and Bonato et al.(1990). Examining the literature it seems to be that the more recent an article, the less probable it is that there is a distinction made within the aggregate sector of classical music. There is no actual evidence to be found for this observation but it is nevertheless interesting, since it might indicate that changing times and taste are also reflected in academic research.

Apart from this observation, one could wonder whether it is really this important to distinguish between multiple expressions of music within the classical music sector. Could it not be true that there is a considerable overlap between these different audiences? It is again Seaman that provides us with an answer: *'The Ford Foundation (1974, Vol. II) results set the early tone in finding that opera and ballet enthusiasts were especially dedicated to the arts in general, although opera attendees were particularly fond of symphonic music, while ballet-goers were partial to the theatre (p. 11). But in addition to that perhaps predictable distinction, the Ford Foundation surprisingly found that over 33 percent of symphony concert attendees and over 50 percent of theatre-goers never attended any other arts events (1974, Vol. II, p. 11)'* (Seaman 2005:27).

In other words, some people might only visit opera plays but others might also have a preference for symphonic orchestras as well. The thought is that although opera still has the image of being for the upper class, these distinctions start fading away more and more especially in the higher education group. The highly educated become more and more omnivorous in their taste for music and for art in general. The new generation academics might shift towards visiting both opera plays as well as pop concerts. Nevertheless, it must be acknowledged that opera requires taste to be more acquired a pop concert, and therefore the age gap will remain. One could also argue that both opera and rock music require the same amount of acquired taste but since pop music surrounds us almost every minute of the day (radio, television, elevator music and so on) the taste for it is acquired from an early age on. Apart from this, regarding opera the hypotheses are that the education of the visitors of Dutch popular music in the theatres is at the same level as the opera visitors' education, but the opera visitors have a higher average age than the popular music visitors.

This table as stated by the Ford Foundation in 1971 (published in 1974) and cited by Seaman in 2005 provides us with information concerning opera visitors versus symphony visitors:

Table 2
Income and Educational Composition of Arts Audiences
United States: 1971

Characteristic	Theater %	Symphony %	Opera %	Ballet %
\$0- \$7,500 income	13	12	15	20
\$7,500 - \$15,000	40	37	34	32
\$15,000 - \$25,000	33	34	32	30
\$25,000 and over	14	17	19	18
Some High School	18	21	20	18
High School Grad	26	18	18	16
Some College	23	24	24	26
College Grad	33	37	38	40

Source: The Ford Foundation (1974, Vol II), Tables 14 and 14A.

Figure 1: Seaman 2005:14

As figure 1 shows us, the differences between opera visitors and symphony visitors were insignificantly small according to the Ford Foundation. Of course, this is reasonably 'old' data but according to Seaman still very up to date in the current era. Seaman ultimately concludes that the education effect is 'remarkably robust' and seems to be the most important factor in the audience research, not only for ballet, opera, theatre and symphony orchestras but also for popular Broadway musicals, jazz, rock and folk: '*Education is the dominant determinant in variation of performing arts attendance, as evidenced again by Heilbrun and Gray, 2001, discussion of education vs. income on pp. 48-51*' (Seaman 2005:26).

Apart from this education element as the dominant factor, figure 1 also exposes similarities in characteristics of the performing arts audiences. Seaman argues that however this seems to be proof of the existence of a certain audience overlap, researchers still need to act with caution concerning this overlap. He argues that however there is some overlap to be found, there is no evidence of a dominant group of 'all-rounders': omnivorous consumers that attend every form of performing arts possible (Seaman 2005:33).

Finally an important distinction needs to be made in terms of subscribers and non-subscribers. Although this might seem of minor importance at first sight, Marianne Victorius Felton (1992) proved otherwise: Even though subscriber reactions to ticket price changes differed somewhat between her 1994/95 orchestra and 1989 opera samples, M.V. Felton decided to limit her 1992 study of orchestra, opera and ballet companies to subscriber demand based on her conclusion that her previous work

with opera data had revealed “that season subscribers do react to ticket price changes while non-subscribers do not” (Felton, 1992, p. 2 in Seaman 2005:38).

In terms of subscribers, another interesting audience study was conducted by Mark S. Johnson and Ellen Garbarino (1999). These researchers decided to focus on the differences between subscribers and non-subscribers of a performing arts organization, because in their opinion there is too much emphasis on issues of attendance versus non attendance and users versus non users (1999:64). In order to do this, they surveyed 250 subscribers, 375 occasional subscribers and 375 individual ticket purchasers of a professional non profit off-Broadway theatre company in New York. The results of this study show that there are substantial differences between these three groups: there are significant differences in age, educational level and income and moreover, current subscribers highly developed levels of trust and commitment towards the organization (1999:75). These results could very well influence the behaviour of concerts visitors and their willingness to pay, so the enclosing of a subscriber/occasional subscriber/ individual ticket purchaser variable is desirable.

a **Music audiences: definitions**

Before elaborating on the hypotheses, there is another key construct of this research that needs explanation. This problem has already been explained when it comes to classical music (the possible differences between audiences of opera and audiences of other types of classical music) but this issue also goes for popular music. For example, the Icelandic singer Björk and the American boy band the Backstreet Boys could be both gathered under the roof of being popular music, but nevertheless they attract quite different crowds. In other words: the audience of classical music being more educated depends on the popular music performance that they are compared with. This problem is what Richard Caves calls art products being horizontally differentiated: art products can be similar in character but not identical and this leads to the possibility of infinite variety concerning art products (2000:5). If we assume that Caves is right about his infinite variety property, this would make the drawing up of a general profile of the popular music listener extremely hard to accomplish: when there is infinite variety in supply of goods, there might also be infinite variety in the demand for these goods.

Regarding this problem there is not consensus to be found in the previously reviewed studies, regretful but not very surprising. Whereas Kurabayashi and Ito distinguish between Japanese popular music Japanese popular music, traditional western music (jazz, swing, Dixieland and French popular

songs) and modern western music forms (such as rock and roll, rhythm and blues, soul, discotheque, or techno-pop), O'Hagan distinguishes in yet another way: Hiart (concerts, opera, plays and musicals), Trad (traditional folk dance/music, country and western music) and Pop (rock, pop and jazz music). And when it comes to Prieto-Rodríguez and Fernández-Blanco it even remains quite unclear what the distinction exactly was, since they used an existing data set and did not execute the survey themselves. A German study conducted by Wiesand in 1995, distinguished between *ernste* or E-Musik (by which he includes classical music), rock and jazz, musical theatre and "rich" popular or "U-musik" (Wiesand 1995 in Seaman 2005:17). Altogether it seems to be that every researcher tailored the general but vague distinction between popular music and classical music towards his or her own research and the country where the research took place. This observation clearly hinders the comparability of audience studies.

Definition of popular music audience

Acknowledging this previous mentioned pitfall of research concerning popular music audiences, also means acknowledging that this problem cannot be solved right here and right now. The variety is infinite, both for supply and demand, as Caves argued before (2000:4-7). This downside of the research is one of the underlying arguments in the choices made concerning which popular music audiences to investigate.

However, there is one argument to be made in order to soothe the problem of infinite variety. In previous audience studies, all possible kinds of popular music were included. What differed was the classification in sub sections, concerning questions like '*is rockmusic part of the popular music culture?*' and the like. In the particular case of this master thesis, there is an urging need to deal with certain restrictions such as available time and manpower. These restrictions result in the choice being made for one particular sub section within popular music: Nederpop. Nederpop, as defined by the Dutch Institute for Pop Music, is still a very broad subject, since it includes all artists and bands that are originated in the Netherlands and produced some form of popular music. Therefore this sector is narrowed down in terms of language: Dutch popular music performed in theatres by known Dutch artists or bands. According to the Dutch Institute for Pop Music, who provides us with an encyclopaedia of pop music, the sub section that will be used in this thesis is called 'Nederlandstalig', defined as every form of music that is sung in the Dutch language. Furthermore, in order to rule out the fact that these artists might be operating nationally in contrast to Opera Zuid (the choice for surveying the audience of this orchestra is clarified below), the choice is also being made to focus on performances that take place in the province Noord-Brabant, both for popular music performances

and classical music performances. A third criterion is due to time restrictions: the data must be collected in May. These criteria leave us with a narrowed down list of suitable audiences to survey:

Artist	Theatre	Date
Herman van Veen	Chassé Theater, Breda	08-05-2009
Stef Bos	Chassé Theater, Breda	13-05-2009
Rob de Nijs	Theater de Kring, Roosendaal	22-05-2009

Definition of classical music audience

Regarding the choice for surveying classical music audiences, the choice was merely led by pragmatic arguments. Of course classical music has its own time periods and subsections, just like discussed above concerning popular music: the period of the Vienna Classics, the Romantic period, the Baroque era, the Modern Music period and so on. Unfortunately, there is not much left to choose from since the time period and place for the survey is already decided for.

In practice, this means that the opera-public of Het Brabants Orkest was surveyed, since the survey had to take place in May 2009 and the program of Het Brabants Orkest consisted of the opera 'Falstaff' by Giuseppe Verdi. This has an important implication for the definition of the public: Het Brabants Orkest plays a minor role in the opera performance of 'Falstaff'. It is also not produced by Het Brabants Orkest but by Opera Zuid, the opera company of Holland's southern provinces. In sum: the audience what is surveyed in this thesis is the audience of Opera Zuid that likes to go to Verdi's 'Falstaff'. This results in the following three concerts where the audience was surveyed:

Artist	Theatre	Date
Opera Zuid: Falstaff	Parktheater, Eindhoven	17-05-2009
Opera Zuid: Falstaff	Theater aan de Parade, Den Bosch	21-05-2009
Opera Zuid: Falstaff	Chassé Theater, Breda	26-05-2009

Concluding remarks: hypotheses revisited

Regarding audience studies in the cultural sector, there is no need to reinvent the wheel. Over the past decades, a reasonable amount of studies have been carried out. There is however one major pitfall: increasing the number of studies does not mean that the comparability of these studies also increases. Often there are substantial differences to be found in methodological approach, a remark that is illustrated by the differences between the Kurabayashi study and the Prieto-Rodríguez and Fernandez-Blanco study.

In this thesis, a new mix of theories will be used. CVM will be combined with audience research, the methodology of several studies will be mixed and matched in order to enhance the validity and usability of the research result. The attempt is to take the best of each study and combine these elements to a research design that is appropriate for use and re-use. Not however that this thesis does not aim to have a methodological core, but the usage of CVM and theories on audience studies require careful thinking and reflection on the methodological problems. However since the prosperity of this thesis is for a large part dependant on the overcoming of methodological issues, a reflection on methodology and a clarification of choices is appropriate. Therefore the hypotheses that are introduced in part I, are revisited and elaborated on here. This elaboration will be used later on in Part III to clarify the choices made in methodology and survey design. However, it is important to keep in mind the choices that are already made concerning the audiences that are to be surveyed: the opera-public in the province of Noord-Brabant of Opera Zuid and the public in Noord-Brabant that visits performances of Dutch artists or bands in the Dutch language.

Theme A: contingent valuation and willingness to pay

A.h1 The more frequent a person visits a concert (either popular music or classical music), the more money they are prepared to pay for a ticket.

As argued in Part I of this research, both popular music and classical music are experience goods. The underlying assumption is that appreciation grows as one visits more concerts. And when appreciation grows, the amount of money that people are willing to spend on a concert also grows.

A.h2 Subscribers are willing to pay more for an opera production/ a pop music concert than non subscribers

Marianne V. Felton (1992) provided us with the argument underlying this hypothesis, with her previously mentioned conclusion that *“that season subscribers do react to ticket price changes while non-subscribers do not”* (Felton, 1992, p. 2 in Seaman 2005:38). This remark indicates differences in elasticity: subscribers are more sensitive than non-subscribers. Another argument that indicates this hypothesis is the conclusion from the Johnson and Garbarino study (1999). The results of this study show that there are substantial differences between these three groups: there are significant differences in age, educational level and income and moreover, current subscribers highly developed levels of trust and commitment towards the organization (1999:75).

Nevertheless, this conclusion may be somewhat to straightforward. Seaman (2005) criticizes this approach by remarking that elasticity depends on the level where it is measured: not every price range has the same elasticity rate. Furthermore the outcome of this hypothesis depends on the way respondents will react. Subscribers may have a stronger attachment towards the good in question, but they could also reason the other way around: *‘I am already paying for the good and more, so why would I pay more?’* All in all it will be interesting to test whether the subscribers have a higher WTP than the non-subscribers.

A.h3 A) Popular music visitors are willing to pay more for a popular music concert than opera visitors for a opera concert in terms of ticket price.

B) Opera visitors are willing to pay more for an opera concert than the popular music visitors for a popular music concert in terms of taxes.

The inspiration for this hypothesis is partially coming from public choice theory and more specific, the theory of fiscal illusion as first developed by Italian economist Amilcare Piuvari (1903). Explained in a very simple way, fiscal illusion means that the tax payer has a different and unrealistic perception of what government expenditures consist of.

Another economic theory that seems to apply to this hypothesis is the famous theory of mental accounting by Richard Thaler (1980). Consumers always have a framework in which they place their expenditures, so not only rational economic arguments determine their choices: since products have different values for every consumer, the coding and categorizing of economic outcomes vary per person. This is what Thaler calls ‘mental

accounting': the consumer's choice is influenced by the way he or she mentally accounts for economic outcome. Thaler's theory is part of behavioural economics and indicates the possibility of a difference in perception in consumer's choice. For instance, it might very well be possible that some audience members do want to pay more taxes but refuse to pay more for a ticket, and there might also be consumers that don't want to pay more taxes but do consider to pay a higher price for the entrance ticket.

Rationally and economically, the amount of money that consumers would spend more is the same, but the way in which the money is spent is quite different. This form of mental accounting could be of large influence on people's willingness to pay in taxes and in ticket price.

Theme B: socio-economic characteristics of the audience

B.h1 Opera visitors have an average age between 45 and 60 years old

The general prejudice is that only the elderly visit classical music concerts. Nevertheless, when reviewing the literature a striking characteristic came about: Baumol and Bowen found the classical music audience to be within this range of age in 1966 and 34 years later, in 2000, Prieto-Rodríguez and Fernández-Blanco found the average visitor of classical concerts in Spain to be 39 years old. It must however be acknowledged that these studies consider classical music as a whole and not opera performances in specific. Nevertheless, the literature that does consider opera leads us towards the hypothesis that opera audiences are between 45 and 60 years old, but in a somewhat hidden way. Most studies focus on occupation and education as the dominant determinants: determinants that usually correlate highly with age. In other words, the hypothesis that opera visitors have an average age between 45 and 60 years old is neither confirmed nor rejected and therefore still stands.

B.h2 The average age of opera visitors is higher than the average age of popular music visitors.

This hypothesis corresponds with the previous B.h1. The evidence in the existing literature is overwhelming. Amongst others, Baumol and Bowen (1966), Kurabayashi and Ito (1992), O'Hagan (1996) and Seaman (2005) conclude that popular music visitors are younger than classical music visitors. As mentioned before, Prieto-Rodríguez and Fernandez-Blanco (2000) did not detect age to be of influence. A reason for this striking

conclusion is, as mentioned before, the difference in methodological approach. Prieto-Rodríguez and Fernandez-Blanco used an existing data set containing a large sample of the population of Spain, which makes their research rather a population participation survey than an audience study. This difference in approach could explain the difference in conclusions concerning age when compared to Kurabayashi and Ito (1992) and O'Hagan (1996).

B.h3 The education of classical music visitors and popular music visitors are at the same level nowadays

This hypothesis could be considered somewhat daring, since it challenges existing evidence. Again, the reasons for this choice correspond with the selected audience that is surveyed. DiMaggio (1978), Throsby and Withers (1979), Towse (1994) and O'Hagan (1996) all found proof of visitors of classical music being higher educated than visitors of popular music performances. This hypothesis states that this observation might be declining as we speak. The idea is that the differences between classical music visitors and popular music visitors diminish gradually and are highly dependant on the definition of classical music and popular music. There is no scientific evidence that points in this direction, but that does not make the idea less interesting.

B.h4 Popular music visitors have more appreciation for classical music than classical music visitors have for popular music.

In order to explain this hypothesis, a clarification of the construct of 'appreciation' is in order. Appreciation is defined in this study as the amount of value a person has for a certain art form. For instance, it could very well be that one respondent absolutely adores opera and likes to go every week but another respondent likes music in general and not opera in specific. This is important to know, since it might correlate with WTP. In this study, appreciation is measured in the survey by asking respondents to indicate their opinion concerning a considerable amount different statements (this amount differs per survey). For each answer expressing appreciation for the art form, 1 point is appointed to the respondent. Ultimately this results in the conclusion that respondents with 6 points have a very high amount of appreciation and respondents with 0 points have a very low amount of appreciation. Of course there are some possibilities in between, but that will be discussed in the methodology chapter.

B.h5 The more frequent one visits concerts (either popular music or classical music), the more appreciation for all kinds of music one has

As argued in Part I of this research, both popular music and classical music are experience goods. The underlying assumption is that appreciation grows as one visits more concerts.

Part III

Methodology

The methodology of demand studies

The most popular way of collecting data about audiences is by conducting surveys.

As stated before, the design of the questionnaire is of the utmost importance, both for audience studies and CV-studies. Numerous biases lie in wait and can be enhanced or diminished by the design of the survey, as will be elaborated on later in this chapter. Therefore careful elaboration on the subject of surveys in audience studies and CV studies is appropriate.

I Audience studies

Henk Roose, Danielle de Lange, Filip Agneessens and Hans Waege (from here on referred to as Roose et al., 2002) conducted a study on the effects of survey design in audience research for cultural organisations, focusing on non response reduction. The first important claim they make, is that audience research is significantly from 'ordinary' household surveys: cultural participants are younger than the general population (Roose et al 2002:2). Furthermore, audience studies struggle with important barriers: the barrier of time and place and the sampling frame barrier. Whereas household surveys can be sent to home addresses where people have all the time in the world to fill in a questionnaire whenever they like, the availability of contact with a theatre audience is much more restricted. The researcher needs to contact the respondent entering the theatre, during the break or when they leave the theatre again. This forces the researcher to keep the questionnaire quite short in order to provide the respondents enough time to fill it in. Secondly, Roose et al. argue that *"no sampling frame is available since the population of people attending a certain cultural institution is unknown"* (2002:2). The proper answer to this bias is to vary randomly the time and place of data selection. But: since time and places are not exactly inexhaustible resources, especially in this master thesis, this bias might very well influence the drawing of a representative sample.

Roose et al. proposed three possible solutions for these problems in audience research. Before elaborating on these experiments, we must take note of the fact that all proposed solutions are based on the social exchange theory. Roose et al.: *"Central in its argument is to maximise the*

perceived value of cooperation in addition to a minimisation of the perceived burden associated with complying to the survey request” (2002:3).

The first experiment Roose et al. conducted was to enlarge the possible amount of response by not contacting every respondent personally but to put the questionnaires randomly on the seats and inform the theatre audience of the research intentions by folders and posters on the windows and walls. The second experiment contained a way to enhance the respondents’ interest in filling out the survey by beginning with the interesting questions related to the concert or performance and ending with the socio-demographic characteristics. The argument was that this would enhance the quality of the data and enhance response, because the most interesting questions increase the involvement of the respondent. The third and final experiment was about the use of prepaid incentives: a voucher for a free drink during the break. The hypothesis was that members of the audience that received a prepaid incentive were more inclined to fill in the questionnaire.

Apart from these three experiments, Roose et al. also apply a two-stage survey process (originally from L. G. Pol: 1992). This means that the possible respondents are approached personally during the theatrical performance, and then asked for their addresses and phone numbers. This results in a list of cooperative respondents who can be interviewed over the telephone in the days after the play. An important downside of this approach is that the feeling about the experience in the theatre is already fading, but nevertheless the response rate in the Pol (1992) research was a stunning 81.7%. Roose et al. adopted this survey approach, but with a few changes. They resolved the recall error as discussed above by on site collection of data concerning the actual performance. Secondly, the second part of the survey did not consist of a telephone interview, but of handing out a written questionnaire to the respondents in the theatre, together with a pre-stamped envelop to send it back to the researchers.

The results of this experimental study by Roose et al. were surprising and also somewhat disappointing. The first hypothesis, increasing response by putting the questionnaires directly on the seats of the respondents in the theatre, was falsified. On the contrary, personal contact seemed to enhance response more. The second hypothesis was also falsified: the response rate did not increase when the questionnaires started with the more interesting questions. Regarding the third hypothesis (prepaid incentives increase response) no unambiguous answer arose from the experiment: there is an increase in response but it remains insignificant. The effects on sample selection were also negligible, but there is however one striking conclusion. It seems to be that older people are more inclined to fill out the questionnaire when contacted personally than through impersonal contact.

Nevertheless, due to a lack of population benchmarks the question remains whether the sample populations are valid.

In relation to these possible biases, Levy-Garboua and Montmarquette (1996) point out the danger of the selectivity bias. Since attendance at live performances is typically an infrequent event, the use of aggregate data requires caution because changing frequency rates can influence price and income elasticity. There are actually few studies that have relied on structural models, because there is always a need to adjust the study to the present time, place and resources available, as is also pointed out by Roose et al. (2002).

The need for adjusting research to the place and resources available corresponds highly with the choices made in this research. It is acknowledged that due to the presence of this selectivity bias, generalisation of the results of this study is limited. One needs to be very aware of the fact that this research examines the public of the opera company Opera Zuid and the audience of the three selected Dutch artists (Herman van Veen, Rob de Nijs and Stef Bos) rather than the opera audience in general or the Dutch popular music audience in general.

In relation to the survey conducting the choice needs to be made what will be the method. We are dealing with two different types of audiences here: the audience of Opera Zuid and the audience of popular Dutch artists. The research by Roose et al. (2002) does not provide us with solid answers in our quest for high response rates, but does provide us with the results of the Pol research (1992) that resulted in a stunning 81,7 % response rate. Another interesting feature in the research by Roose et al. (2002) is the careful conclusion that personal contact triggers especially older respondents to fill out the questionnaire. Therefore a similar though more up-to-date method is chosen for this research: instead of a telephone interview after the performance as chosen by Pol (1992) or handing out a survey with a pre-stamped envelop like Roose et al (2002), the Internet is used to collect data. When entering the theatre, the potential respondents are told briefly about the study and then asked to fill in a little note with their e-mail address. These notes are collected later on in a mailbox placed in a central place in the lounge of the theatre. The people that handed in their e-mail address, receive an e-mail the next morning containing a link to the online survey as provided by Thesistools.nl, a website for graduating students in order to design and sent out online questionnaires. In order to exclude no one from participating in the study, which would obviously bias the research results, also a pile of printed surveys is available in the theatre for people without computer or connection to the Internet. Especially in the case of opera audience this lack of Internet

connection could lead to sample selection bias, but the odds to that are minimised by bringing printed surveys to the theatres.

Lastly it is important to note that the e-mail containing the survey link needs to be sent as fast as possible after the performance, to minimise the downside of conducting surveys after performances: the feeling about the theatre experience might be already fading so quick action is desirable. This is an important pro for the Internet in contrast to ordinary mail and telephone interviews: it is the fastest medium around.

II Relevant socio-economic features

The socio-economic features that are included by Roose et al. are gender, age, educational attainment, occupational category and being a subscriber or a non-subscriber. The latter feature is included since it is one of the strongest predictors of survey participation in audience research. Response rate is not the subject of this thesis, but Marianne V. Felton (1992) argues that having a season ticket can be relevant in researching WTP. WTP corresponds closely to sensitivity for changes in price. Seaman (2005) states about Felton's research: *"Subscribers appeared more responsive to ticket price changes than single ticket purchasers (i.e. her only statistically significant results were for subscribers, although the magnitude of the price elasticity's varied widely across organizations). Even though subscriber reactions to ticket price changes differed somewhat between her 1994/95 orchestra and 1989 opera samples, she decided to limit her 1992 study of orchestra, opera and ballet companies to subscriber demand based on her conclusion that her previous work with opera data had revealed 'that season subscribers do react to ticket price changes while non-subscribers do not'."* (Felton 1992-2 in Seaman 2005:63). In other words: whether respondents have a season ticket or not is a relevant socio-economic feature in audience research and in WTP studies and therefore needs to be included in this study.

Prieto-Rodriguez and Fernandez-Blanco (2000) used a considerably larger amount of socio-economic features to make their case. This is mainly because their study differs from regular audience studies on a crucial point: they used an existing data set using a sample of 6632 people over 18 years old instead of conducting the survey all by themselves in theatres in Spain. In other words: these Spanish economists did not study an audience in the strict sense of the word (meaning: people who visit concerts) but have a sample of the population of Spain and thus study listeners (people that listen to certain types of music, whether it is in the concert hall, in their car or in their home). This means that

Prieto-Rodriguez and Fernandez-Blanco cleverly circumvented all biases regarding response rates and sample validity as described by Roose et al. (2002). The socio-economic features they used contained information about personal characteristics (sex, age group, education and marital status), familiar responsibilities (number of children under fourteen, number of weekly hours dedicated to household tasks), geographical variables (city size and region), relationship with economic activity (employee, housewife, student, unemployed, retired) and occupational variables (occupation, income).

In the case of this study the data will be also gathered through surveys but there will be no use of an existing data set. This difference with the Spanish approach is important to keep in mind since it probably will influence the (statistical) results. The assumption is that people who visit concerts are different than people who only listen to music in one way or another. In other words: when it comes to concert visitors instead of listeners, the hypothesis that these are independent groups still stands.

Seaman (2005:8) concludes from his comprehensive overview of audience studies that there are three socio-economic features that have a central role in research: income, education and occupation. These features have proved themselves to be of the utmost importance in distinguishing types of audience and will thus play a central role in this thesis.

III Contingent Valuation Methods

As stated before, many economists have already reflected on the pros and cons of Contingent Valuation (CV) as a method to value cultural goods. In this chapter an attempt is made to gather the highlights of the economic discourse around CV. Since CV is a methodological tool, the focus of the economic conversation is on methodological problems. Therefore this chapter is divided in separate paragraphs, each of which concerns a specific CV-problem.

♣ Sample selection

One of the most important issues regarding CV is the validity of the results. This is a general problem for all surveys, but Tiziana Cuccia (2003 in Towse 2003) wrote an article addressing to the specific methodological problems regarding CV. The first was the problem of sample selection: the Basilica of St. Peter in Rome is important cultural heritage for people all over the world, but it is virtually impossible to survey all of them. So how do you select a sample for your survey that is representative

for the world's population? However the example of the Basilica of St. Peter is very suitable to illustrate the problem of sample selection, it is not quite comparable to symphonic orchestras.

The problem of sample selection is circumvented firstly by the fact that this art product has less public good characteristics than the Basilica in Rome: it is excludable, meaning that it is possible to exclude people from visiting a concert. Also its non-rivalry is debatable, since there might be no second Brabants Orkest in the province of Brabant, but there are other symphonic orchestras in the Netherlands that could function very well as a (perfect) substitute. These arguments already simplify the sample selection choices, but there is another important issue: attenders and non-attenders. As seen before, a lot of audience studies focus on the issue of attenders versus non attenders (Mark S. Johnson and Ellen Garbarino, 1999). The sampling of non attenders of a performing arts venue comes with a number of difficulties that are all derived from the question: where do I find the non attenders? This argument is the main reason for this master thesis to focus on classical music attenders versus popular music attenders and leave the non attenders aside.

Nevertheless, the boundaries are not yet defined clear enough. The finishing touch of the defining of our sample selection is, as stated before, more or less forced by practical issues. This research depends on the availability of the public of Opera Zuid in a certain period of time, which forces the researcher to choose very specific concerts: the opera 'Fallstaf' by Giuseppe Verdi. The same goes for the sampling of the popular music public. As explained before, the focus regarding popular music visitors is on the visitors of Dutch pop music in the Dutch language in the province of Noord-Brabant.

However this seems to solve the sample selection issue, this is not the case: it is merely an example of sample selection that cannot be circumvented due to practical issues. Therefore it is acknowledged that this research is not representative for the general population that the sample is drawn from, meaning classical music visitors and popular music visitors in the province of Noord-Brabant. This research considers the opera visitors and the visitors of popular Dutch artists in the province of Noord-Brabant.

♣ **Internal consistency**

As Cuccia also mentions in her article, the design of the questionnaire is quite difficult in terms of validity and reliability. For instance the difference between open-ended and close ended questions: in one survey the respondents are given the choice to give 1, 5 or 10 euros for a certain cultural heritage object, in another survey this question is left blank for every respondent to fill in an amount of money. No research is needed to be sure that the answers of the respondents will differ greatly.

Due to the time issues as discussed above, the choice is made to only have closed ended questions in the survey. The problem of amounts of money asked about in the survey brings us to the next methodological problem:

✿ **The hypothetical bias**

In a CV study people are asked what they would be willing to pay for the preservation a cultural good, but they do not literally have to pay. In other words: hypothetical payment is not real money and this might cause people to answer from a moral instead of an economic point of view. Proponents of the CV method claim that CV circumvents the problem of no market for public good by creating hypothetical market (Mitchell & Carson 1988:4), but this argument also implicates the problem of hypothetical money. A person can easily state that he or she is willing to pay a million dollars for the preservation and continued existence of Het Brabants Orkest, since he or she does not literally have to lay down the million dollars on the table. There are two possible reasons for respondents to overstate their willingness to pay. Firstly they could be free riders, meaning that they overstate the value in order to ensure that the good will be provided in the future. Secondly, respondents often do not take their actual budget into account and will thus not make a realistic market decision (Snowball 2008:87).

There is also a stream of research that argues that the hypothetical bias does not exist. Morrison and West (1986) for instance state that respondents have no reason to lie. Recent research goes even further: Snowball adds that in a recent study by Guzman and Kolstad (2006) was argued that contingent valuation estimated in hypothetical markets was actually downwardly biased (2008:90). Apart from all these different findings, it is commonly acknowledged that the usage of hypothetical markets influences the answers of the respondents in one way or another. Bohm (1979) provides us with a possible solution to circumvent this problem by introducing the Bohm-test: *'when two sample groups are given the same questionnaire but with different liabilities and that the directions of the likely misrepresentation of demand for the two groups were known, then they could act as controls over each other'* (Bohm 1979 in Snowball 2008:90).

Another proposal to overcome the hypothetical bias is through questionnaire design: the so called cheap talk design. The cheap talk questionnaire design aims to provide respondents with explicit knowledge regarding the hypothetical bias before filling in the actual survey. The largest pitfall of this method is that it makes the survey quite lengthy. Snowball argues that the use of the cheap talk design is unrealistic in most surveys, especially those that are conducted through the telephone

(2008:96). But later on, Snowball concludes that the amount of information a respondent asks and the design of the questionnaire is crucial in controlling the hypothetical bias (2008:97).

The lack of information is the main argument in favour of the hypothetical bias. However, the counterargument in the case of this particular research is that since this is not a survey with randomly selected respondents, it is assumed that people have information concerning the good. Note that the argument is not that these consumers of the cultural good have complete information, but they do have information because else they would not be at the concert. The survey sample is not drawn by randomly picking out people on the streets, but the conscious choice is made to only involve actual visitors of the concert, which diminishes the emergence of the hypothetical bias. Nevertheless, the argument that this bias does exist is acknowledged as well. Therefore, two measures are taken in order to suppress the emergence of the hypothetical bias. The willingness to pay-question is asked twice in two different ways: firstly, respondents are asked whether they would also go to the same performance when their tickets price would be raised by 10/ 25/ 50 percent. Secondly, to make matters even more concrete by asking if respondents would consider paying more taxes in favour of the musical performance / artist they attended. This usage of taxes to reveal WTP is also used by Snowball and Antrobus in their study of a South-African art festival in 2003 and is relevant to use in this thesis since opera companies receive high amounts of public support. Secondly, these questions are posed in a closed ended way, so that the possibility that people would write down insane amounts of money is also ruled out.

♣ **Insensitivity to scope and the 'warm glow' hypothesis**

The importance of survey design as explained in the previous paragraph coheres with the issue that is discussed here. The 'warm glow' hypothesis was developed by Diamond and Hausman (1994) to explain the insensitivity to scope that a number of WTP studies show. This insensitivity to scope can be best illustrated by the birds study of Desvouges et al in 1993: they showed that the willingness to pay to preserve 2000, 20.000 or 200.000 birds was the same (Snowball 2008:98). The 'warm glow' hypothesis provides us with an explanation for this insensitivity to scope: respondents were not really valuing the good but merely expressing a positive attitude towards the good in question. Kahneman's (1999) response to the birds study was that respondents use 'judgment by prototype' instead of considering the specific situation described.

Assuming that this warm glow does exist, this hypothesis is a sizable pitfall of CVM. There is a thin line between choices, preferences and attitudes. Hausman (1993) and Kahneman et al (1999) argue

that CV responses thus do not capture preferences but merely attitudes. This implies that the WTP in CVM studies should not be taken as reliable estimates, since they cannot be found consistent with the economic theory of rational choice. Nevertheless, the solution to the problem seems to be found once more in the design of the survey. Snowball notices that a growing number of CVM studies that are conducted consistently with the NOAA guidelines (further elaborated on in the next paragraph) show sensitivity to scope and thus falsify the warm glow hypothesis. In other words: there is hope for CVM. Snowball: *'The general consensus seems to be that insensitivity to scope is as a result of poor survey design, rather than proof that contingent valuation itself does not conform to economic theory'* (2008:106).

♣ **The comparability problem and the versatility of the NOAA guidelines**

One of the ways to enhance the validity of a CV study is to compare them to other CV studies. But since every CV study dealt with different public goods to examine and was therefore also constructed differently, comparisons were virtually impossible. In an attempt to solve this problem, the National Oceanic and Atmospheric Administration (NOAA) convened a panel of economists in 1993, who developed a large set of guidelines for quality CV research (Noonan 2003:161). Although this was an admirable initiative the outcome of it was not as big as they hoped it would be. Douglas Noonan states: *'the variety in the application of CV has been matched by variety in quality of the research: financial constraints and feasibility often force researchers to neglect at least one of the NOAA report's guidelines'* (2003:161). In other words: since the methodological problems with CV are so versatile a lot of versatile guidelines were developed to constrain these problems, and the more guidelines there are, the more difficult it gets for researchers honour all of them.

In the particular case of this research, the comparability problem is however even larger because of the fact there are no CVM-studies with the same subject (symphonic music) or even in the same country (the Netherlands). Jeanette D. Snowball (2008:121-123) provides us with a list of examples of WTP Studies in cultural economics, a list that is mainly derived from the research of Douglas Noonan (2002) and Eftec (2005). There are some studies that involve performing arts, such as Morrison and West in 1986, but they merely focused on subsidies. In fact, most of the studies on Snowballs list focus on heritage sites and museums. This lack of comparable studies hinders the options to prove the validity of this thesis but enhances challenging aspects.

♣ **Three bias problem (David Throsby 1986)**

David Throsby described three biases that intrude to the measurement of demand for a public good and make CV studies even more difficult in his article *"Strategic Biases and Demand for Public Goods"*

(1986). It is acknowledged that there is an incentive in each individual not to reveal his or her true willingness to pay which leads to an inherent political difficulty to attain the definable optimal provision for a public good. In addition to the free-rider behaviour, that is very significant and must be taken under serious consideration when valuating a public good, there are also three other sources of bias in eliciting willingness to pay, willingness to accept and in aggregating responses to determine optimal levels of provision.

The first bias that Throsby describes is the mixed-good bias by which he means that public good can be supplied jointly with a private good. According to Throsby this problem could be solved by using separate demand functions for attenders and non-attenders. This bias is of less importance to this study, since non attenders were already excluded from the sample. The second bias is the Information bias, where willingness to pay responses are given under incomplete information. Throsby means that the amount of information that respondents have, are of large influence on the answers they give in a CV survey about their willingness to pay for something. The public goods in the cultural sector always deal with the problem of a lack of information because they are experience goods, in contrast with other public goods such as street lighting or air pollution. Following this line of thinking, the argument is made against contingent valuation in the cultural sector: since there will always be incomplete information, a respondent can never properly determine his or her willingness to pay for a cultural good. Although this is a valid argument, the answer regarding this thesis is that the selected respondents of the survey have experienced the good and are therefore in the possession of information concerning the good. Moreover, they experienced the good minutes before the survey is filled out, so the information is still fresh and new in their memory. Nevertheless it must be acknowledged that incomplete information will always occur, for the simple reason that one can never achieve a state of complete and absolute knowledge. The third and final bias that Throsby describes is the social choice bias, when the measure of 'collective failure' arises. This means that under some social decision rules not all preferences are aggregated.

It would be quite unreasonable to think that with some adjustments, we could circumvent these three biases as described by Throsby. We cannot solve the lack of information problem, or any of the other two biases. However, the argument can be made that by firmly defining the sample selection as is done in this research, the attempt is made to confine the influence of these biases as much as possible. Apart from this it is important to note that Throsby is not an opponent of CVM. He suggests that we should embrace the economic value of a cultural good, by making a bold statement that would get a rise out of Arjo Klamer and like-minded economists: *'Suppose there are other sources of value that are not captured by CV or any other methods in the economist's assessment of the value of*

cultural goods. Do they matter for economic decision making? Since both public and private decisions in the cultural sphere ultimately come down to questions of resource allocation, where the resources have opportunity costs, isn't a realistic assessment of the economic value of cultural goods all that counts?' (Throsby 2003:7).

It must be acknowledged that the embracing of this statement by Throsby would solve a lot of problems regarding CVM and audience studies, because it excludes every aspect that is not economic about it. Nevertheless, choosing this seems to be choosing the easy way out. Other values than pure economic values are interfering in our lives, our decision making and therefore in our appreciation and choices for art works and this acknowledgement cannot be ignored in cultural economics.

However, Throsby does not state that these other types of value do not exist, but he merely proposes to embrace the economic value and leave the other types of value aside. He acknowledges the existence of cultural value, by which Throsby means the aesthetic properties, the spiritual significance, the role as purveyors of symbolic meaning, the historic importance, the significance in influencing artistic trends (this is where taste formation comes in), the authenticity, the integrity and the uniqueness of art works (Throsby 2003:5). The key point is that since this cultural value can not be expressed in monetary terms, it is very difficult to capture it in an economic analysis such as CV. Throsby warns us about wanting to price the priceless, which is acknowledged as the main flaw of CVM and should be considered carefully in every CVM study.

♣ **Taste formation**

As argued before, the problem of taste formation often causes allergic reactions with economists. Taste is not an issue that they like to address to, since taste is very hard to explain in economic terms, but it cannot be denied that taste formation is an important issue in contingent valuation studies. The problem lays in the fact that taste changes over time and can not be predicted. Frey (2000) puts it in economic terms: 'the presence of an upward sloping demand curve for certain cultural goods makes interpreting survey results more difficult' (Frey 2000 in Noonan 2003:162). Some economists actually argue that taste does not change at all. Since this issue is so comprehensive, a separate chapter is devoted to the matter: IIb: taste and preference research in cultural economics.

In relation to CVM, taste is an important issue firstly because demand often relies on taste but there are other arguments why taste is relevant in economic research: policy making. Douglas Noonan (2003:172) considers CVM to be a promising and important part of research for policymakers: 'armed

with valuation estimates, policymakers can see the benefits of undertaking certain projects, cultural institution managers can weigh different alternatives and analysts can undertake more complete cost-benefit analysis'. But apart from this argument he also warns about the considerably large methodological challenges regarding CV. In sum we could state that decisions concerning arts subsidy and education are in fact a governmental task since cultural goods can be considered to be merit goods, but with the notion that the government needs to take into account the consumer's demand which can virtually only be mapped by preference methods like contingent valuation.

There are however some minor possibilities to soothe the taste-problem in contingent valuation studies. Again the design of the questionnaire seems to be of the utmost importance. By giving respondents additional information about the cultural and historical significance of a cultural heritage site, the researcher could clarify to the respondent that whether the respondent likes the cultural good or not is not a legitimate argument in making the choice what to pay for the cultural good: it is the cultural and historical significance that counts. A counterargument against this giving away of additional information together with a CVM questionnaire is that it could be considered manipulation of research results. Another possible solution is strictly theoretical: to find actual empirical evidence on how taste changes (or not) over time and influences demand which will provide scientists with a framework of empirical proof to use in complicated methods such as CVM. The only way to accomplish this is to execute a multigenerational longitudinal study to map the taste and preferences of a sample of people through their whole lives. All stated and revealed preference methods (CV, economic impact studies and choice experiments) should be used in this longitudinal study to gather as much data as possible. There are examples of such large long-term longitudinal studies in the world, but still such an ambitious plan would encounter multiple political and financial problems: you need fifty to a hundred years or more and virtually inexhaustible financial sources.

These possible solutions are nothing but very small salves on a very large wound. None of the proposed circumventions of taste in CV can be regarded as absolute and sanctifying. There is no absolute solving of the matter. CVM is a challenging method and the use of taste in economics is also challenging: together they cause methodological fireworks.

When it comes to taste for classical music and popular music, it is assumed that taste does change over time. An argument in favour of this assumption is the article by Prieto-Rodríguez and Fernandez-Blanco, who found a positive effect in the student group: the older they are, the more they listen to classical music (2000:158). Apart from this, the fact in itself that occupational and educational levels are of influence on which type of music one listens to implies already that taste is

acquired and does change. It is for instance well possible that someone who increases his or her level of education or occupation, comes to like and visit more classical music concerts since it is required by the higher social level in which he or she ends up. In that case, taste is acquired and thus changes.

♣ **WTP/ WTA disparities**

In 1976 Willig put forward the Expected Utility Hypothesis: when income effects are small, differences between WTA and WTP measures will be small. But several authors after him proved this is not the case: WTA usually exceeds WTP by a factor of anything from two to ten and sometimes more (Snowball 2008:107). Two possible explanations for the disparity between WTP and WTA are put forward by Snowball: the substitution effect proposed by Hahnemann (1991) and the endowment-effect proposed by Kahneman et al. (1990). Since WTA is not included in this research, there will be no further elaboration on the problematic disparities between WTP and WTA.

♣ **The externalities problem**

Clinch and Murphy argue that most CV studies ignore the fact that many externalities manifest themselves as costs to some and as benefits to others (2001:420). A good example of this kind of conflict of interests took place in Rome: "Rome is in a state of uproar: one of the most beautiful spots in the city is maybe going to be sacrificed in favour of an underground parking lot. The Italian capital is severely divided. Supporters of the parking lot don't understand what all the fuss is about. According to them an underground parking lot is the way to free the Tridente (the part of central Rome that is dominated by the streets coming from the Piazza del Popolo) from the chaos of parked cars along side the road. According to the opponents, the parking lot is a monstrosity, a desecration and a cultural crime. They compare the digging off of the hill with the notorious destruction of the Buddha sculptures by the Taliban in Bamiyan, Afghanistan" (Dutch Newspaper 'de Pers', September 4th 2008). In this case, the value of the public good (the old hill that needs to be sacrificed for the parking lot) is highly depending on who is asked to value it. If a CV study would be conducted to estimate value, one should be very careful about the sample selection in the survey: the parking lot is going to benefit some people a lot but might be a cost to others. Bruno Frey (2000) also acknowledges this problem but puts it in another perspective: he states that cultural goods like major public art displays can often evoke passionate and diametrically opposed responses (Frey 2000 in Noonan 2003:162). Frey suggests that the reason for this could be that cultural goods often strongly address to people's emotions and identities.

♣ **Average and marginal value**

In a 2003 article on CV, Richard Epstein also sees a problem in the impossibility to distinguish between average and marginal value, leading to higher value results of the research. Say that a citizen of Eindhoven would be willing to pay 10 euro in tax money for a freely accessible symphonic orchestra performance on one of the cities central squares, would that mean it is justifiable to account for a WTP of 120 euro per year for a monthly performance? In other words, one needs to be very careful in juggling figures. A detailed and intricate questionnaire is necessary to provide the respondents with the proper information and avoid such issues.

Concluding remarks

The aim of this thesis is to combine Contingent Valuation with audience studies. By doing this, the knife cuts both ways. Not only can we estimate the demand curve, there is also socio-demographic information available about the people behind the demand curve: the customers. This information is significantly valuable for the management of the symphonic orchestra involved.

There is general consensus amongst economists about the difficulties of pricing the priceless. The question remains whether it is actually possible to capture the full value of a certain product or art work in economic terms, but the scale seems to tip over towards a negative answer to that question. Arjo Klamer even suggests that it might not be desirable to express value in monetary terms. Nevertheless, acknowledging and embracing all arguments regarding the valuation of cultural goods, this thesis aims to continue the work on contingent valuation studies. Although the main challenges are methodological in nature, the focus will remain on the differences between opera visitors and popular Dutch music visitors, in order to provide policy makers, the management of the opera company and academic researchers with suitable information about the demand curve and the characteristics of the people behind the demand curve.

More elaboration on survey design and research methods is in part IV: *Empirical Research*.

Part IV

Empirical Research

Survey design and data collection

It is time to become practical: what does all the previous information about methodology mean for this research? Both in case of audience research as well as in case of CV there is no need to reinvent the wheel: a lot of research has been done already. Therefore, for each component of this research a book or article is chosen as blueprint and main resource of inspiration and information for the design of the questionnaire.

In case of the audience research-part, the choice is made to mainly use the articles by Juan Fernández-Blanco and Víctor Prieto-Rodríguez (2000), Y. Kurabayashi and T. Ito (1992) and Bruce A. Seaman (2005). For the contingent valuation part of the survey, the recent and very complete book by Jeanette D. Snowball (2008) is used as a blueprint. Snowball included an elaborate chapter on survey design in contingent valuation studies in which she considers and reviews numerous WTP-surveys and guidelines. This provides us with a most helpful blueprint when designing a survey.

Snowball argues that the typical WTP study is structured in four subsections: i) a section on use values concerning information on frequency of visits and so on, ii) a section on non use values, gathering data on the opinions and knowledge of respondents regarding cultural goods generally, iii) the WTP question itself, and iv) socio-demographic information on age, race, education and so on. In a way, this structure thus already includes socio-demographic and socio-economic features that are important in audience research. Snowballs elaborate suggestions on how a CV survey should look like are regarded as a blueprint in this research. Firstly, the idea of four subsections as described above is adopted. Apart from that, it is important to note that two surveys have been designed, since two audience types are being surveyed. The subjects remain the same, but the questions that are processed within these questions differ per survey.

Part I consists of questions on non use values and the general opinion about the good. This is done by ten opinion statements that respondents can react on: agree, disagree and neutral. The answers are closed ended and made simple intentionally to encourage respondents to fill out the questionnaire.

These questions are important to allow the respondents to express their feelings towards the good: a way to underline that the non-monetary values of the good cannot be underestimated. Apart from that, these opinion statements can also be useful in econometric analysis. Snowball for instance, assigned a positive score with a '1' and a negative or neutral score with a '0' (2008:139). This allowed her to research the correlation between positive opinions and willingness to pay. Furthermore Snowball (2008:137) adds that results on opinion statements can also be useful when compared to later results. Obviously, this is not the case in this research but since it is very well possible to repeat the research this can be done in a later time.

The second part of the attempts to measure use values by asking questions on attendance and spending. This part of the survey is kept very short, again due to time issues but also because the actual spending of the consumer is of minor importance in this thesis: the emphasis is on willingness to pay and socio-economic characteristics. Nevertheless it is important to know something about use values and therefore a number of questions on attendance are included. One of these questions is actually one of the few only open ended question in the survey: what consumers annually spend on opera tickets / Dutch popular music tickets.

The third part of the survey contains the WTP-question. This question can be posed in an open ended and closed ended way. The latter is called the dichotomous choice format (DC) and is recommended by the NOAA guidelines, because they argue that respondents need to take the hypothetical market as serious as possible to overcome the hypothetical bias that is discussed above (Snowball 2008:148). For instance, by asking about realistic amounts of money and delivering the question with realistic ways of payment such as taxes, the respondent will be more inclined to fill out the survey in a realistic way. This line of thinking is adopted in this research. The WTP questions are closed ended and bid up in percentages of the amount of money that people would be willing to pay extra for a ticket. After that, several questions on taxes are included as well as questions about the willingness to accept (WTA) if the good would cease to exist when there would not be more money paid. Note that these questions about WTA are not meant to actually measure WTA, but to bring home to the respondents the importance, the reality and the possible consequences of their choices. In sum, WTP is researched in two distinct ways: through asking if respondents would consider to pay more taxes (WTP Taxes) and through asking if respondents would consider paying more for their ticket (WTP Ticket).

Nevertheless, it is important to note that the DC recommendations by the NOAA are under pressure as we speak. In later research, DC values appeared to be significantly higher than open ended

questionnaire results (Loomis et al. 1997, Kealy and Turner 1993, Balisteri et al. 2001). Another important issue is what Snowball calls the anchoring bias: the WTP depends on the initial starting point bid (Snowball 2008:149). This starting point is often chosen for efficiency reasons. In the case of this research, the starting bid is set at € 0,00. Since it is a written questionnaire (as opposed to Snowball who conducted a telephone survey), the opening bid is of less importance since it is possible to work with bid levels. Willis (2002) concluded that the higher the amount of bid levels is, the higher the accurateness of the study is likely to be. Therefore the starting bid in this research is set at € 0,00 and goes up by increasing steps until the amount of € 46,00 a month or more.

Next to this solution, the suggestion to adopt double-bounded questions is also taken into consideration in this study. To enhance validity of the results, the respondents are firstly asked if they would be willing to pay more in terms of ticket price and secondly if they would be willing to pay more in terms of taxes: the earlier explained WTP Ticket and WTP Taxes. These are two different but equally realistic ways of posing the WTP-question and thus will enable the researcher to circumvent having only one question that asks about WTP.

The NOAA panel also suggests that asking questions about the motivation and reasons for WTP are vital to the study. Snowball: *'this adds to its explanatory power and can also be used to detect biased responses'* (2008:153). However the DC-approach is chosen in this research, an open-ended question about reasons for WTP is included in the survey. Furthermore the answers to these questions can be very insightful when it comes to values and reasons for people to choose certain WTP or WTA. For instance, it might just reveal the reason why some people might choose a zero WTP. Snowball calls these people the 'protest zeros' and appoints several reasons for people to have a zero WTP: it might be their way to protest against some aspect of the survey, they might not believe in the contingent market or they might be free riders (Snowball 2008:155). In the case of this research, it might also be that people argue that they are paying enough taxes already and, although they like opera, they are not inclined to pay more taxes. Some researchers, like Lindsey (1994), suggest that zero bids should be excluded from the study but others (Jorgensen and Syme 1994) argue that this is dangerous and biases the research. The issue of zero bids cannot be solved in this research, since Snowball points out that the only way determine the impact of zero bids is to repeat the study at a later time and then estimate the influence of zero responses by long-linear regression. The NOAA argues that when excluding zero bids, WTP is seriously altered and this is not desirable. Therefore zero bids are included in the research. The open ended question in the survey that asks about reasons for willingness to pay (or why there is no willingness to pay) hopefully provides us with some clarification of the respondent's choices. It must however be noted that due to a technical problem in the

internet survey, the open ended question was accidentally not included in the pop music visitors' survey. This means that we only have information on zero bids and protest zeros from the opera music visitors, but since the emphasis of this thesis already was on opera this is not that bad.

The respondents reacted very well on the chosen methods, as appears from the table below:

Tabel 1: response

concert	date	# e-mail addresses	sent mails	respons via internet	filled in in the theatre	total response
Herman van Veen	9-05-09	120	110	83	0	83
Stef Bos	13-05-09	123	115	100	0	100
Rob de Nijs	22-05-09	117	103	74	0	74
TOTAL		360	328	257	0	257
Falstaff	17-05-09	131	125	92	6	98
Falstaff	21-05-09	73	73	61	5	66
Falstaff	26-05-09	95	83	71	9	80
TOTAL		299	281	224	20	244

In sum, there were 609 e-mails sent to respondents from which 501 surveys returned: a 82,3% response, which is a truly high response rate. The thought is that respondents who fill in an e-mail address, already have the intention to participate. Furthermore it needs to be noted that during all six concerts together, only five or six people said no to filling in their e-mail address.

A final word is on the earlier discussed hypothetical bias. Bennett and Tranter (1998) indicate that this bias can be soothed by including a 'post decision confidence measure'. This measure asks respondents to reveal how certain their stated WTP was on a scale from 1 to 10, 1 being very uncertain and 10 being absolutely certain. This idea was adopted by Thompson et al. (2002) and they ultimately concluded that such a measure is an effective way of controlling for the hypothetical bias. They only included respondents who choose 9 or 10, and excluded respondents from 8 down. However this idea is adopted in this research, there is also the danger of very few respondents stating 9 or 10. If this is the case, the reliability of the study is in danger since there are so few respondents suitable to be included in economic analysis. Therefore the less precise but more friendly way of asking that Snowball used is adopted: not at all sure, fairly sure and very sure.

The fourth and final part of the survey consists of socio-economic features. As discussed before, the features that Bruce A. Seaman (2005) indicated to be most important in audience studies are taken into consideration: occupation, education and income level. Furthermore, age is included since the

average age of the opera audience and the popular music audience is interesting to know. Finally, since upbringing is an important part in the formation of taste, a few questions on this subject are also included.

Presentation of empirical results

The presentation of empirical results represents a rather large part of this thesis and its structure is quite complex. Therefore a clear explanation of the structure of the following paragraphs is in order. The choice is made to first present the empirical results by theme, and then move on to the hypotheses in a later stadium. The presentation of empirical results consists of six paragraphs: paragraph I to III evolve around the socio-economic characteristics and the profiles of opera visitors and pop music visitors, while paragraph IV to VI evolve around WTP and all connected issues.

Paragraph I carries information on the socio-economic characteristics of opera visitors. In paragraph Ia all the used variables are explained and analysed elaborately and paragraph Ib then summarises the variables into a profile for the average opera visitor. Paragraph II is structured the same way as paragraph I, but now for popular music visitors. Paragraph III then gathers the socio-economic information about both opera visitors and popular music visitors and elaborates on the comparison between the two audience types.

Paragraph IV to VI evolve around WTP. Paragraph IV focuses on all WTP information concerning opera, both for opera audience as well as the pop music audience. WTP is measured in two different ways: by asking respondents what they would be willing to pay (extra) for a ticket and by asking respondents what they would be willing to pay (extra) for the continued existence of opera through their taxes. These two ways of measuring WTP will from now on be referred to as WTP Ticket and WTP Taxes and are also the basis for the subdivision in paragraph IV: *IVa WTP Ticket: opera visitors on opera* and *IVb WTP Taxes: opera visitors and pop music visitors on opera*. Paragraph IVa and IVb are then subdivided into subparagraphs on absolute measures and relative measures.

Paragraph V is structured the exact same way as paragraph IV, but evolves around WTP for popular music. Ultimately these paragraphs are followed by the final paragraph VI that summarises all conclusions concerning WTP questions.

I Socio-economic characteristics: the profile of a opera visitor

a Variables explained and analysed

In order to draw up a profile of 'the opera visitor that visits Opera Zuid', there were ten variables included in the survey: appreciation of opera music, appreciation of pop music, attendance, spending per year, age, education, upbringing, income, occupation, subscription and music preference. Most variables are aggregated through the analysis and correlation of several coherent variables.

'Attendance' will for instance be analysed by gathering the variables 'classicalmusicattendance1', 'classicalmusicattendance2' and 'operaattendance'. Of course, the variables that work on WTP also belong to this profile of an opera visitor. But as stated above in the introduction of this part of the thesis, these variables are complex and comprehensive and are analysed separately from the socio-economic characteristics.

The ten variables that do belong to the socio-economic profile are now described and analysed one by one, after which a summarising conclusion can be drawn regarding the profile of 'the opera visitor that visits Opera Zuid'.

1) Appreciation

'Appreciation' is the most difficult variable to be explained in this thesis. Because what is appreciation? When do you know that you've managed to measure the amount of appreciation in exact figures that a person has for a certain art form such as opera? The answer is that it might be even the case that these somewhat vague and intangible variables cannot be measured at all, but this does not mean that one should not try to do so. Moreover, opinion-variables such as these do have influence on demand, as also argued by David Throsby (1990). Therefore, in this research 'appreciation' is measured through opinion statements. In each survey there were statements about opera and statements about pop music. Respondents could answer them by choosing one of the following options: 'I agree', 'I do not agree' and 'no opinion'. To be clear: the idea is to estimate both the appreciation for opera music as the appreciation for pop music by the opera public (and also by the pop music audience, but that will be discussed in paragraph II).

For every 'I agree', a respondent received 1 point and for every 'I do not agree' the respondent receives 0 points. Ultimately, when all these statement-variables would be aggregated, this would result in a high score: the higher the amount of points, the higher the appreciation would be.

Nevertheless, a problem emerged: what to do with the 'no opinion'-answers? There is no consensus in the literature about what to do with these answers in a statistical analysis. The possibilities are 1) to regard the 'no opinion'-answers as missing values, meaning that every 'no opinion' statement is excluded from the research, or 2) to regard the 'no opinion'-answers as 'I do not agree'-answers and also appoint 0 points to the respondent that indicated 'no opinion' about a appreciation-statement.

These two possibilities were statistically tested in order to take the right decision¹. The results of this test were somewhat disappointing though remarkable, especially in the test where the appreciation of pop music visitors on opera was tested. When the 'no opinion'-answers were regarded as missing values, SPSS provided us with no more than 25 valid cases and 232 missing cases. In other words: only 25 of the 257 cases were proven valid. Also in the case of opera visitors this test resulted in high amounts of missing values and fairly low amounts of valid cases.

It is remarkable that so many pop music visitors do not have an opinion on opera and one could wonder why that is. More elaboration on this remarkable outcome will be in the next paragraph and in the concluding remarks. For now it is important to note that regarding the 'no opinion'-answers as missing values is not an option: this would leave the researcher with far too little valid cases. Therefore the choice is made to regard the 'no opinion'-answers as 'I do not agree'-answers. Although there is no consensus in the literature, there is a considerable amount of researchers in favour of regarding 'no opinion'-answers as 'I do not agree'-answers.

Jon A. Krosnick et al. experimented on what to do with 'no opinion' statements in their article 'The Impact of "No Opinion" Response Options on Data Quality: Non-Attitude Reduction or an Invitation to Satisfice?' (2002): *"Attraction to no-opinion options was found to be greatest among respondents lowest in cognitive skills (as measured by educational attainment), among respondents answering secretly instead of orally, for questions asked later in a survey, and among respondents who devoted little effort to the reporting process. The quality of attitude reports obtained (as measured by over-time consistency and responsiveness to a question manipulation) was not compromised by the omission of no-opinion options. These results suggest that inclusion of no-opinion options in attitude measures may not enhance data quality and instead may preclude measurement of some meaningful opinions."*

¹ The results of this test can be found in the appendix: table 1 and 2.

Krosnick et al. thus actually suggest not to include a 'no opinion'-possibility at all, but in this research this idea is not adopted because it would mean that lots of information on respondents view and opinion on opera and pop music would be lost. The information that lots of pop music visitors do not have an opinion on opera is disappointing for the statistical analysis of the variable 'appreciation', but nevertheless provides the researcher with valuable information. More elaboration on this subject will be in the concluding remarks of this chapter.

Appreciation of opera visitors on opera is measured through an aggregate variable (OperavisitorsOperaTOTAL) that consists of 8 opinion statements on opera. The highest score (and therefore the highest amount of appreciation) a opera visitor could have is therefore 8 points. This results in a frequency table with 244 valid cases and 9 missing values:

Operavisitors on Opera: TOTAL SCORE APPRECIATION

Table 2 : Statistics

N	Valid	235
	Missing	9
Mean		5,5702
Median		6,0000
Mode		6,00
Std. Deviation		1,31330

Table 3: Frequencies

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2,00	6	2,5	2,6	2,6
	3,00	16	6,6	6,8	9,4
	4,00	18	7,4	7,7	17,0
	5,00	54	22,1	23,0	40,0
	6,00	90	36,9	38,3	78,3
	7,00	41	16,8	17,4	95,7
	8,00	10	4,1	4,3	100,0
	Total	235	96,3	100,0	
	Missing System	9	3,7		
Total	244	100,0			

The average score of opera visitors on opera appreciation is 6 out of 8: a relative high amount, which seems to be the logical outcome since this analysis evolves around the appreciation of opera visitors on opera. The standard deviation (SD) is 1,3 so averagely the opera visitors are 1,3 points away from the mean. 6 is also the mode, meaning that the score 6 out of 8 is the score that appears most of all possible scores. These statistics are also reflected by the frequency table: 38,3 percent of the opera visitors scored 6 out of 8 points on appreciation of opera.

To make matters even more clear, the results of this variable are classified: 0 to 2 points means low appreciation, 3 to 5 points means average appreciation and 6 to 8 points means high appreciation:

Table 4 Operavisitors on Opera: TOTAL SCORE APPRECIATION CLASSIFIED

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	low	6	2,5	2,6	2,6
	average	88	36,1	37,4	40,0
	high	141	57,8	60,0	100,0
	Total	235	96,3	100,0	
Missing	System	9	3,7		
Total		244	100,0		

In this table it becomes all the more clear that opera visitors have a high amount of appreciation for opera: 60% scored between 6 and 8 out of 8 while only 2,6% scored low: between 0 and 2 out of 8.

These results are quite logical, because why would someone visit the opera without liking it? The next question is more interesting: what do opera visitors score on pop music appreciation? Two statements on pop music were included in the opera survey to examine the opera visitors' opinion on pop music.

Opera visitors on Pop Music: TOTAL SCORE APPRECIATION

Table 5: statistics

N	Valid	234
	Missing	10
Mean		1,5513
Median		2,0000
Mode		2,00
Std. Deviation		,52362

Table 6: frequencies

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	low	3	1,2	1,3	1,3
	average	99	40,6	42,3	43,6
	high	132	54,1	56,4	100,0
	Total	234	95,9	100,0	
Missing	System	10	4,1		
Total		244	100,0		

Since there are only 2 statements, they are immediately classified: a score of 0 means low appreciation, a score of 1 means average appreciation and a score of 2 means high appreciation. It must be acknowledged that since pop music appreciation only has 2 statements, one must be very careful with drawing conclusions: more careful than with the previous appreciation-variable that consisted of no less than 8 opinion statements. Nevertheless, only 3% of the opera visitors scored 'low' (meaning 0 out of 2 points) on pop music appreciation and 56,4% scored 'high' (meaning 2 out of 2 points) so it is safe to say that the majority of opera visitors does have appreciation for popular music. The mean is 1,55 (with SD of 0,5) which indicates that the majority of respondents score 1 out of 2 or more.

2) Attendance

The variable attendance is explained by three variables: classical music attendance 1, classical music attendance 2 and opera attendance. In the variable 'classical music attendance 1' the opera visitors were asked how often they averagely visited a classical concert (not opera in specific, but classical music in general). 'Classical music attendance 2' then asked whether respondents only visited productions by Opera Zuid or if they also visited other types of classical music. Finally, 'opera attendance' then asked how many of their visited concerts were performed by Opera Zuid.

This provides us with the following statistics:

Tabel 7: classical music attendance 2: opera visitors on classical music

Statement: 'I do not only visit concerts by Opera Zuid, but also other classical music concerts by Het Brabants Orkest for instance'

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	163	66,8	70,0	70,0
	No	70	28,7	30,0	100,0
	Total	233	95,5	100,0	
Missing	System	11	4,5		
Total		244	100,0		

This table indicates how many respondents stated that they also visit other types of classical music, not only opera productions: 70% of the opera visitors also visits other classical music concerts while 30% does not.

The following table 7 shows us that the majority of opera visitors, 32,8 percent, goes to a classical music concert averagely four times a year:

Table 8: classical music attendance frequencies

Question: how often do you averagely visit a classical music concert (opera as well as other types of classical music)?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Multiple times a month	19	7,8	8,1	8,1
	Averagely once a month	64	26,2	27,2	35,3
	Averagely once every quarter of a year	77	31,6	32,8	68,1
	Averagely once every six months	38	15,6	16,2	84,3
	Averagely once a year	37	15,2	15,7	100,0
	Total	235	96,3	100,0	
Missing	System	9	3,7		
Total		244	100,0		

It must be noted that this relates to a general attendance-question in the survey: the question was not about opera but about classical music in general. The next variable provides us with insights how many of these concerts were performed by Opera Zuid:

Table 9: opera attendance frequencies

Question: how many concerts of the total amount of concerts you visit is performed by Opera Zuid?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I only visit productions of Opera Zuid	8	3,3	3,4	3,4
	Approximately 1/3rd	86	35,2	36,9	40,3
	Approximately half	50	20,5	21,5	61,8
	Almost none: I almost never visit Opera Zuid	89	36,5	38,2	100,0
	Total	233	95,5	100,0	
Missing	System	11	4,5		
Total		244	100,0		

The question was how many of the classical concerts that the respondent visits in one year are productions performed by Opera Zuid. It appears that a reasonable amount of respondents indicates that approximately 1/3rd of their classical music concerts consists of productions by Opera Zuid (36,9%), but remarkably the majority of respondents indicate that they almost never visit a performance by Opera Zuid. To interpret what this means, the statistic correlation between these

two variables is calculated, firstly by doing the Chi square test. Chi square indicates whether there could be a correlation, by which it presumes a null hypothesis: no correlation. This means that the bigger the value of Chi square is, the larger the possibility that the null hypothesis can be rejected and thus there is a correlation. An important measure to accompany Chi square is Asymptotic Significance (AS). The value of AS should be 0 since this measure represents the chance that a mistake is made: that the null hypothesis is rejected while it should have been adopted. In case of the two above discussed variables, the Chi square test provides us with the following statistics:

Table 10: Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	50,174(a)	12	,000
Likelihood Ratio	50,737	12	,000
Linear-by-Linear Association	16,994	1	,000
N of Valid Cases	232		

a 6 cells (30,0%) have expected count less than 5. The minimum expected count is ,57.

Chi Square is reasonably high while asymp. Sig. remains 0: it is thus safe to reject the null hypothesis and embrace the correlation between classical music attendance and opera attendance for opera visitors. The next question is: how strong is this correlation and in what direction?

To answer these questions, the correlation measure Kendall's tau-c is chosen: this measure is suitable for categorised variables with an ordinal level of measurement. The logical choice would seem to be Gamma, but since over 20% of the values in the cells are under 5, this measure cannot be used.

Table 11 Correlation Measures classical Music attendance and opera attendance: Kendall's tau-c

	Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal Kendall's tau-c	,220	,056	3,926	,000
N of Valid Cases	232			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

Kendall's tau-c is 0,220, which indicate a weak to middling positive correlation: as the consumption of classical music increases, so does the consumption of opera music.

The opera visitors were also asked whether they also attended pop music concerts:

Tabel 12: popmusic attendance by opera visitors

Statement: I am also going to popular Music concerts of Dutch artists like for instance Herman van Veen, Rob de Nijs or Stef Bos

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	177	72,5	77,0	77,0
	Yes	53	21,7	23,0	100,0
	Total	230	94,3	100,0	
Missing	System	14	5,7		
Total		244	100,0		

Remarkably, 77% of the opera visitors indicated that they do not attend popular music concerts. This is an interesting percentage in relation to the appreciation variable, since 56,4% of the opera visitors indicated that they do have appreciation for popular music.

But could there be a correlation between the pop music attendance and the classical music / opera attendance of opera visitors? When pop music attendance and classical music attendance are compared, Chi square is 13,15 and AS is 0,011. This means that the null hypothesis can be rejected because Chi square is reasonably high and AS stays under the 0,05 boundary. Therefore, it is assumed that there is a correlation and again Kendall's tau-c is used to indicate the strength and position of this correlation:

Tabel 13 : Symmetric Measures: classical music attendance versus pop music attendance by opera visitors

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	Kendall's tau-c	,224	,060	3,729	,000
N of Valid Cases		229			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

Kendall's tau-c is 0,224 which means that there is a middling positive correlation between classical music attendance and pop music attendance for opera visitors: when classical music attendance increases, so does popular music attendance.

The same calculations are made for popular music attendance versus opera attendance (not that the former calculation evolved around classical music attendance and not opera attendance) and then the picture suddenly looks somewhat different: Chi square is 2,74 and AS is 0,433. In English this means that the null hypothesis cannot be rejected in this case: the value of Chi square is too low and the chance that a mistake is made too high.

Tabel 14: Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2,743(a)	3	,433
Likelihood Ratio	4,288	3	,232
Linear-by-Linear Association	,020	1	,889
N of Valid Cases	227		

a 1 cells (12,5%) have expected count less than 5. The minimum expected count is 1,60.

This conclusion is supported when Kendall's tau-c is calculated to double-check the outcome of Chi square: Kendall's tau-c appears to be 0,003, which means that there is no correlation. The conclusion therefore is that classical music attendance and popular music attendance do correlate, while opera attendance and popular music attendance do not: opera visitors do not necessarily like pop music, but opera visitors who also like to visit other types of classical music do like to go to pop music concerts.

This conclusion might be in fact an interesting starting point for further research. It seems to be likely that there is a core of 'hardcore opera lovers' who only visit opera and nothing else, while there is another group of more omnivorous visitors who also visit other types of concerts: both other classical music concerts as well as Dutch pop music concerts. This seems to be in line with the 'innate music taste'-conclusion of Prieto-Rodriguez and Fernandez-Blanco (2002): that there popular music listeners and classical music listeners are no independent groups. These results would indicate that this is true, with the adjustment that opera visitors actually do form a whole different group. However it needs to be noted that the evidence is not sufficient. Moreover, Prieto-Rodriguez and Fernandez-Blanco examined listeners while this research evolves around attenders: an important difference that needs to be kept in mind when the comparison between studies is made. Nevertheless, the existing evidence points in this direction and it might be very interesting to find out whether this could be scientifically verified.

3) Spending per year

The variable 'spending per year' provides us with information on the amount of money a opera visitor spends on tickets for the opera:

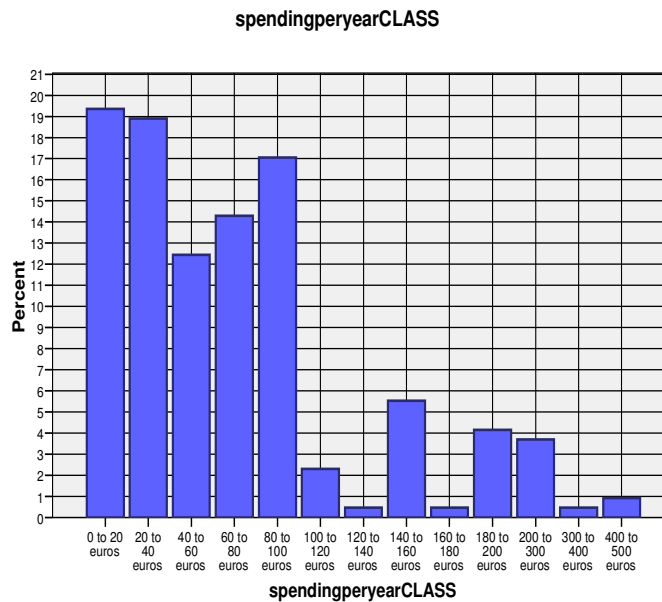
Table 15: spending per year of opera visitors on opera tickets

Question: 'What do you averagely spend per year on tickets to Opera Zuid?'

N	Valid	217
	Missing	27
Mean		77.3157
Median		60.0000
Mode		.00
Std. Deviation		78.32976

The average opera visitor spends € 77,31 per year on ticket for the opera, but since SD is reasonably high (€ 78,33) this mean might not tell us that much. In order to fully grasp the meaning of this variable, it is recoded into categories:

Figure 2 (the corresponding frequency table can be found as table 3 in the appendix)



As shown in figure 1, the majority of opera visitors spends between 0 and 100 euros a year on the opera: 82,0 %. The remaining 18% spends between 100 and 300 euros a year, with some highlights towards even 500 euros. However, before drawing any conclusions it must be noted that the amount of euros an opera visitor spends, could also depend on other variables such as ticket price, opinion about the ticket price and income.

Spending per year versus ticket price

Chi square is 1362,95 and AS is 0,092²: there is a slight chance that we reject the null hypothesis while we should not, but since Chi square is that high, we assume that there is a correlation between ticket price and spending per year. Since both variables are scale, the correlation measure Pearson is most suitable to estimate the correlation:

Table 16 Correlations ticket price and spending per year: opera visitors on opera

		spending per year	ticket price
spending per year	Pearson Correlation	1	,207(**)
	Sig. (2-tailed)		,002
	N	217	214
ticket price	Pearson Correlation	,207(**)	1
	Sig. (2-tailed)	,002	
	N	214	225

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

Pearson is 0,207, which means there is a weak positive correlation between these two variables: when ticket price increases, so does the spending per year. The correlation is weak, but it is nevertheless logical that people who pay more for a ticket also spend more per year. The evidence is however not convincing, since the correlation is weak and AS was not 0, but 0,092: there is still a chance that rejecting the null hypothesis was a mistake.

² The corresponding table 4 is in the Appendix

Spending per year versus opinion ticket price

Tabel 17: opinion ticket price: opera visitors on opera

Statement: 'I think the amount of money I paid for my ticket was too little/ good/ too much'

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Too little	16	6,6	7,2	7,2
	Good	183	75,0	82,1	89,2
	Too much	24	9,8	10,8	100,0
	Total	223	91,4	100,0	
Missing	System	21	8,6		
Total		244	100,0		

As shown in table 16 above, the majority of opera visitors is pleased with the ticket price as it is now (82,1%). Only 10,8% of the respondents thinks the price is too high and there is even 7,2% that thinks the price is too low. All in all this is not a bad score for the opera company Opera Zuid and the theatres they perform in: 82,1% of their visitors is satisfied with the ticket price.

When the opinion on ticket price is correlated with spending per year by using Kendall's tau-c, SPSS provides us with the following statistics:

Tabel 18 Symmetric Measures: spending per year versus opinion on ticket price

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	Kendall's tau-c	,046	,048	,948	,343
N of Valid Cases		210			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

Kendall's tau-c is 0,046 which means there is no correlation between spending per year and opinion on ticket price. Apparently, this means that a large ticket price is no obstacle for people who really want to go: what the respondents think of the ticket price has nothing to do with the amount of money they spend per year.

Spending per year vs. income

Chi Square³ is 172,09 and AS is 0,441. Chi Square is thus reasonably high, but there is a 0,441 chance that rejecting the null hypothesis is a mistake. This must be kept in mind when the correlation measures are calculated. These correlation measures are calculated anyway, simply because common sense tells us it would be quite logical that there is a correlation between spending per year and income. Since the chance of making a mistake is considerable, the choice is made to use two correlation measures in order to make a stronger case for or against correlation: Gamma and Kendall's tau-c.

Table 19 Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	Kendall's tau-c	,300	,049	6,129	,000
	Gamma	,337	,054	6,129	,000
N of Valid Cases		198			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

Gamma is 0,337 and Kendall's tau-c is 0,300: both measures indicate a middling correlation between income and spending per year. This means that the higher the income of a respondent is, the higher his or her spending per year on opera tickets is: a logical conclusion that corresponds with common sense.

4) Age

The variable 'age' was measured through questions in the survey that were already classified. Respondents could choose from five possibilities: under 21 years old, between 21 and 30 years old, between 31 and 45 years old, between 46 and 60 years old and above 61 years old.

The classification of variables has both advantages and disadvantages. The advantage is that drawing conclusions is a lot easier since cross-tables and frequency tables become suppressed and thus readable, but the obvious downside is that information is lost since the respondent does not fill out his or her 'real age'. In this case, this means we can make a pretty good estimation of the age division of opera visitors, but when the mean, SD, mode and median are calculated this might not tell us that much: SPSS uses the exact middle point of the class as the value to calculate with and thus assumes that the respondents are equally spread over the class. In other words, the mean, SD, mode and median does not tell us very much in this analysis since it could very well be that in the 30-45 class,

³ The corresponding table 6 is in the Appendix

there are 50 respondents that are 44 years old and only 2 respondents that are 31 years old. We do not know if respondents are equally spread so the mean is not usable.

There are however other possibilities, like the frequency table and an accompanying bar chart:

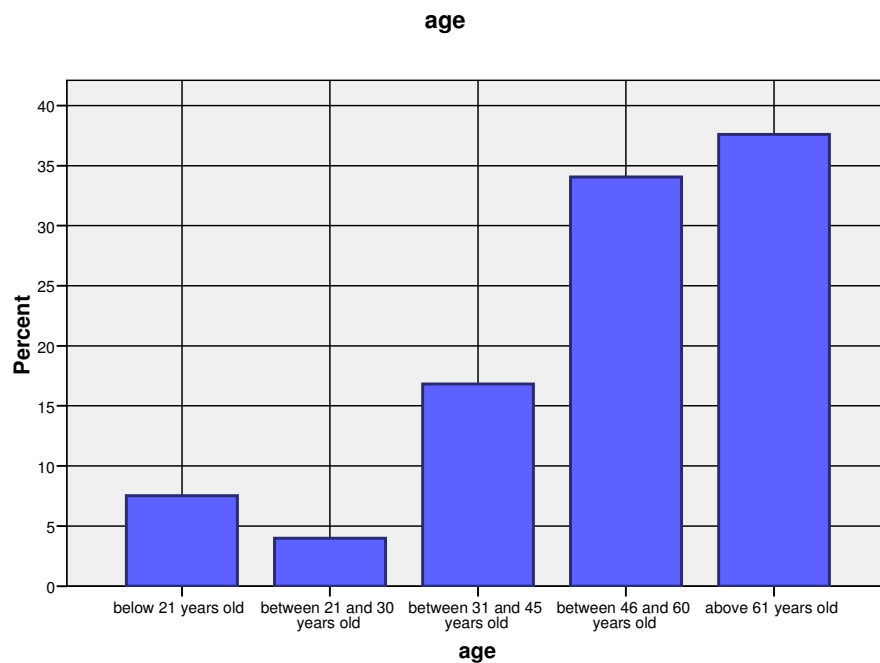
Table 20 age of opera visitors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 21 years old	17	7,0	7,5	7,5
	Between 21 and 30 years old	9	3,7	4,0	11,5
	Between 31 and 45 years old	38	15,6	16,8	28,3
	Between 46 and 60 years old	77	31,6	34,1	62,4
	Above 61 years old	85	34,8	37,6	100,0
	Total	226	92,6	100,0	
Missing	System	18	7,4		
	Total	244	100,0		

This table provides us with the proof that the preconceived opinion concerning opera has some truth in it: 37,6% of the opera visitors are above 61 years old and a convincing 66,4% is over 46 years old.

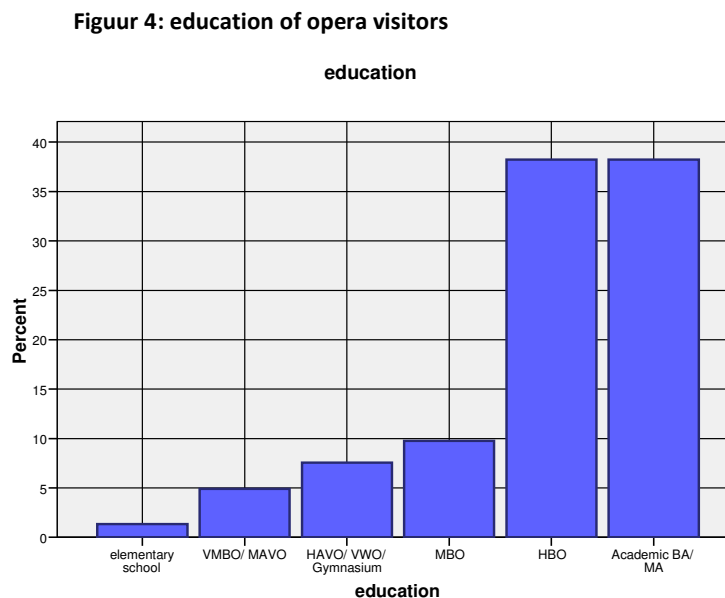
This significant but not surprising image is even clearer in the following bar chart:

Figuur 3 : age of opera visitors



5) Education

The literature regarding opera visitors has reached consensus when it comes to education: every research ultimately concludes that opera visitors are high educated people. This research is no exception, as shown by this bar chart:



The categories are classified according to the Dutch education system. This means that elementary school and VMBO/ MAVO can be classified as Low Educated, MBO can be classified as Medium Educated and HAVO/ VWO/ Gymnasium, HBO and Academic BA/ MA can be classified as High Educated. Classified in these categories, a more transparent look on the education of opera visitors becomes possible:

Table 21: education of opera visitors: categorised.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High	189	77,5	84,0	84,0
	Medium	23	9,4	10,2	94,2
	Low	13	5,3	5,8	100,0
	Total	225	92,2	100,0	
Missing	System	19	7,8		
Total		244	100,0		

In this table it become all the more clear that a convincing majority of opera visitors is high educated: 77,5 percent.

6) Upbringing

Upbringing is a difficult variable to measure since it is not as exact as age or education. Nevertheless it might be very possible that upbringing is of influence on opera attendance and opera appreciation, so upbringing was included as a variable in this research. Firstly the respondents were asked whether they were surrounded by music when they grew up (upbringing1).

Tabel 22 upbringing1 opera visitors

Statement: 'when I grew up, I was surrounded by music'

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	137	56,1	60,1	60,1
	No	91	37,3	39,9	100,0
	Total	228	93,4	100,0	
Missing	System	16	6,6		
Total		244	100,0		

56,1% of the respondents answered 'yes' on this question, but remarkably enough the percentage of respondents that answered 'no' to question is surprisingly high: 39,9% of the opera visitors claims not to have grown up surrounded by music of any kind. A possible reason for this could be found in the variable age. 66,4% of the opera respondents are above 46 years old and it could very well be that in the days they grew up, having an electronic device to play music in your house was not as common as it is today.

After this question, the respondents were asked what kind of music was most heard and played during their childhood (upbringing2):

Tabel 23 upbringing2 opera visitors: types of music

Question: 'What kind of music was most heard and played in your family when you grew up?'

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	opera and operetta	21	8,6	9,3	9,3
	All sorts of classical music	92	37,7	40,5	49,8
	jazz	8	3,3	3,5	53,3
	Dutch popmusic	17	7,0	7,5	60,8
	Pop Music in other languages	38	15,6	16,7	77,5
	There wasn't a lot of music when I grew up	51	20,9	22,5	100,0
	Total	227	93,0	100,0	
Missing	System	17	7,0		
Total		244	100,0		

The remarkable thing is that earlier 37,3% of the respondents indicated that there was no music surrounding them when they grew up, while in the second question only 20,9% indicated there was

no music when they were growing up. Apparently, respondents started thinking somewhat more and deeper with the second question. It could also be that the appearance of more answering possibilities got them thinking more distinguished about their answers.

As shown by table 21, the majority of respondents (40,5%) was brought up with all sorts of classical music. This strengthens the suspicion that upbringing could be correlated with attendance and appreciation. The Chi square test provides us with the following measures:

Table 24: Chi square correlation test upbringing versus appreciation and attendance ⁴

	appreciation	Attendance opera	Attendance classical music	Upbringing1	Upbringing2
Appreciation	-----	-----	-----	Chi square: 5,55 Asymp. Sig: 0,476	Chi square: 31,997 Asymp. Sig: 0,368
Attendance Opera	-----	-----	-----	Chi square: 2,73 Asymp. Sig: 0,435	Chi square: 8,32 Asymp. Sig: 0,910
Attendance classical music	-----	-----	-----	Chi square: 4,55 Asymp. Sig: 0,336	Chi square: 45,48 Asymp. Sig: 0,001 Cramer's V: 0,225
Upbringing1	Chi square: 5,55 Asymp. Sig: 0,476	Chi square: 2,73 Asymp. Sig: 0,435	Chi square: 4,55 Asymp. Sig: 0,336	-----	-----
Upbringing2	Chi square: 31,997 Asymp. Sig: 0,368	Chi square: 8,32 Asymp. Sig: 0,910	Chi square: 45,48 Asymp. Sig: 0,001 Cramer's V: 0,225	-----	-----

Surprisingly, there is only one correlation that provides us with a significant result: the correlation between the variables upbringing2 and attendance classical music. In this case, Chi Square allows us to calculate Cramer's V, which results in a value of 0,225: there is a weak to middling correlation between upbringing2 and classical music attendance.

In all other cases Chi Square is too low and AS is too high, so the null hypothesis cannot be rejected. In other words, despite of the suspicion that rose earlier, we can reject the hypothesis that the variables upbringing, appreciation and attendance are connected.

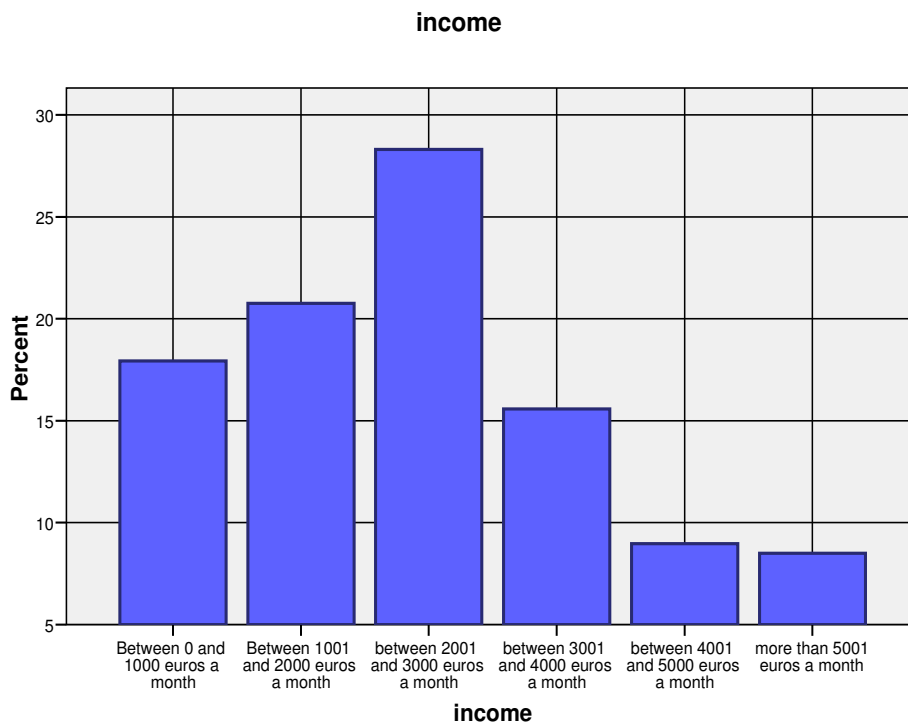
⁴ the accompanying tables and calculations can be found in the Appendix, tables 8, 9, 10, 11, 12 and 13

7) Income

For the variable 'income' goes the same argument as in case of the variable 'age': the variable was measured in categories to begin with, which makes it impossible to calculate the exact mean, mode and SD. When viewed in a frequency table and accompanying bar chart, the division of income of opera visitors looks like this:

Table 25 and Figure 5: income of opera visitors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Between 0 and 1000 euros a month	38	15,6	17,9	17,9
	Between 1001 and 2000 euros a month	44	18,0	20,8	38,7
	Between 2001 and 3000 euros a month	60	24,6	28,3	67,0
	Between 3001 and 4000 euros a month	33	13,5	15,6	82,5
	Between 4001 and 5000 euros a month	19	7,8	9,0	91,5
	More than 5001 euros a month	18	7,4	8,5	100,0
	Total	212	86,9	100,0	
Missing	System	32	13,1		
Total		244	100,0		



The average salary of the standard Dutch citizen is approximately € 2400,- . As stated above in the table and the bar chart, most opera visitors (28,3%) has an income between € 2001,- and € 3000,-, and the bulk of the remaining respondents is under € 2001,-. This means that although opera visitors are high educated, their income is modal or even below modal income of the average Dutch citizen. At first sight this may seem somewhat peculiar, but the answer could be found within the next variable:

8) Occupation

Occupation was measured through an open-ended question: one of the few open-ended questions in the survey. Later on, these answers were classified in the following categories:

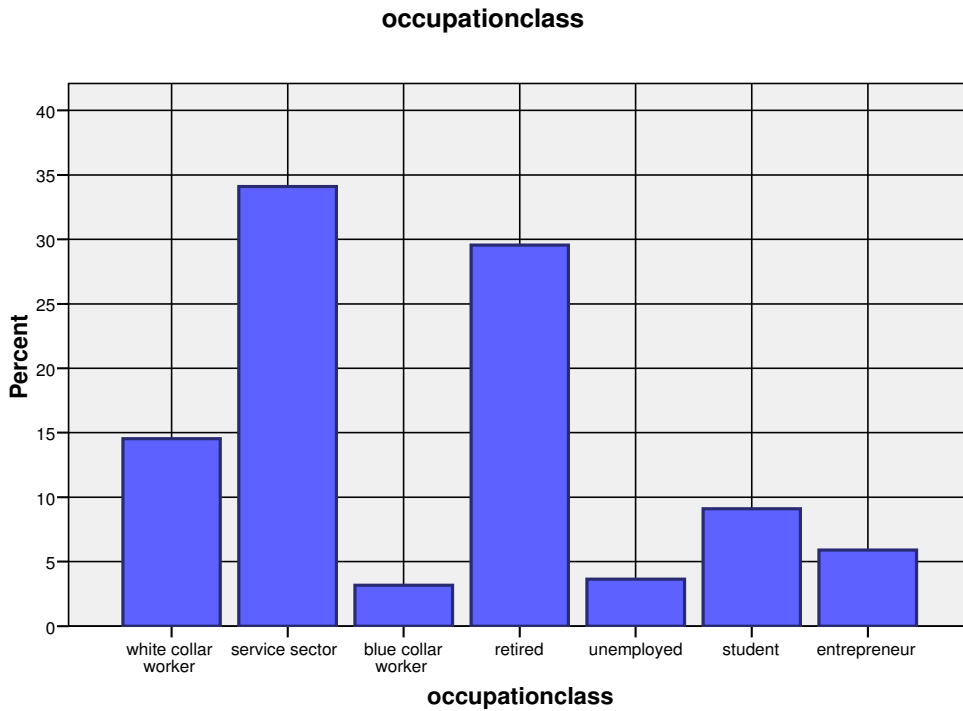
- ★ **White collar worker:** office personnel with education that perform office tasks.
- ★ **Blue collar worker:** lower class or labour class. This can evolve around construction workers, manufacturers and the like: all workers that work with their hands.
- ★ **Service sector worker:** all educated workers that provide services. This could include health care professionals, legal practice, education, the arts, consultants and the like.
- ★ **Retired:** all people that are retired and thus do not work anymore.
- ★ **Unemployed:** all people that are currently without a job.
- ★ **Students:** all people that are still in school, whether it is elementary school or university and everything in between.
- ★ **Entrepreneurs:** all independent professionals that have their own company.

This classification results in the following frequency table and bar chart:

Table 26: occupation of opera visitors (categorised)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	white collar worker	32	13,1	14,5	14,5
	service sector	75	30,7	34,1	48,6
	blue collar worker	7	2,9	3,2	51,8
	retired	65	26,6	29,5	81,4
	unemployed	8	3,3	3,6	85,0
	student	20	8,2	9,1	94,1
	entrepreneur	13	5,3	5,9	100,0
	Total	220	90,2	100,0	
Missing	System	24	9,8		
Total		244	100,0		

Figure 6: occupation of opera visitor



The groups of retired people (29,5%) and people within the service sector (34,1) are most present during opera performances. The dominant presence of retired people could of course be linked to the average age of the opera visitor, which is also leaning towards elderly people.

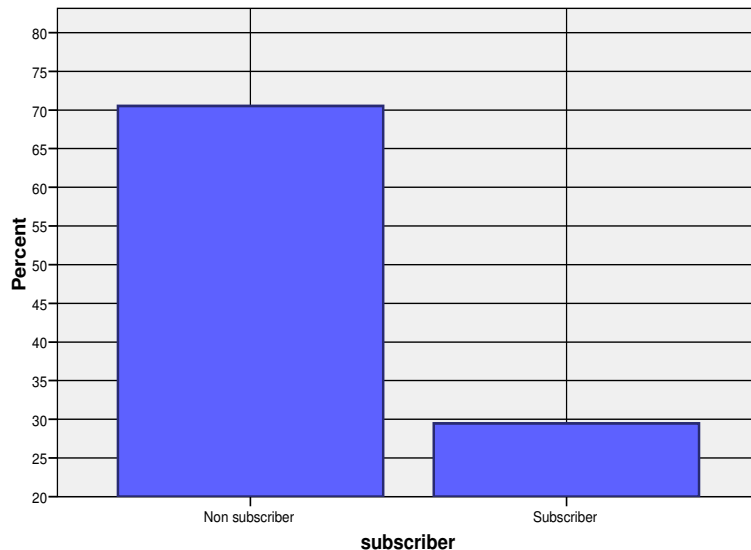
Secondly, the domination of retired people (and people in the service sector, who are not as highly paid as white collar workers) could cause the average income of the opera visitor to be fairly low when compared to the high education they have.

9) Subscriber

As illustrated in the bar chart alongside, 70% of the opera visitors are subscribers and 30% are non-subscribers. By interpreting these results, it must be kept in mind that this subscription concerns a subscription to the theatre and not especially to opera. Apart from that, the results of this

Figuur 7: subscription of opera visitors

(accompanying frequency table can be found in Appendix)



variable become really interesting when they are connected to WTP, which will be done in a later stadium.

10) Preference

The term preference literally means which type of music the respondent prefers. To ensure the link can be made between the two researched audiences in this thesis, the question regarding preference only contain two choices: 'I prefer classical music from Opera Zuid and/ or Het Brabants Orkest over Dutch pop music' and 'I prefer Dutch pop music over classical music from Opera Zuid and/ or Het Brabant Orkest'.

In case of the opera visitors of Opera Zuid, the preference variable looks like this:

Figure 8 : Music preference of opera visitors

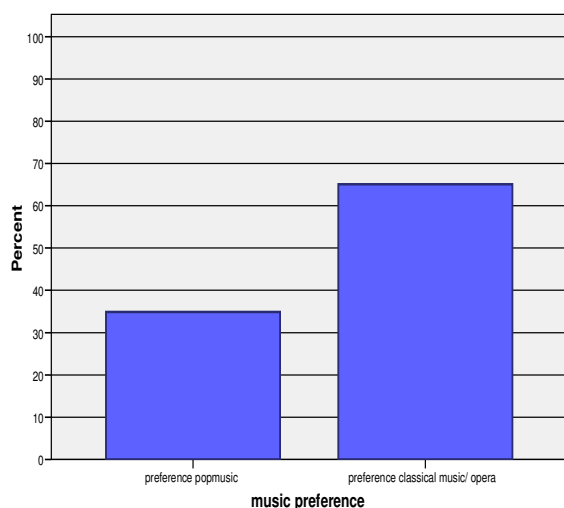


Table 27 music preference Opera Visitors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	preference popmusic	81	33,2	34,9	34,9
	preference classical music/ opera	151	61,9	65,1	100,0
	Total	232	95,1	100,0	
Missing	System	12	4,9		
Total		244	100,0		

It is no surprise that 61,9% of the opera visitors prefers opera over Dutch pop music. It is however interesting that there is still 33,2% of the opera respondents that would rather go to a Dutch pop music concert than an opera. These figures will become even more interesting when compared with the pop music visitor statistics in paragraph III.

b Profile: the average opera visitor

The previous paragraph is quite voluminous and contains much empirical information. In this paragraph, an attempt is made to suppress and summarise all this elaborate information into a concise and condensed profile of the average opera visitor of Opera Zuid. All sentences start with 'the average opera visitor...' and then a percentage between brackets. This percentage indicates exactly what percentage of the opera audience respondents choose the 'average answer':

- ★ The average opera visitor (38,3%) has a high appreciation (average score: 6 out of 8) for opera but also high appreciation for Dutch popular music (56,4%).
- ★ The average opera visitor (70%) does attend other forms of classical music concerts.
- ★ The average opera visitor (77%) does not attend popular music concerts.
- ★ The average opera visitor (82%) spends between 0 and 100 euros on opera each year
- ★ The average opera visitor (66,4%) is over 46 years old. This conclusion needs however some modifying to outline an accurate image: 31,6% of the opera visitors is between 46 and 60 years old and 34,8% of the opera visitors is above 61 years old.
- ★ The average opera visitor (77,5%) is high educated, meaning VWO/ Gymnasium, HBO or Academic BA/ MA.
- ★ The average opera visitor (56,1%) is brought up with music. 40,5% states that the most heard type music was all forms of classical music.
- ★ The average opera visitor (67%) has a modal income or less. A possible explanation for the fact that opera visitors are high educated but earn the same or less than a modal salary, could be because of the relatively high percentage of retired respondents: 26,6%.
- ★ The average opera visitor works in the service sector (30,7%) or is retired (26,6%).
- ★ The average opera visitor (70%) does not have a theatre subscription.
- ★ The average opera visitor (61,9%) prefers classical music from Opera Zuid and/ or Het Brabants Orkest over Dutch pop music.

A middling positive significant correlation is found between the variables classical music attendance and opera attendance, meaning that if classical music attendance increases, so does the opera attendance. There is also a middling positive significant correlation found between classical music attendance and pop music attendance, which means that when classical music attendance increases, so does popular music attendance. This correlation was however not found for opera music

attendance, which strengthens the idea that popular music visitors and classical music visitors are no independent groups, but opera visitors and pop music visitors are independent groups of audiences.

Another middling positive correlation has been found between income and spending per year, which indicates that the higher one's income, the more he or she spends on ticket to the opera. Apart from these significant correlations, there were also a few non-significant correlations. Upbringing and appreciation for instance did not correlate, and upbringing and attendance only showed a weak to middling positive correlation.

II Socio-economic characteristics: the profile of a pop music visitor

a Variables explained and analysed

The profile of the pop music visitor is structured the same way as the previous profile of the opera visitor. Ten variables will be addressed to in this paragraph: appreciation of pop music, appreciation of opera music, attendance, spending per year, age, education, upbringing, income, occupation, subscription and music preference. In order to enhance validity of the research results through increasing possibilities to compare opera visitors and pop music visitors, all variables are calculated in the same way as in the previous paragraph for the opera visitors.

1) Appreciation

As explained in paragraph I, appreciation is measured through opinion statements. The pop music visitors' survey contained six statements regarding Dutch pop music and nine statements concerning opera music. Again the 'no opinion'-answers are regarded as 'I do not agree'-answers for the reasons as described in paragraph I. As can be seen in table 1 in the Appendix, considering the 'no opinion'-answers as missing values was also not an option for pop music visitors.

Appreciation of pop music visitors on pop music

This variable was measured by aggregating data of six opinion statements. The highest score on appreciation a respondent thus could have is 6 points. This aggregation results in the following frequency table:

Tabel 28 : Popmusicvisitors on Popmusic: TOTAL SCORE APPRECIATION

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,00	3	1,2	1,2	1,2
1,00	5	1,9	1,9	3,1
2,00	7	2,7	2,7	5,8
3,00	30	11,7	11,7	17,5
4,00	48	18,7	18,7	36,2
5,00	82	31,9	31,9	68,1
6,00	82	31,9	31,9	100,0
Total	257	100,0	100,0	

Table 29 : Statistics

N	Valid	257
	Missing	0
Mean		4,6809
Median		5,0000
Mode		5,00(a)
Std. Deviation		1,31374

The average score of pop music visitors on pop music is 5 out of 6: a relative high amount. SD is 1,3, which means that averagely pop music respondents are 1,3 point away from the mean. To make matters more clear, the results of this aggregated variable are categorised into classes: 0 to 2 is low appreciation, 3 and 4 is medium appreciation and 5 and 6 is high appreciation:

Table 30 : Pop Music visitors on Pop music: TOTAL SCORE APPRECIATION CATEGORISED

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid low	15	5,8	5,8	5,8
medium	78	30,4	30,4	36,2
high	164	63,8	63,8	100,0
Total	257	100,0	100,0	

This table makes it even more clear that the average pop music visitor has a high amount of appreciation for Dutch pop music: 63,8% scored 5 or 6 out of 6 points. As stated before, these outcomes are somewhat logical, because why would someone visit a Dutch pop music concert without liking to go there? What is more interesting to review is the pop music visitors' opinion on opera.

Appreciation of pop music visitors on classical music and opera music

Table 31 Pop music visitors on classical music and opera: TOTAL APPRECIATION SCORE

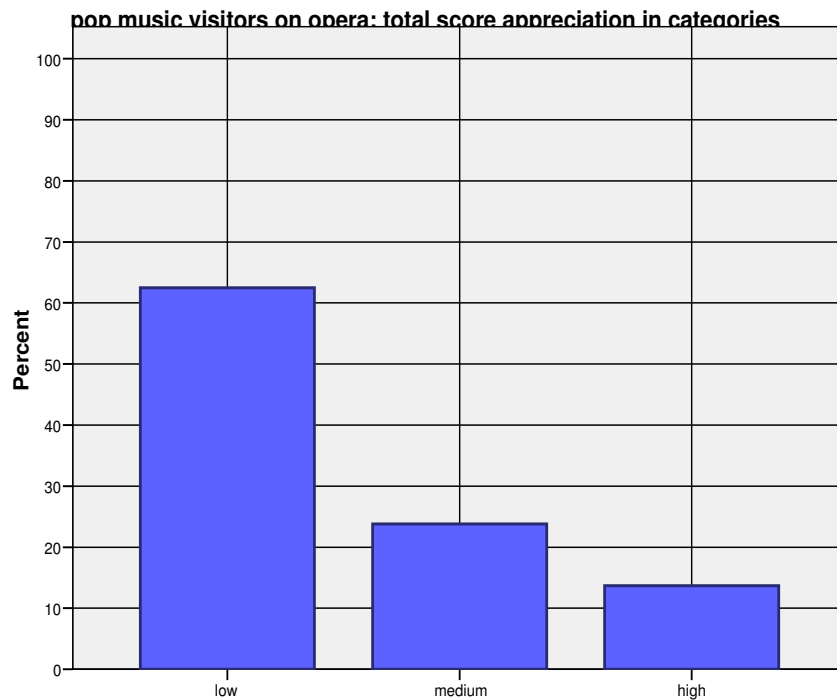
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid ,00	48	18,7	19,4	19,4
1,00	32	12,5	12,9	32,3
2,00	41	16,0	16,5	48,8
3,00	34	13,2	13,7	62,5
4,00	30	11,7	12,1	74,6
5,00	20	7,8	8,1	82,7
6,00	9	3,5	3,6	86,3
7,00	8	3,1	3,2	89,5
8,00	12	4,7	4,8	94,4
9,00	14	5,4	5,6	100,0
Total	248	96,5	100,0	
Missing System	9	3,5		
Total	257	100,0		

Tabel 32 : Statistics

N	Valid	248
	Missing	9
Mean		3,0968
Median		3,0000
Mode		,00
Std. Deviation		2,64014

The average pop music visitors scores 3 out of 9 points on appreciation for opera music and classical music: a relative low score. This is also illustrated when the variable is categorised into the following categories: 0 to 3 points is low appreciation, 4 to 6 points is medium appreciation, 7 to 9 points is high appreciation:

Table 33



Although the bulk of pop music visitors seems to have low appreciation for opera and classical music, there is an urgent need to be careful in connecting conclusions to these tables and figures.

It could very well be that the high amount of low appreciation is a direct effect of the 'no opinion'-answers being regarded as 'I do not agree'-answers: this could have influenced the statistic measures as stated above.

It is remarkable that so many pop music visitors do not seem to have an opinion on opera. One could wonder why: because of lack of knowledge? Because of a lack of interest? To take a closer look on

the 'no opinion'-answers, an overview is made of the 9 statements considering opera and classical music and the percentage of pop music visitors that indicated 'no opinion' as an answer:

Statement	Percentage of 'no opinion'
1) I do visit classical music concerts sometimes	6,6% (agree: 37,4%, not agree: 56,0%)
2) I do visit an opera or operetta sometimes	71,6% (agree: 28,4%, not agree: 0%)
3) I am familiar with the existence of Opera Zuid, the opera company of Noord-Brabant, Limburg and Zeeland	--- (<i>'no opinion' was no option here, but 71,6% indicated the answer to this question to be 'no'</i>)
4) I never visit classical music concerts	2,3% (agree: 44,7%, not agree: 52,9%)
5) I have sometimes visited an opera by Opera Zuid	--- (<i>'no opinion' was no option here, but 90,3% indicated the answer to this question to be 'no'</i>)
6) Visiting a classical music concert like an opera is good for one's education	26,1% (agree: 15,6%, not agree: 58,0%)
7) I am proud that the southern region of the Netherlands has an opera company like Opera Zuid	61,1% (agree: 7,4%, not agree: 30,4%)
8) Opera Zuid is a valuable extra on the cultural life in the Netherlands	70,8% (agree: 2,7%, not agree: 35,7%)
9) Opera Zuid should continue to exist in order for later generations to enjoy their live concerts and so that opera as cultural heritage will be preserved for the future	55,3% (agree: 2,3%, not agree: 52,4%)

This overview unmasks the painful truth about Dutch pop music visitors and opera: the high percentages of 'no opinion'-answers seem to have their groundings in the fact that 71,6% of the pop music visitors did not know about the existence of Opera Zuid in the first place 90,3% has never visited an opera by Opera Zuid before. It can thus be said that the lack of knowledge is mainly responsible for the high amount of 'no opinion'-answers. 52,4% of the respondents even thinks that it is not necessary for Opera Zuid to continue to exist!

Furthermore it must be said that the former two figures only contain information about Opera Zuid, but the relationship between the Dutch pop music visitor and opera in general is also not that rose-coloured: 58,0% does not think that visiting opera is good for one's education. In sum, popular music visitors do not seem to like opera in general and Opera Zuid in specific, but this could very well be due to a fairly large lack of information.

2) Attendance

This variable is, like the previous, divided into two separate variables: popular music attendance and classical music attendance.

Table 34 : pop music visitors on pop music: attendance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Multiple times a month	8	3,1	3,1	3,1
	Averagely once a month	32	12,5	12,5	15,6
	Averagely once every quarter of a year	78	30,4	30,5	46,1
	Averagely once every six months	80	31,1	31,3	77,3
	Averagely once a year	41	16,0	16,0	93,4
	Averagely less than once a year	17	6,6	6,6	100,0
	Total	256	99,6	100,0	
	Missing System	1	,4		
Total		257	100,0		

The majority of popular music visitors (61,8%) visit a concert with Dutch popular music once every quarter of a year or once every six months. This comes down to an average attendance of 2 to 4 times a year. When it comes to classical music attendance, the analysis of the previous variable (appreciation) does not point in a direction of high attendance scores. The variable classical music attendance of pop music visitors provides us with the following statistics:

Tabel 35 : pop music visitors: classical music attendance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Once a month	13	5,1	5,1	5,1
	Averagely once every quarter of a year	12	4,7	4,7	9,8
	Averagely once every six months	37	14,4	14,5	24,2
	Averagely once a year	27	10,5	10,5	34,8
	Average less than once a year	41	16,0	16,0	50,8
	Never	126	49,0	49,2	100,0
	Total	256	99,6	100,0	
Missing System	1	,4			
Total		257	100,0		

Firstly it needs to be very clear that this question was about classical music in general and not about opera in specific. That being said, it is clear that the bulk of pop music visitors never sees a classical concert: 49,2%.

The question now is whether pop music participation and classical music participation correlate. To discover if they do, the Chi square test is calculated:

Table 36 : Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	29,421(a)	25	,247
Likelihood Ratio	33,402	25	,121
Linear-by-Linear Association	6,410	1	,011
N of Valid Cases	255		

a 22 cells (61,1%) have expected count less than 5. The minimum expected count is ,38.

As follows from the table above, Chi Square is reasonably high but AS is also quite high. This means that we could reject the null hypothesis, but the chance that this would be the wrong decision is fairly high. Nevertheless, Kendall's tau-c is calculated to see whether how strong the correlation would be if the null hypothesis could in fact be rejected. Kendall's tau-c is chosen over Gamma and Kendall's tau-b, since there are more than 20% cells that have an expected count under 5 and the cross tabulation is a rectangle.

Tabel 37 : Symmetric Measures

	Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.	
Ordinal by Ordinal	Kendall's tau-c	,111	,042	2,643	,008
N of Valid Cases	255				

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

Kendall's tau-c is thus 0,111, which indicates a very weak positive correlation. In fact, the correlation is weak to such a degree that it would be reasonable to conclude there is no correlation between classical music attendance and pop music attendance for pop music visitors.

3) Spending per year

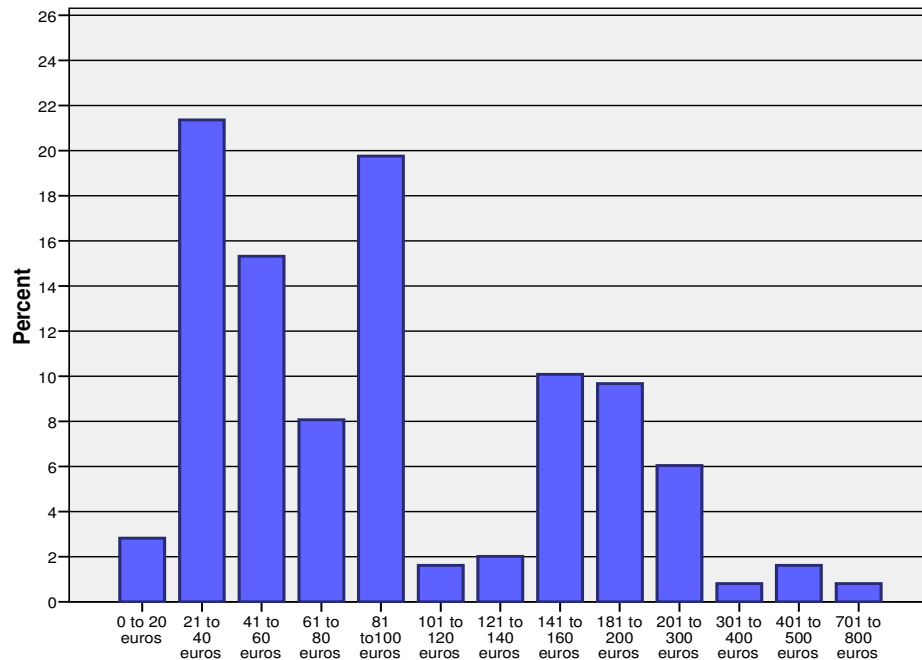
The variable 'spending per year' provides us with information on the amount of money a pop music visitor spends on tickets for pop music concerts.

Tabel 38 : Statistics on spending per year on pop music tickets by pop music visitors

N	Valid	248
	Missing	9
Mean		113.6492
Median		100.0000
Mode		100.00
Std. Deviation		108.26625

The average pop Music visitor spends € 113,65 on pop music tickets a year, but since SD is equally high (€ 108,27) this mean might not tell us all that much. In order to be able to fully grasp the meaning of this variable, it is recoded into categories:

Figure 9: spending per year of pop music visitors on pop music concerts in categories
(the accompanying frequency table is table 15 in the Appendix)



The spending of pop music visitors seems to be somewhat ambiguous: 20,4% spends 21 to 40 euros a year while another 19,1% spends between 81 and 100 euros a year. The peculiar shape of the scale illustrates why the standard deviation is fairly high. Nevertheless, it is clear that the majority (69,0%) stays below the 120 euro line. What is remarkable is that the maximum amounts that people spend

are much higher than the amount opera visitors spend on opera. The highest mentioned amount with opera visitors for opera was 500 euros, while the highest amount mentioned by popular music visitors for popular music was 800 euros. But before drawing any real conclusion, it must be acknowledged that it is very well possible that the spending per year is also influenced by other variables such as ticket price, opinion about the ticket price and income.

Spending per year versus ticket price

Chi square is 985,813 and Asymp. Sig. is 0,990⁵: this means there is a considerable chance that rejecting the null hypothesis is a mistake. When Pearson is calculated, this suspicion is confirmed:

Tabel 39 : Correlations

		spending per year	ticket price
spending per year	Pearson Correlation	1	,047
	Sig. (2-tailed)		,478
	N	248	227
ticket price	Pearson Correlation	,047	1
	Sig. (2-tailed)	,478	
	N	227	231

Pearson does not show a significant correlation between spending per year and ticket price. This means that respondents who pay more for a ticket do not necessarily spend more per year and vice versa.

Spending per year versus opinion ticket price

Tabel 40 : opinion ticket price: pop music visitors on pop music.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Too little	1	,4	,4	,4
	Good	221	86,0	89,5	89,9
	Too much	25	9,7	10,1	100,0
	Total	247	96,1	100,0	
Missing	System	10	3,9		
Total		257	100,0		

The majority of pop music visitors (86,0%) is pleased with the ticket price as it is now.

⁵ the corresponding calculation is in table 16 in the appendix.

In case of the opera music visitor, there was no correlation between spending per year and the opinion of the respondent about the ticket price. In the case of the pop music visitor, Kendall's tau-c appears to be even smaller:

Tabel 41 Symmetric Measures: correlation opinion ticket price and spending per year: pop music visitors

	Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal Kendall's tau-c	,016	,035	,464	,643
N of Valid Cases	239			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

The conclusion is thus that there is no correlation between spending per year and the opinion about the ticket price.

Spending per year versus income

Chi square is 149,51 and AS is 0,116⁶, which means that Chi Square is fairly large and the odds that a mistake is made by rejecting the null hypothesis are present, but small. It could thus very well be that there is a correlation between spending per year and income. Since more than 20% of the expected count is below 5 and the table is a rectangle, Kendall's tau-c is chosen to verify if there is a correlation:

Tabel 42 : Symmetric Measures

	Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal Kendall's tau-c	,188	,049	3,865	,000
N of Valid Cases	232			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

The outcome is somewhat disappointing. Kendall is 0,188 which indicates a very weak positive correlation, but this value is so small that it would be more relevant to conclude that there is no correlation.

In sum, there is no correlation whatsoever found between spending per year and ticket price/ opinion ticket price/ income. A remarkable conclusion, especially since the same variables did show correlation for opera visitors. The decision making of pop music visitors seems to be different from opera music visitors: these two audience types seem to have quite a different consumption behaviour. More elaboration on the subject will be in paragraph III: the opera visitor versus the pop music visitor.

⁶ The corresponding calculation is in table 17 in the Appendix

4) Age

The variable 'age' was measured the same way as for opera visitors, namely in a setting where it was already classified. Respondents could choose from five possibilities: under 21 years old, between 21 and 30 years old, between 31 and 45 years old, between 46 and 60 years old, above 61 years old.

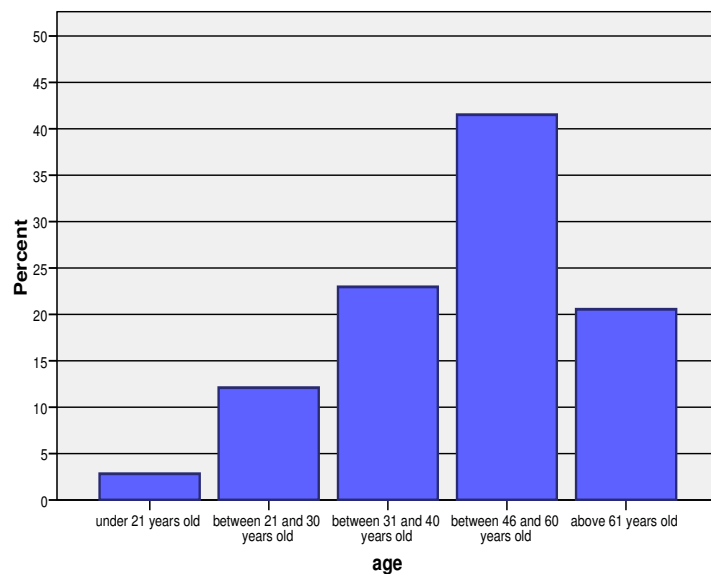
As explained in the previous paragraph on opera visitors, classifying variables has some advantages and disadvantages. The disadvantage in this case is that there are no exact measures and therefore, the exact mean, mode, median and SD cannot be calculated.

Tabel 43 The age of popular music visitors in categories

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 21 years old	7	2,7	2,8	2,8
	Between 21 and 30 years old	30	11,7	12,1	14,9
	Between 31 and 45 years old	57	22,2	23,0	37,9
	Between 46 and 60 years old	103	40,1	41,5	79,4
	Above 61 years old	51	19,8	20,6	100,0
	Total	248	96,5	100,0	
Missing	System	9	3,5		
Total		257	100,0		

The majority of Dutch pop music visitors is between 46 and 60 years old. An important remark is that the age group between 31 and 45 years old is bigger than the group that is above 61 years old. 62,3% of the pop music visitors is thus between 31 and 60 years old. Nevertheless, the older age group is convincingly present (20,6%) in comparison to the younger age group between 21 and 30 years old (11,7%).

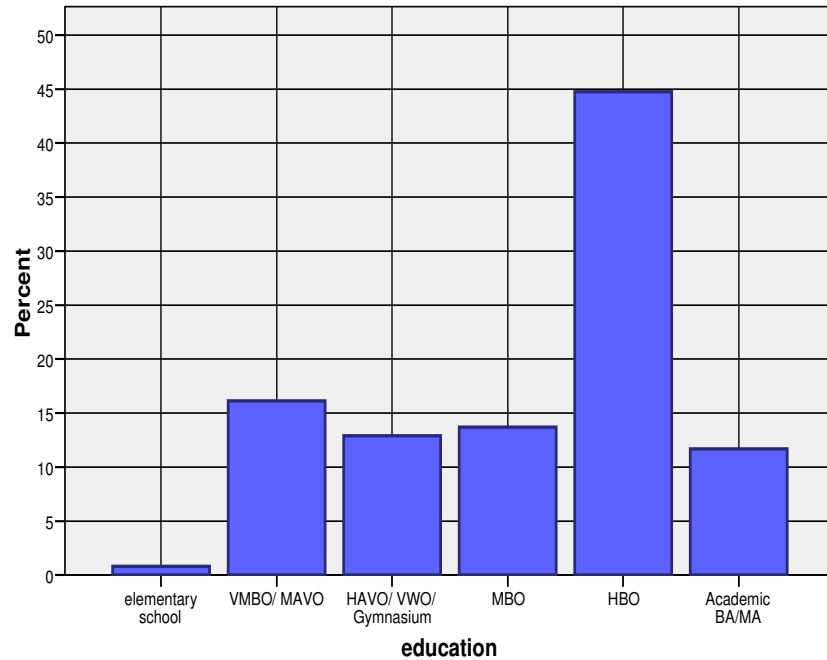
Figure 10: age of popular music visitors in categories



5) Education

Although it seems to be the case that also the pop music visitors are high educated people, there is one striking difference with figure 3 of the opera visitors. The amount of academically educated respondents is quite low: 11,7% of pop music visitors versus 37% of the opera music visitors.

Figure 11: the education of popular music visitors



The exact difference can be viewed exactly when the answers are categorised as they were before in the profile of the opera visitors. The categories are classified according to the Dutch education system. This means that elementary school and VMBO/ MAVO can be classified as Low Educated, MBO can be classified as Medium Educated and HAVO/ VWO/ Gymnasium, HBO and Academic BA/ MA can be classified as High Educated. Classified in these categories, a more transparent look on the education of opera visitors becomes possible:

Tabel 44 : education of pop music visitors: categorised

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Low Education	42	16,3	16,9	16,9
	Medium Education	34	13,2	13,7	30,6
	High Education	172	66,9	69,4	100,0
	Total	248	96,5	100,0	
Missing	System	9	3,5		
Total		257	100,0		

Table 43 shows that the convincing majority of Dutch popular music visitors are high educated people.

6) Upbringing

In order to research the influence of upbringing on popular music visitors and their choices in terms of concert visits, two questions were asked in the survey. Variable 'upbringing1' was a statement on which respondents could answer yes or no: 'When I grew up, I was surrounded by music'. The second upbringing variable, upbringing2, was a question: 'What kind of music was most heard and played in your family when you grew up?'

Tabel 45 : upbringing1: pop music visitors

Statement: 'When I grew up, I was surrounded by music'

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	135	52,5	54,4	54,4
	No	113	44,0	45,6	100,0
	Total	248	96,5	100,0	
Missing	System	9	3,5		
Total		257	100,0		

The majority of pop music visitors states that they were brought up with music, but this is not a very convincing majority. 44,0% of pop music visitors state they did not grow up with music, a reasonably higher amount than in the case of the opera visitors (37,3%).

Tabel 46 upbringing2: pop music visitors

Question: 'What kind of music was most heard and played in your family when you grew up?'

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	opera en operette	14	5,4	5,6	5,6
	All sorts of classical music	37	14,4	14,8	20,4
	jazz	5	1,9	2,0	22,4
	Dutch pop music	46	17,9	18,4	40,8
	Pop music in other languages	83	32,3	33,2	74,0
	There wasn't a lot of music when I grew up	65	25,3	26,0	100,0
	Total	250	97,3	100,0	
Missing	System	7	2,7		
Total		257	100,0		

Again, the difference between upbringing1 and upbringing2 is remarkable. In the first question, 45,6% of the respondents indicated not to have grown up with music, while in the second question only 25,3% indicates to not have grown up with music. However, this 25,3% is not the highest score: the majority of pop music visitors seem to have been raised with pop music in other languages (33,2%). The interesting part might now be to calculate possible correlation with other variables, such as appreciation and attendance.

Table 47: Chi square correlation test upbringing versus appreciation and attendance ⁷

	appreciation	Attendance pop music	Upbringing1	Upbringing2
Appreciation	-----	-----	Chi Square: 5,661 AS: 0,442	Chi Square: 50,979 AS: 0,010 Cramer's V: 0,202
Attendance Pop music	-----	-----	Chi Square: 8,203 AS: 0,145	Chi Square: 25,682 AS: 0,425
Upbringing1	Chi Square: 5,661 AS: 0,442	Chi Square: 8,203 AS: 0,145	-----	-----
Upbringing2	Chi Square: 50,979 AS: 0,010 Cramer's V: 0,202	Chi Square: 25,682 AS: 0,425	-----	-----

There is only one correlation that provides us with a significant result: the correlation between upbringing and appreciation. Cramer's V is 0,202, a weak to middling positive correlation. This means that the higher the amount of appreciation is, the more likely it is that people are brought up with listening to Dutch pop music and pop music in other languages.

7) Income

For the variable 'income' goes the same argument as in case of the variable 'age': the variable was measured in categories to begin with, which makes it impossible to calculate the exact mean, mode and SD. When viewed in a frequency table and accompanying bar chart, the division of income of opera visitors looks like this:

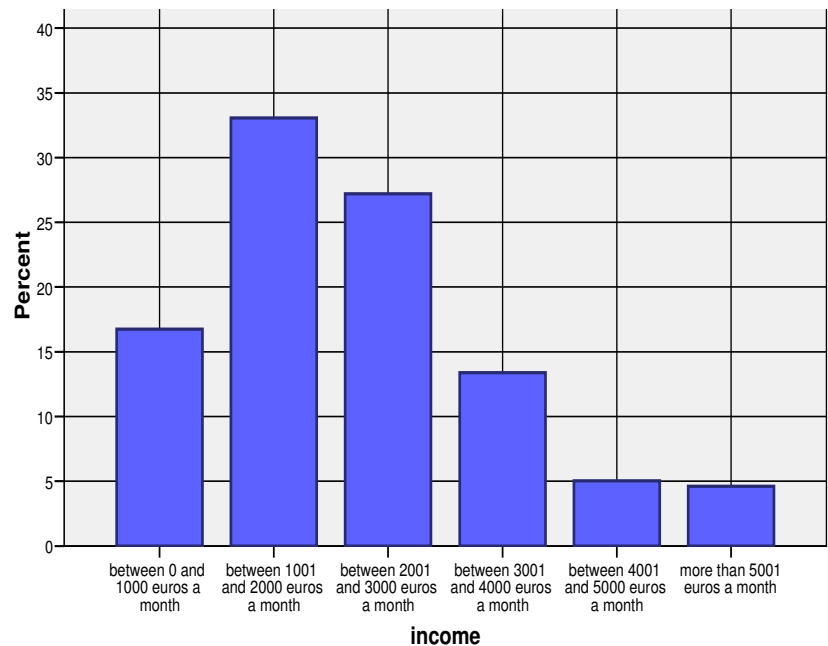
Tabel 48 income of popular music visitors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Between 0 and 1000 euros a month	40	15,6	16,7	16,7
	Between 1001 and 2000 euros a month	79	30,7	33,1	49,8
	Between 2001 and 3000 euros a month	65	25,3	27,2	77,0
	Between 3001 and 4000 euros a month	32	12,5	13,4	90,4
	Between 4001 and 5000 euros a month	12	4,7	5,0	95,4
	More than 5001 euros a month	11	4,3	4,6	100,0
	Total	239	93,0	100,0	
Missing	System	18	7,0		
Total		257	100,0		

⁷ the accompanying tables and calculations can be found in the Appendix, tables 18, 19, 20 and 21

The peculiar thing is that again it seems to be the case that the lower income groups are dominantly the majority of popular music visitors earns between 1001 and 2000 euros a month, which is below the Dutch standard of € 2400,-. In sum, the popular music visitor shows similarities with the opera music visitor: they both score high on education but low on income.

Figure 12: income of popular music visitors in categories



8) Occupation

As stated before, occupation was measured through an open-ended question: one of the few open-ended questions in the survey. Later on, these answers were classified in the following categories:

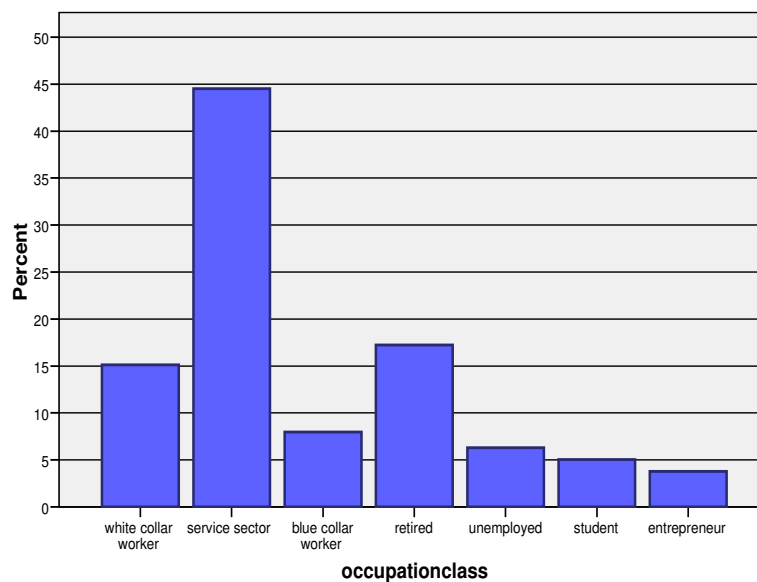
- ★ **White collar worker:** office personnel with education that perform office tasks.
- ★ **Blue collar worker:** lower class or labour class. This can evolve around construction workers, manufacturers and the like: all workers that work with their hands.
- ★ **Service sector worker:** all educated workers that provide services. This could include health care professionals, legal practice, education, the arts, consultants and the like.
- ★ **Retired:** all people that are retired and thus do not work anymore.
- ★ **Unemployed:** all people that are currently without a job.
- ★ **Students:** all people that are still in school, whether it is elementary school or university and everything in between.
- ★ **Entrepreneurs:** all independent professionals that have their own company.

Tabel 49 : occupation of pop music visitors in categories

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	white collar worker	36	14,0	15,1	15,1
	service sector	106	41,2	44,5	59,7
	blue collar worker	19	7,4	8,0	67,6
	retired	41	16,0	17,2	84,9
	unemployed	15	5,8	6,3	91,2
	student	12	4,7	5,0	96,2
	entrepreneur	9	3,5	3,8	100,0
	Total	238	92,6	100,0	
Missing	System	19	7,4		
Total		257	100,0		

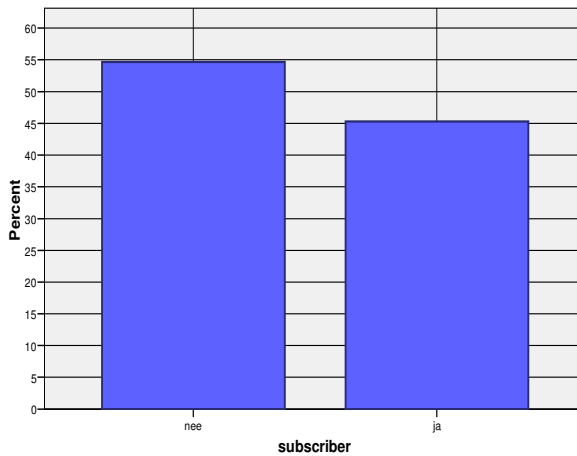
The division of occupations amongst pop music visitors reminds of the division of occupation of opera music visitors (figure 5): high amounts of service sector employees, low scores on blue collar and entrepreneurs. The main difference is the percentage of retired people: 16% of pop music visitors are retired while 26,6% of opera visitors are retired. Nevertheless, the percentage of retired people amongst popular music visitors still is the second highest percentage (after service sector employees)

Figure 13 Occupation of popular music visitors in categories



9) Subscriber

Figure 14: popular music visitors: subscription



The non subscribers are the greater part, but nevertheless it is a close call. 52% of the pop music visitors are non subscribers and 46% do have a subscription. When interpreting these results it must be noted that this subscription is a theatre subscription and not especially to a specific Dutch artist.

10) Preference

The term preference literally means which type of music the respondent prefers. To ensure the link can be made between the two researched audiences in this thesis, the question regarding preference only contain two choices: 'I prefer classical music from Opera Zuid and/ or Het Brabants Orkest over Dutch pop music' and 'I prefer Dutch pop music over classical music from Opera Zuid and/ or Het Brabant Orkest'.

In case of the opera visitors of popular music visitors, the preference variable looks like this:

Tabel 50 : music preference of popular music visitors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	preference popmusic	213	82,9	83,5	83,5
	preference classical music/ opera	42	16,3	16,5	100,0
	Total	255	99,2	100,0	
Missing	System	2	,8		
Total		257	100,0		

The results of this analysis appeal to the logically expected outcome. 82,9% of the popular music visitors prefers Dutch popular music over opera and classical music, while 16,3% prefers classical music/ opera over Dutch popular music.

b Profile: the average Dutch pop music visitor

With all the empirical information in the previous paragraph, the profile of an average Dutch pop music visitor can be made. The profile is set up in the exact same way as the profile of the average opera visitor, which ultimately simplifies the comparison between the two.

- ★ The average Dutch pop music visitor (63,8%) has a high amount of appreciation for Dutch popular music (average score: 5 out of 6) but a low appreciation for classical music and opera: 62% scores 3 or less out of 9 points.
- ★ The average Dutch pop music visitor (71,6%) did not know about the existence of Opera Zuid. 90,3% has never visited an opera by Opera Zuid.
- ★ The average Dutch pop music visitor has a lack of information on opera, which causes high percentages of 'no opinion' answers in the survey questions involving opera and Opera Zuid.
- ★ The average Dutch pop music visitor (58%) does not think opera is good for one's education
- ★ The average Dutch pop music visitor (61,8%) visits a Dutch pop music concert once every quarter of a year or once every six months.
- ★ The average Dutch pop music visitor (49,2%) never visits classical music concerts
- ★ The average Dutch pop music visitor (63%) spends between 21 and 100 euros a year on pop music concerts.
- ★ The average Dutch pop music visitor (40,1%) is between 46 and 60 years old. Another 22,2% is between 31 and 45 years old, and 19,8% is above 61 years old.
- ★ The average Dutch pop music visitor is high educated (66,9%) but the percentage of HBO is considerably bigger (40%) than the percentage of Academic BA/ MA (12%).
- ★ The average Dutch pop music visitor (54,4%) is brought up with music surrounding him or her, but another 45,6% is not brought up with music.
- ★ The average Dutch pop music visitor (32,3%) grew up with pop music in other languages as the main musical genre.
- ★ The average Dutch pop music visitor (71,6%) has a modal salary or less. The majority of this percentage (30,7%) earns between € 1001,- and € 2000,- euros a month.
- ★ The average Dutch pop music visitor (41,2%) work in the service sector. The percentage of retired people is about 16%.
- ★ The average Dutch pop music visitor (52%) does not have a theatre subscription, but it is a close call since 46% does have a theatre subscription.

- ★ The average Dutch pop music visitor (82,9%) prefers Dutch popular music over classical music / opera of Opera Zuid and/ or Het Brabants Orkest.

Pop music participation and classical music participation show a very weak positive correlation but that correlation is so little that it is almost not worth mentioning (Kendall is 0,111). Another correlation has been found between upbringing² and appreciation: Kendall is 0,202. Again the correlation is weak and thus not that convincing, but it could be stated that the higher a respondent scored on upbringing, the higher the appreciation for pop music was.

In sum, there is no correlation whatsoever found between spending per year and ticket price/ opinion ticket price/ income. A remarkable conclusion, especially since the same variables did show correlation for opera visitors. It seems to be that income and the opinion about the ticket price is or less or even no importance for the decision making of pop music visitors. In other words, they do not care about their own income or how high the ticket price is; when they want to go to that certain artist, they go to that certain artist. This smells of superstardom and the theories around the economics of superstars (Sherwin Rosen 1981, amongst others): when artists cross a certain boundary of fame and fortune, the consumption behaviour of their audiences changes from critical and (moneywise) rational towards not caring what they have to pay.

Nevertheless, there might be another reason for the lack of correlations: the high amount of subscribers. Approximately half of the pop music visitors has a theatre subscription, which means they pay a fixed amount of money each year for which they can select certain concerts and performances. This could cause respondents to answer questions differently, since they relate the answers of their question to the price of the subscription and not to the actual ticket price of that one performance.

Another remarkable thing is the lack of knowledge of pop music visitors regarding opera, a conclusion that is drawn from the high amounts of 'no opinion'-answers (page 31). What would happen when all pop music respondents got to visit an opera of Opera Zuid? It would be an interesting experiment to see whether there would be an increase in appreciation and a decrease in 'no opinion'-answers when pop music visitors got some more information and the chance to actually experience an opera. There might be a task here for the marketing crew of Opera Zuid, but more elaboration on this subject will be in the conclusion.

III WTP Analysis: Opera

This paragraph evolves around the question: what are opera visitors and pop music visitors willing to pay for opera? WTP is measured in two different ways: through asking respondents what they would be willing to pay (extra) for a ticket and through asking respondents what they would be willing to pay (extra) for the continued existence of opera through their taxes. These two ways of measuring WTP will from now on be referred to as WTP Ticket and WTP Taxes.

a WTP Ticket: opera visitors

Within the WTP Ticket measure, there are again two different approaches to be distinguished. Firstly, respondents are asked for their WTP Ticket through a relative question: would you be willing to pay 10% / 25% / 50% more for your ticket? Secondly, WTP Ticket is measured with an absolute number: respondents are asked to fill out in the questionnaire what the absolute maximum amount of euros would be that they would be willing to pay for a ticket to the opera.

Note that the questions are only asked to opera visitors for opera and to pop music visitors for pop music. It would be irrelevant to ask pop music visitors whether they want to pay 10% more for a ticket to the opera, since they did not go to the opera and therefore could not make this decision without provoking a form of the earlier mentioned hypothetical bias. The same goes vice versa: opera visitors did not go to the pop music concert so they could not answer this question as well.

i WTP Ticket: relative

Apart from the survey questions in absolutes where respondents were asked to fill out the maximum amount of euros that they would be willing to pay for a ticket for an opera production, respondents were also asked whether they would be willing to pay 10 / 25 / 50 percent extra for their ticket.

WTP ticket 10%
Opera visitors for opera music

Table 51

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	51	20,9	22,7	22,7
	Yes	174	71,3	77,3	100,0
	Total	225	92,2	100,0	
Missing	System	19	7,8		
Total		244	100,0		

WTP ticket 25%
Opera visitors for opera music

Table 52

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	136	55,7	60,2	60,2
	Yes	90	36,9	39,8	100,0
	Total	226	92,6	100,0	
Missing	System	18	7,4		
Total		244	100,0		

WTP ticket 50%
Opera visitors for opera music

Table 53

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	198	81,1	86,8	86,8
	Yes	30	12,3	13,2	100,0
	Total	228	93,4	100,0	
Missing	System	16	6,6		
Total		244	100,0		

77,3 % of the opera visitors are willing to pay 10% more for their ticket to the opera.

39,8 % of the opera visitors are willing to pay 25% more for their ticket to the opera.

13,2 % of the opera visitors are willing to pay 50% more for their ticket to the opera.

The conclusions only become interesting when the socio-economic characteristics of opera visitors are correlated with their WTP:

Correlations: Relative WTP Ticket versus socio-economic characteristics: Spearman's Rho
Opera Visitors about Opera music

Table 54

		age	education class	income	Subscriber
WTP ticket 10%	Correlation Coefficient	,201(**)	,022	,207(**)	,096
	Sig. (2-tailed)	,003	,748	,003	,161
	N	217	216	206	215
WTP ticket 25%	Correlation Coefficient	,043	-,003	,163(*)	,138(*)
	Sig. (2-tailed)	,527	,971	,019	,042
	N	218	217	207	216
WTP ticket 50%	Correlation Coefficient	,022	-,003	,125	-,097
	Sig. (2-tailed)	,746	,968	,072	,154

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

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

The table above provides us with some significant correlations. Firstly, the correlations between WTP 10% and age / income are significant and positive. This means that the older a respondent is the more likely it is he or she wants to pay 10% more for the ticket. Regarding income, both WTP 10% and WTP 25% show positive correlations: the higher the income of the respondent, the more likely it is that a respondent wants to pay 10%/ 25% more for a ticket.

Lastly there is a significant positive correlation between subscription and WTP 25%, which means that if a person has a theatre subscription chances are that he or she wants to pay 25% more for a ticket. Although the differences amongst correlations are quite small, it seems to be the case that subscribers lean over towards 25% WTP while ordinary visitors lean over towards 10% WTP. This would indicate that Marianne Victorious Felton is right with her conclusion that subscribers have a higher WTP than non subscribers. A closer look on this suspicion is taken in the hypothesis A.h2.

ii WTP Ticket: absolute

What are opera visitors willing to spend on opera tickets per year? What are they really spending and what did they pay for the particular opera production where they were asked to fill out the questionnaire ('Falstaff' performed by Opera Zuid)?

Table 55: Opera visitors on opera

		spending per year	ticket price	maximum WTP ticket
N	<i>Valid</i>	217	225	221
	<i>Missing</i>	27	19	23
Mean		77.3157	30.6617	40.9887
Median		60.0000	35.0000	40.0000
Mode		.00	35.00	40.00
Std. Deviation		78.32976	16.07189	9.85594
Variance		6135,552	258,306	97,140
Skewness		2,266	-,669	,806
Std. Error of Skewness		,165	,162	,164

The average opera visitor spends € 77,32 per year on ticket for the opera, but since the standard deviation (SD) and the variance are both considerably high (SD is € 78,33 and variance is € 6135,55) it must be noted that this mean might not tell us that much. The skewness points out that the division is right asymmetric which indicates erratic samples with high values.

What is interesting is the difference between the average ticket price that customers do pay (€ 30,66) and the average WTP, meaning the average amount of euros that respondents would want to pay for a ticket (€ 40,98). Regarding these figures, it could be stated that the average consumer wants to pay approximately € 10,00 more than he or she actually needs to pay for a ticket to the opera, but this conclusion might be too easy. For instance, there might be a difference in WTP when the variable 'maximum WTP ticket' is correlated with ticket price, income, age or education.

**Correlations WTP and socio-economic characteristics:
Opera public about opera productions**

Table 56

			maximum WTP ticket	age	Education class	income	subscriber
Spearman's rho	maximum WTP ticket	Correlation Coefficient	1,000	,270(**)	-,230(**)	,437(**)	,144(*)
		Sig. (2-tailed)	.	,000	,001	,000	,035
		N	221	217	216	205	215
	age	Correlation Coefficient	,270(**)	1,000	,022	,305(**)	,216(**)
		Sig. (2-tailed)	,000	.	,743	,000	,001
		N	217	226	223	211	223
	Education class	Correlation Coefficient	-,230(**)	,022	1,000	-,235(**)	,006
		Sig. (2-tailed)	,001	,743	.	,001	,931
		N	216	223	225	211	221
	income	Correlation Coefficient	,437(**)	,305(**)	-,235(**)	1,000	,254(**)
		Sig. (2-tailed)	,000	,000	,001	.	,000
		N	205	211	211	212	209
subscriber	Correlation Coefficient	,144(*)	,216(**)	,006	,254(**)	1,000	
	Sig. (2-tailed)	,035	,001	,931	,000	.	
	N	215	223	221	209	224	

Regarding all the figures in green with one or two stars in the table above, a lot of socio economic characteristics of opera visitors correlate with one another and with WTP. As a matter of fact, WTP Ticket Maximum seems to correlate with all socio-economic characteristics: age, education, income and subscription. For all variables goes: the higher a respondent scores, the higher WTP also is. In other words WTP increases when age, education, income and subscription increases.

Furthermore there are some forced doors, such as the significant correlation between age and income and the significant correlation between education and income. Nevertheless, it is remarkable to see that apparently subscription also increases when age and income increases.

For the interval/ratio variables such as spending per year and ticket price, Pearson is used as the correlation coefficient:

**Correlations WTP and ticket price/ spending
Opera public about opera productions**

Table 57

		maximum WTP ticket	spending per year	ticket price
maximum WTP ticket	Pearson Correlation	1	,230(**)	,316(**)
	Sig. (2-tailed)		,001	,000
	N	221	208	214
spending per year	Pearson Correlation	,230(**)	1	,207(**)
	Sig. (2-tailed)	,001		,002
	N	208	217	214
ticket price	Pearson Correlation	,316(**)	,207(**)	1
	Sig. (2-tailed)	,000	,002	
	N	214	214	225

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

As appears in the table above, WTP Ticket Maximum also shows significant correlation with spending per year and ticket price. People who spend more money on opera and thus consume more opera, tend to pay more for a ticket (they buy tickets for the better seats in the theatre) and they are willing to pay more for a ticket. It seems as if WTP increases when consumption increases, a conclusion that is profoundly in agreement with the notion of an experience good: one needs to experience the good in order to value it.

b WTP Taxes: opera visitors and pop music visitors on opera

The second way of measuring WTP was through asking people whether they would consider to pay more taxes in favour of the opera company Opera Zuid. To provide more information regarding the WTP and the attitude of pop music visitors towards opera, these questions are also asked in the pop music survey.

i Attitude crimp and certainty

However, before elaborating on the statistic analysis, we need to reconsider the measures that have been taken in order to increase validity of the research results. According to Bennett and Tranter (1998) the hypothetical bias can be soothed by including a so-called 'post decision confidence measure'. This means that after answering the WTP Taxes-question, respondents are asked whether they are certain of their decision in the previous question. However Bennett and Tranter (1998) used a 1 to 10 scale in which respondents could indicate their certainty, the approach taken in this

research is slightly different. This study adopted the approach of Snowball (2008), who asks respondents whether they are 'very sure', 'fairly sure' or 'not at all sure' if they made the right decision concerning the previous WTP-question. This means that only the respondents who indicated to be 'very sure' or 'fairly sure' are included in the analysis of WTP Taxes. To outline a complete view, the statistics about percentages 'very sure', 'fairly sure' and 'not at all sure' are summarized below:

Tabel 58 : Crosstabulation WTP taxes opera certainty * survey

			survey		
			opera attender	popmusic attender	Total
WTP taxes opera certainty	Very sure	Count	60	120	180
		% within survey	27,9%	49,6%	39,4%
	Fairly sure	Count	79	55	134
		% within survey	36,7%	22,7%	29,3%
	Not at all sure	Count	76	67	143
		% within survey	35,3%	27,7%	31,3%
Total		Count	215	242	457
		% within survey	100,0%	100,0%	100,0%

In sum, this leaves us with 175 pop music attenders and 139 opera visitors to work with. It is remarkable that in spite of the fact that these figures evolve around opera concerts, the pop music visitors seem to be more sure of their ground than the opera music visitors: almost 50% of the pop music visitors indicate to be very sure, while only 27,9% of the opera visitors indicate to be very sure of their WTP-answer.

Furthermore, the question was asked whether respondents would be aggravated when the opera company would be forced to cut down on tours and concerts or even cease to exist when no more money would become available. This resulted in the following percentages:

Attitude crimp opera: opera visitors

Table 59

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	17	7,0	7,5	7,5
	Yes	183	75,0	81,0	88,5
	geen mening	26	10,7	11,5	100,0
	Total	226	92,6	100,0	
Missing	System	18	7,4		
Total		244	100,0		

Attitude crimp opera: pop music visitors

Table 60

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nee	66	25,7	26,7	26,7
	ja	75	29,2	30,4	57,1
	geen mening	106	41,2	42,9	100,0
	Total	247	96,1	100,0	
Missing	System	10	3,9		
Total		257	100,0		

The results come up to the obvious expectations: 81 % of the opera visitors would be aggravated by the shrinkage or shut-down of Opera Zuid, while only 30,4% of the pop music visitors would be aggravated. Furthermore it is striking to see that 42,9% of the pop music visitors do not have an opinion on whether it would bother them when Opera Zuid would be forced shrink or even cease to exist.

ii WTP Taxes: relative

Knowing the previous figures, we now can estimate WTP taxes. The respondents were first asked for their general opinion about paying more taxes in favour of the opera company Opera Zuid:

WTP taxes opera attitude survey Crosstabulation

Table 61

			survey		Total
			opera attender	popmusic attender	
WTP taxes opera attitude	No	Count	117	206	323
		% within survey	51,3%	83,1%	67,9%
	Yes	Count	111	42	153
		% within survey	48,7%	16,9%	32,1%
Total		Count	228	248	476
		% within survey	100,0%	100,0%	100,0%

The difference between the two audience types is striking but not surprising, given the previous statistics regarding attitude towards crimp of the opera company. 48,7% of the opera visitors is willing to pay more taxes, while only 16,9% of the popular music visitors is willing to pay more. Note that the respondents who filled in 'not at all sure' in the certainty-question later on are still included in this table.

The following table explores the WTP Taxes for opera as stated by pop music visitors, corrected for the certainty-measure as explained above:

Tabel 62 : Crosstabulation WTP taxes opera amount * WTP taxes opera certainty

		WTP taxes opera certainty		
		Very sure	Fairly sure	TOTAL
0,00 a month	Count	40	23	63
	% within WTP taxes opera certainty	67,8%	29,1%	45,7%
between 0,01 and 2,00 a month	Count	6	23	29
	% within WTP taxes opera certainty	10,2%	29,1%	21,0%
between 2,01 and 5,00 a month	Count	3	19	22
	% within WTP taxes opera certainty	5,1%	24,1%	15,9%
between 5,01 and 10,00 a month	Count	7	4	11
	% within WTP taxes opera certainty	11,9%	5,1%	8,0%
between 10,01 and 15,00 a month	Count	0	7	7
	% within WTP taxes opera certainty	,0%	8,9%	5,1%
between 15,01 and 20,00 a month	Count	1	0	1
	% within WTP taxes opera certainty	1,7%	,0%	,7%
between 20,01 and 25,00 a month	Count	0	1	1
	% within WTP taxes opera certainty	,0%	1,3%	,7%
between 25,01 and 30,00 a month	Count	0	1	1
	% within WTP taxes opera certainty	,0%	1,3%	,7%
between 35,01 and 40,00 a month	Count	1	0	1
	% within WTP taxes opera certainty	1,7%	,0%	,7%
More than 45,01 a month	Count	1	1	2
	% within WTP taxes opera certainty	1,7%	1,3%	1,4%
Total	Count	59	79	138
	% within WTP taxes opera certainty	100,0%	100,0%	100,0%

In spite of the fact that this question was about 'their own' art form, namely opera, 45,7% of the opera visitors decided they did not want to pay any taxes in favour of Opera Zuid. There is however

36,9% that would consider paying between €0,01 and €5,00 a month. The remaining 17,4% is willing to go even further up until more than €45,01 a month, but since this is only 17,4% the respondents that indicated this answer are regarded as the exceptions that proves the rule.

The same table is now drawn up for pop music visitors on opera:

Table 63 Crosstabulation WTP taxes opera amount * WTP taxes opera certainty: Pop Music Visitors

			WTP taxes opera certainty		
			Very sure	Fairly sure	Total
WTP taxes opera amount	0,00 a month	Count	106	33	139
		% within WTP taxes opera certainty	88,3%	61,1%	79,9%
	between 0,00 and 2,00 a month	Count	4	9	13
		% within WTP taxes opera certainty	3,3%	16,7%	7,5%
	Between 2,01 and 5,00 a month	Count	4	5	9
		% within WTP taxes opera certainty	3,3%	9,3%	5,2%
	Between 5,01 and 10,00 a month	Count	2	2	4
		% within WTP taxes opera certainty	1,7%	3,7%	2,3%
	between 10,01 and 15,00 a month	Count	1	2	3
		% within WTP taxes opera certainty	,8%	3,7%	1,7%
	between 15,01 and 20,00 a month	Count	1	1	2
		% within WTP taxes opera certainty	,8%	1,9%	1,1%
	between 20,01 and 25,00 a month	Count	2	1	3
		% within WTP taxes opera certainty	1,7%	1,9%	1,7%
	between 25,01 and 30,00 a month	Count	0	1	1
		% within WTP taxes opera certainty	,0%	1,9%	,6%
Total		Count	120	54	174
		% within WTP taxes opera certainty	100,0%	100,0%	100,0%

A convincing majority of the pop music attenders does not want pay any amount of euros through taxes in favour of opera: 79,9%. This leaves us with 20,1% respondents that do want to pay something. These respondents mainly stay below the €10,00 line. The highest amount that a pop music visitor want to pay for opera is between €25,01 and €30,00 a month.

IV WTP Analysis: Pop Music

This paragraph is structured the same way as the previous way, but now evolves around Dutch popular music. One must be very aware of the fact that the subject is popular music, not popular music *visitors*. This means that also the WTP data of opera visitors on pop music are included in this paragraph. Furthermore the paragraph is divided into WTP Ticket and WTP Taxes, just as the previous paragraph on opera music was.

a WTP Ticket: pop music visitors on pop music

This paragraph is divided into two subparagraphs, since WTP Ticket is measured in two different ways: absolute and relative. Firstly the respondents were asked if they would consider to pay 10% / 25% / 50% more for their ticket and secondly they were asked to fill out the absolute maximum amount of money they would pay for a ticket.

The WTP Ticket questions are only asked to popular music visitors for popular music as they were to opera visitors for opera. It would be irrelevant to ask opera visitors if they would be willing to pay 10% more for a ticket to a pop music concert, since they never went there and thus have no frame of reference. This lack of reference frame could in fact invoke some form of hypothetical bias and therefore these questions are only posed to the audience that has actually visited the concert.

i WTP Ticket: relative

The first three questions in the survey regarding WTP asked the respondents whether they would be willing to pay 10%, 25% or 50% more for their ticket.

Tabel 64 : WTP ticket 10%: Dutch pop music visitors for Dutch pop music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	14	5,4	5,7	5,7
	Yes	233	90,7	94,3	100,0
	Total	247	96,1	100,0	
Missing	System	10	3,9		
Total		257	100,0		

Table 65 WTP ticket 25%: Dutch pop music visitors for Dutch pop music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	109	42,4	44,3	44,3
	Yes	137	53,3	55,7	100,0
	Total	246	95,7	100,0	
Missing	System	11	4,3		
Total		257	100,0		

Table 66 : WTP ticket 50%: Dutch pop music visitors for Dutch pop music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	190	73,9	77,6	77,6
	Yes	55	21,4	22,4	100,0
	Total	245	95,3	100,0	
Missing	System	12	4,7		
Total		257	100,0		

A stunning 90,7% of the pop music visitors is willing to pay 10% more for their ticket.

53,3% of the pop music visitors is willing to pay 25% more for their ticket and 21,4% of the pop music visitors is willing to pay 50% more for their ticket.

Nevertheless, these figures become more interesting when they are correlated with socio-economic characteristics:

Table 67 Relative WTP Ticket versus socio-economic characteristics using Spearman's Rho
Pop music visitors about pop music

		spending per year	opinion ticket price	age	educationl ass	income	subscriber
WTP ticket 10%	Correlation Coefficient	,040	-,219(**)	-,031	,104	,118	,120
	Sig. (2-tailed)	,542	,001	,631	,129	,071	,063
	N	240	245	245	213	236	242
WTP ticket 25%	Correlation Coefficient	,137(*)	-,275(**)	,017	,076	,035	,172(**)
	Sig. (2-tailed)	,034	,000	,787	,270	,588	,007
	N	239	244	244	212	235	241
WTP ticket 50%	Correlation Coefficient	,023	-,168(**)	,087	,047	,004	,059
	Sig. (2-tailed)	,000	,277	,000	,002	.	,020
	N	232	236	238	206	239	234

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

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

The correlation measure Spearman's Rho provides us with several significant results. The first results that catch the eye are the significant negative correlations between WTP and opinion ticket price. In words, this correlation tells us that the lower the score of a respondent on opinion ticket price, the higher he or she scores on willingness to pay (in all three cases, 10% as well as 25% as well as 50%). This does make sense, since the accompanying survey question for opinion ticket price was: "What do you think about the amount of money you paid for your ticket?" with the answering possibilities 'too little' (1), 'good' (2) and 'too much' (3). Of course the lower the score on this variable (meaning that score 1 equals the respondent thinking the ticket price is too low) the higher the willingness to pay of the same respondent.

Furthermore there is a significant positive correlation between WTP 25% and subscriber. That means that if a respondent is a subscriber, the chance that he or she is willing to pay 25% more is present. In other words, this could mean that subscribers averagely choose the 25% possibility most.

Again it is remarkable that no correlation whatsoever with income appears, while the opera visitors did show correlations with income. This strengthens the suspicion that arose in paragraph IIb, namely that income is no issue for the pop music visitors and they have other factors that play a role in their consumption behaviour.

ii WTP Ticket: absolute

After the relative questions, respondents were asked to fill in an exact amount of money that represented the maximum they would be willing to spend on a ticket to a Dutch pop music concert. The outcomes of this question are presented below together with actual spending per year and actual ticket price, to make sure there is a frame of reference:

Tabel 68 Statistics: pop Music visitors on pop music

		spending per year	ticket price	maximum WTP ticket
N	Valid	248	231	241
	Missing	9	26	16
Mean		113.6492	29.0600	39.1432
Median		100.0000	28.5000	40.0000
Mode		100.00	30.00	40.00
Std. Deviation		108.26625	11.05756	11.40282
Variance		11721,581	122,270	130,024
Skewness		2,877	5,653	1,265
Std. Error of Skewness		,155	,160	,157

The average pop music visitor spends € 113,65 a year on tickets to Dutch pop music concerts, but since SD and variance are both considerably high, this mean might not tell us that much. The

skewness points out that the division is right asymmetric which indicates erratic samples with high values. SD could be caused by these erratic samples.

There is an interesting difference in means between actual ticket price and willingness to pay. The average ticket price is about € 29,00, while the average WTP is about € 39,00. In sum it could be stated that the average pop music visitor is willing to pay approximately € 10,00 more for a ticket than they are paying now. Again it must be noted that SD is high, but the skewness points out that there are some erratic samples with high values which could cause this SD. Furthermore, this conclusion might be to reckless: there might be correlations with ticket price, income, age or education that influence this conclusion.

Tabel 69 Correlations:

		age	income	subscriber	education class	maximum WTP ticket
age	Correlation Coefficient	1,000	,236(**)	,196(**)	,073	,064
	Sig. (2-tailed)	.	,000	,002	,288	,327
	N	248	238	243	213	240
income	Correlation Coefficient	,236(**)	1,000	,152(*)	-,211(**)	,040
	Sig. (2-tailed)	,000	.	,020	,002	,549
	N	238	239	234	206	232
subscriber	Correlation Coefficient	,196(**)	,152(*)	1,000	-,056	,107
	Sig. (2-tailed)	,002	,020	.	,422	,100
	N	243	234	245	209	236
Education class	Correlation Coefficient	,073	-,211(**)	-,056	1,000	-,005
	Sig. (2-tailed)	,288	,002	,422	.	,939
	N	213	206	209	214	208
maximum WTP ticket	Correlation Coefficient	,064	,040	,107	-,005	1,000
	Sig. (2-tailed)	,327	,549	,100	,939	.
	N	240	232	236	208	241

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

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

Whereas the opera visitors scored high on correlations between WTP and socio-economic characteristics, the popular music visitor does not. Not one of the calculated correlations is significant for WTP.

Nevertheless, there are some very significant correlations between socio-economic characteristics mutual, but these correlations summon the feeling of forcing an open door. For instance, there is a very significant positive correlation between age and income: the higher in age, the higher the income of the respondent is. Secondly being a subscriber also correlates with income, meaning that the higher one's income is, the higher the chance that he or she is also a subscriber. Thirdly there is

also a negative significant correlation between income and education. Since education is a classified variable with the values 1 (high educated), 2 (medium educated) and 3 (low educated), this correlation is also forcing an open door: the higher one is educated, the higher one's income is.

The fact that subscription and WTP do not correlate with one another, is a spoil-sport for the conclusions of Marianne Victorious Felton (1992) who stated that being a subscriber or not has its influence on WTP. However, it must be noted that only one WTP variable is calculated now, and there are more to follow which might correlate with the subscriber / non subscriber variable.

For the interval/ ratio variables another correlation measure is chosen: Pearson.

Tabel 70 : Correlations WTP, ticket price and spending per year: Pop music visitors about pop music

		maximum WTP ticket	spending per year	ticket price
maximum WTP ticket	Pearson Correlation	1	,201(**)	,112
	Sig. (2-tailed)		,002	,092
	N	241	236	226
spending per year	Pearson Correlation	,201(**)	1	,047
	Sig. (2-tailed)	,002		,478
	N	236	248	227
ticket price	Pearson Correlation	,112	,047	1
	Sig. (2-tailed)	,092	,478	
	N	226	227	231

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

This table provides us with one significant result. Pearson is positive and significant for the correlation between spending per year and WTP, which means that the higher the spending per year is, the higher also the willingness to pay.

b WTP Taxes: pop music visitors and opera visitors on pop music

The second variable that measured WTP was WTP Taxes, by asking people whether they would consider paying more taxes in favour of Dutch pop music artists. These questions are asked about pop music in both the pop music survey as well as the opera survey.

i Attitude crimp and certainty

However, before elaborating on the statistic analysis, we need to reconsider the measures that have been taken in order to increase validity of the research results. According to Bennett and Tranter (1998) the hypothetical bias can be soothed by including a so-called 'post decision confidence measure'. This means that after answering the WTP Taxes-question, respondents are asked whether

they are certain of their decision in the previous question. However Bennett and Tranter (1998) used a 1 to 10 scale in which respondents could indicate their certainty, the approach taken in this research is slightly different. This study adopted the approach of Snowball (2008), who asks respondents whether they are 'very sure', 'fairly sure' or 'not at all sure' if they made the right decision concerning the previous WTP-question. This means that only the respondents who indicated to be 'very sure' or 'fairly sure' are included in the analysis of WTP Taxes. To outline a complete view, the statistics about percentages 'very sure', 'fairly sure' and 'not at all sure' are summarized below:

Tabel 71 : Crosstabulation WTP taxes pop music certainty versus survey

			survey		Total
			opera attender	popmusic attender	
WTP taxes popmus certainty	Very sure	Count	109	103	212
		% within survey	49,8%	42,7%	46,1%
	Fairly sure	Count	45	69	114
		% within survey	20,5%	28,6%	24,8%
	Not sure at all	Count	65	69	134
		% within survey	29,7%	28,6%	29,1%
Total		Count	219	241	460
		% within survey	100,0%	100,0%	100,0%

This leaves us with 154 opera attenders and 172 pop music attenders to work with. Before using this population to calculate relative WTP Taxes, another variable needs to be explained. Respondents were also asked whether they would be aggravated when the Dutch pop music artist would be forced to cut down on tours and concerts or even would be forced to stop making music when no more (tax)money would become available. The subjoined table clarifies what respondents think of that possibility:

Tabel 72 : Crosstabulation attitude crimp pop music * survey

Question: Suppose that the Dutch pop music artist you visited would be forced to cut down on tours and concerts or even would be forced to stop making music without more money. Would you be aggravated by that?

			opera attender	popmusic attender	
attitude crimp popmus	No	Count	87	20	107
		% within survey	38,7%	8,0%	22,6%
	Yes	Count	89	205	294
		% within survey	39,6%	82,3%	62,0%
	No opinion	Count	49	24	73
		% within survey	21,8%	9,6%	15,4%
Total		Count	225	249	474
		% within survey	100,0%	100,0%	100,0%

The results meet the obvious expectations: 82,3% of the pop music visitors would be aggravated when Dutch pop music artists would be forced to cut down tours and concerts, while an illustrious

lower percentage of opera visitors would be aggravated (39,6%). There is even 38,7% of the opera visitors that would not mind if Dutch pop music artists would be forced to cut down or even forced to stop making music. Furthermore the percentage of 'no opinion' answers is much higher with opera visitors than with pop music visitors, which could be caused by a lack of information.

ii WTP Taxes: relative

With the information in the previous paragraph, a solid view on WTP Taxes can be estimated. The respondents were first asked for their general opinion about paying more taxes in favour of Dutch popular music artists.

Table 73 : Crosstabulation WTP taxes pop music attitude * survey

Question: would you consider to pay more taxes in favour of Dutch popular music artists so they can keep making music and touring around?

			survey		Total
			opera attender	popmusic attender	
WTP taxes popmus attitude	No	Count	199	147	346
		% within survey	87,3%	59,0%	72,5%
	Yes	Count	29	66	95
		% within survey	12,7%	26,5%	19,9%
	No opinion	Count	0	36	36
		% within survey	,0%	14,5%	7,5%
Total	Count	228	249	477	
	% within survey	100,0%	100,0%	100,0%	

The results of this analysis are quite striking. 87,3% of the opera visitors is not willing to pay more taxes but also 59% of the pop music visitors is not willing to pay more taxes! This is a sharp contrast with the WTP Ticket variables, a contrast that will be revisited and elaborated on in the conclusion regarding WTP (paragraph V).

With this information, we can now estimate WTP Taxes and see whether the outcomes correspond with the outcomes of the previous table.

Tabel 74 : Crosstabulation WTP taxes pop music amount * WTP taxes pop music certainty : pop music visitors

			WTP taxes popmus certainty		Total
			Ver sure	Fairly sure	
WTP taxes popmus amount	0,00 a month	Count	72	30	102
		% within WTP taxes popmus certainty	69,9%	43,5%	59,3%
	between 0,00 and 2,00 a month	Count	10	15	25
		% within WTP taxes popmus certainty	9,7%	21,7%	14,5%
	between 2,01 and 5,00 a month	Count	13	14	27
		% within WTP taxes popmus certainty	12,6%	20,3%	15,7%
	between 5,01 and 10,00 a month	Count	4	7	11
		% within WTP taxes popmus certainty	3,9%	10,1%	6,4%
	between 10,01 and 15,00 a month	Count	1	1	2
		% within WTP taxes popmus certainty	1,0%	1,4%	1,2%
	Between 15,01 and 20,00 a month	Count	0	1	1
		% within WTP taxes popmus certainty	,0%	1,4%	,6%
	between 20,01 and 25,00 a month	Count	3	1	4
		% within WTP taxes popmus certainty	2,9%	1,4%	2,3%
Total		Count	103	69	172
		% within WTP taxes popmus certainty	100,0%	100,0%	100,0%

A convincing majority of pop music attenders does not want to pay more taxes and indicates the first option (€ 0,00 a month): 59,3%. The majority of respondents (36,2%) that do want to pay something stay below € 10,00. The highest amount that is indicated by the pop music visitors is 'between 20,01 and 25,00 a month' which is remarkable, since the bidding went up to € 46,00.

When the same table is calculated for opera visitors on popular music, this looks as follows:

Table 75 : Crosstabulation WTP taxes pop music amount * WTP taxes pop music certainty: opera visitors

			WTP taxes popmus certainty		Total
			Very sure	Fairly sure	
WTP taxes popmus amount	0,00 a month	Count	99	38	137
		% within WTP taxes popmus certainty	91,7%	84,4%	89,5%
	between 0,00 and 2,00 a month	Count	2	4	6
		% within WTP taxes popmus certainty	1,9%	8,9%	3,9%
	between 2,01 and 5,00 a month	Count	4	2	6
		% within WTP taxes popmus certainty	3,7%	4,4%	3,9%
	between 5,01 and 10,00 a month	Count	2	0	2
		% within WTP taxes popmus certainty	1,9%	,0%	1,3%
	between 10,01 and 15,00 a month	Count	0	1	1
		% within WTP taxes popmus certainty	,0%	2,2%	,7%
	between 20,01 and 25,00 a month	Count	1	0	1
		% within WTP taxes popmus certainty	,9%	,0%	,7%
Total		Count	108	45	153
		% within WTP taxes popmus certainty	100,0%	100,0%	100,0%

The majority of opera visitors does not want to pay any taxes in favour of pop music artists: 89,5%.

The remaining 10,5% stays under € 10,00 with some exceptions that are willing to go to € 20,00/ € 25,00. Altogether it seems that the same goes for popular music visitors as for opera visitors: neither of the two types of public is willing to pay more taxes in favour of Dutch popular music artists.

V Conclusions WTP

The two previous paragraphs on WTP for opera and WTP for Dutch pop music contain a wealth of information concerning WTP. This paragraph summarises and compares all this information.

WTP ticket: absolute and relative

The percentages in the following table represent the percentage of respondents that answered ‘yes’ on the survey question: ‘would you still go to the concert when your ticket would be 10% / 25% / 50% higher?’ The last rows contains information on the average ticket price a respondent has actually paid for the concert and the average maximum amount of money that respondents are willing to pay for a concert ticket.

Table 76: WTP Ticket summarised: relative and absolute

	Opera visitors on opera	Pop music visitors on pop music
WTP Ticket 10%	71,3%	90,7%
WTP Ticket 25%	36,9%	53,3%
WTP Ticket 50%	12,3%	21,4%
Average ticket price	€ 30,66 (<i>SD = € 16,07, skewness = -0,669</i>)	€ 29,06 (<i>SD = € 11,05 and skewness = 5,65</i>)
WTP Ticket maximum	€ 40,98 (<i>SD = € 9,85, skewness = 0,806</i>)	€ 39,14 (<i>SD = € 11,40 and skewness = 1,26</i>)

The pop music visitors score higher percentages on every relative WTP Ticket question in the survey. This means that in terms of relative WTP Ticket, pop music visitors have a higher WTP for pop music than opera visitors have for opera.

The figures concerning average ticket price and average WTP Ticket maximum are somewhat surprising. The average ticket price is practically the same for both concert types and so is the average WTP: both audience types are willing to go approximately € 10,00 above the ticket price as it is now. In other words, this way of measuring WTP indicates that both popular music visitors and opera visitors have the same WTP for popular music respectively opera music.

Correlations

Opera visitors’ WTP Ticket Relative for opera shows significant correlations with age, income and subscription. Opera visitors’ WTP Ticket absolute for opera shows significant correlations with age, education, income and subscription. The conclusion is that the socio-economic characteristics age, income and subscription have a substantial influence on opera visitors’ willingness to pay in terms of

ticket price. Education is excluded from this list, since this characteristic only correlated with WTP Ticket Absolute and not with WTP Ticket Relative.

Furthermore, WTP Ticket (absolute) from opera visitors on opera shows significant correlation with spending per year and ticket price: the higher the spending per year, the higher the WTP and the higher the ticket price, the higher the WTP. These correlations could have two different reasons. Firstly it could be that this is an income issue. Respondents with a larger income have more money to spend and are thus more generous in numerous ways: they can afford better seats with higher ticket price, they can afford to go to the opera more often and they can afford to be willing to pay more for a ticket. This option is actually quite probable, since WTP Ticket absolute and income showed a significant positive correlation. The second option is more intriguing: it could also be that people who visit the opera more, get more appreciation for the good and thus are willing to pay more. Unfortunately there is no direct evidence for this second option.

Popular music visitors' WTP Ticket Relative shows significant correlation with the subscription variable. The correlation is only relevant for WTP Ticket 25%, not for the 10% variable and not for 50% variable. The conclusion is that respondents with a subscription tend to be willing to pay 25% more for their ticket. Popular music visitors' WTP Ticket Absolute shows no significant correlation with any of the socio-economic characteristics. The willingness to pay of popular music visitors has thus apparently nothing to do with age, income, subscription or education. This is a remarkable outcome, especially since these socio-economic characteristic did show significant correlation for the opera visitors. Apparently, popular music visitors' choices and WTP are based on other considerations.

It could very well be that the reason for these differences in correlation could be found within the nature of the artists: Opera Zuid versus Herman van Veen, Stef Bos and Rob de Nijs. The latter three artists, who represent the Dutch popular music in this thesis, are quite known in the Netherlands. They are famous and it might very well be that they attract visitors from all over the country. Opera Zuid on the contrary is not that known, a remark that is underlined by the huge amount of 'no opinion' answers from popular music visitors on opera in paragraph IIa that indicated a lack of knowledge. The popular music artists approach being 'superstars', meaning that people will come and see their concerts no matter what the costs are. This difference could invoke the difference in WTP decision making as appears from this research. There is no direct evidence that points in this direction, but nevertheless the indirect evidence (in the form of no correlations) does.

Popular music visitors' WTP Ticket absolute does show significant correlation with spending per year. Apparently, when spending per year increases, so does the willingness to pay. The same reasons as pointed out for the opera visitors could be the basis for this correlation: it might very well be that this correlation is caused by income or it could be that some people are, regardless of their income or other socio-economic characteristics, art lovers and the more they spend, the more they value the good which is then represented in their WTP. In fact, the latter reason is the most probable in this case, since neither WTP Ticket absolute nor spending per year showed significant correlation with income. This outcome is therefore intriguing: they still exist, the music lovers who love to attend music concerts and events regardless of the price and regardless of their own income, age or education.

WTP Taxes

WTP Taxes was measured crosswise in both surveys. Furthermore, a methodological adjustment was added in order to increase validity of the research results. Respondents needed to answer the question whether they were very sure, fairly sure or not sure at all about their earlier choice

Table 77: summarised data on certainty

	Pop music visitors on pop music	Pop music visitors on opera music	Opera music visitors on opera music	Opera music visitors on pop music
Very sure	42,7%	49,6%	27,9%	49,8%
Fairly sure	28,6%	22,7%	36,9%	20,5%
TOTAL	71,3%	72,3%	64,8%	70,3%

It is remarkable to see that the percentages of certainty do not differ a lot. Pop music visitors are equally sure about their choices concerning popular music as well as about opera music. Opera visitors show somewhat more differences: they seem a lot surer about their choices on pop music than on opera music.

Furthermore, the question was asked whether respondents would be aggravated if pop music artists/ the opera company Opera Zuid would be forced to cut down on concerts and tours or even cease to exist without more monetary support.

Tabel 78: summarised data on attitude towards possible crimp of pop music/ opera music

	Pop music visitors on pop music	Pop music visitors on opera music	Opera music visitors on opera music	Opera music visitors on pop music
No, I would not mind	8,0%	25,7%	7,0%	38,7%
Yes, I would mind	82,3%	29,2%	75,0%	39,6%
No opinion	9,6%	41,1%	10,7%	21,8%

In contrast with the previous table on certainty, the data in this table shows a clear distinction in taste and preference amongst respondents. 25,7% of the pop music visitors would not mind if Opera Zuid would cease to exist, but 75% of the opera visitors would mind if that would happen. On the other hand, 38,7% of the opera visitors would not mind if pop music artists would be forced to cut back or cease to exist, but 82,3% of the pop music visitors would mind.

What is interesting to look at is the percentage of ‘crosswise answers’, meaning pop music visitors on opera and opera visitors on pop music. A fairly large percentage of opera visitors indicates that they would actually mind if pop music would cease to exist: 39,6%. Pop music visitors on the other hand show a lower percentage of people that would mind if Opera Zuid would cease to exist: 29,2%. Again the remarkable percentage is the 41,4% of pop music visitors that has no opinion on opera music. This percentage is completely in line with the conclusions drawn in the first two paragraphs in this Part IV, namely that pop music visitors seem to have a large lack of information concerning opera and therefore take refuge in ‘no opinion’-answers.

The surveys contained four questions on WTP Taxes. The first two questions were about opera: firstly ‘would you be willing to pay extra taxes in favour of Opera Zuid’ and secondly ‘how much tax would you be willing to pay more in favour of Opera Zuid’. The response on the first general question were as follows:

Table 79: summarised data on attitude towards paying more taxes in favour of opera / pop music

	Pop music visitors on pop music	Pop music visitors on opera music	Opera music visitors on opera music	Opera music visitors on pop music
Yes	59,0%	16,9%	48,7%	12,7%
No	26,5%	83,1%	51,3%	87,3%

Again, both opera music visitors and pop music visitors show a distinct preference for their ‘own’ music type, meaning the concert they have actually visited. When added up, 71,7% of all respondents wants to pay more taxes in favour of pop music and 65,6% wants to pay more taxes in

favour of opera music. It is remarkable that pop music has a higher score than opera music, especially since the preliminary thought was that opera would score higher on WTP Taxes since opera is associated with subsidy and pop music is associated with free market. More elaboration on this subject is in the following elaboration on the hypotheses.

Tabel 80: summarised data on WTP Taxes

	Pop music visitors on pop music	Pop music visitors on opera music	Opera music visitors on opera music	Opera music visitors on pop music
€ 0,00 a month	59,3%	79,9%	45,7%	89,5%
Between € 0,01 and € 5,00 a month	30,2%	12,7%	36,9%	7,8%
Between € 5,01 and € 15,00 a month	7,6%	4,0%	13,1%	2,0%
Between € 15,01 and € 25,00 a month	2,9%	2,8%	1,4%	0,7%
More than € 25,00 a month	0%	0,6%	2,8%	0%

In sum it could be stated that both pop music visitors as well as opera visitors are not too fond of paying more taxes. In all four cases, the percentage of respondents that does not want to pay any more taxes is highest. Nevertheless, the respondents that do want to pay more taxes show a preference towards their 'own' good: a fairly logical outcome, especially when all the previous explained data is taken into consideration. Nevertheless, the majority of respondents that do want to pay stay below € 5,00 a month.

It is in fact quite difficult if not impossible to compare the three main WTP measures (WTP ticket absolute, WTP ticket relative and WTP taxes relative), since all three are measured in different ways. WTP Ticket Relative works with percentages while WTP Ticket Absolute works with an exact amount of euros. WTP Taxes also works with an amount of euros, but the difference with WTP Ticket Absolute is that WTP Taxes works with a certain amount of money a month while WTP Ticket works with the maximum ticket price.

This does not mean that no conclusions can be drawn. For instance, both popular music respondents as well as opera music respondents have a larger WTP on ticket price than on taxes: both audience types are reluctant when it comes to paying more taxes and more generous when it comes to paying

more for the ticket. To flavour this conclusion, a final table is included. In the opera survey, an open-ended question was posed: ‘What is the reason that you are / are not willing to pay for Opera Zuid?’⁸ This question was posed right after the WTP Taxes question. The most heard answers look as follows:

Tabel 81: what opera visitors answered to the question why they would / would not be willing to pay more taxes for opera.

I want to pay because....	I don't want to pay because....
Opera is cultural heritage	No interest in opera
Quality and diversity of cultural supply is important	I do not want to pay more taxes: I already pay enough
Education and self development: art is important for humans	They should be self-supporting
I love music	I am retired and I do not have much money: I can't afford it
Opera has great value for the cultural diversity in the southern provinces	Subsidies should come from common means
Opera Zuid is a great opera company and they should stay or even expand	Financial crisis
There is not enough subsidy for the arts	This was my first visit, I don't know yet if I like opera that much
When Opera Zuid would cease to exist, I would be forced to travel further to see an opera and I do not want that	I would rather pay more for a ticket, which is much more direct
	I want to pay for classical music, not for opera in particular
	If Opera Zuid would be forced to stop, I would mind for the musicians and singer, not for myself.

The answer ‘I would consider paying more for a ticket, but not through taxes’ is stated numerous times. Apparently, opera visitors do want to pay more for opera but they have no confidence in the government when it comes to tax expenditures. Although there is no evidence, this could also fly for popular music visitors and could thus explain why respondents score higher on WTP Ticket than on WTP Taxes.

⁸ Due to a technical difficulty on the website, this question was accidentally not included in the pop music survey.

🌈 Conclusions regarding hypotheses

With all the information in the previous paragraphs, the hypotheses as pointed out in Part II can now be tested and elaborated on. This section is divided in two paragraphs: paragraph I contains the hypotheses concerning theme A (contingent valuation and WTP) and paragraph II contains the hypotheses concerning theme B (socio-economic characteristics).

I Hypotheses theme A: contingent valuation and WTP

A.h1:

The more frequent a person visits a concert (either popular music or classical music), the more money they are prepared to pay for a ticket.

As argued in Part I of this research, both popular music and classical music are experience goods. The idea is that respondents who visit more concerts, attach higher value to the good and are therefore willing to pay more. Since one of the outcomes of the previous WTP analysis in paragraph III, IV and V was that respondents have a higher WTP in terms of WTP Ticket than in terms of WTP Taxes (because it seems to be that they have a lack of confidence in government expenditures), WTP Ticket in absolutes is chosen as the WTP measure to test this hypothesis.

In order to verify/ falsify this hypothesis, WTP Ticket Absolute is correlated with attendance. This is done with the association measure Spearman's Rho, since attendance is measured on an ordinal scale.

Table 82 : Correlations WTP Ticket Absolute * classical music attendance: opera visitors.

			classical music attendance
Spearman's rho	WTP ticket 10%	Correlation Coefficient	-,057
		Sig. (2-tailed)	,398
		N	224
	WTP ticket 05%	Correlation Coefficient	,037
		Sig. (2-tailed)	,578
		N	225
	WTP ticket 50%	Correlation Coefficient	,053
		Sig. (2-tailed)	,428
		N	227
	maximum WTP ticket	Correlation Coefficient	-,232(**)
		Sig. (2-tailed)	,001
		N	220

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

Spearman's Rho shows only one significant correlation: a negative significant correlation between WTP Ticket absolute and attendance, which means that when classical music attendance increases, so does WTP Ticket Absolute. This may seem not the most logic conclusion, but the possible answers in the attendance question were: 1) multiple times a month, 2) averagely once a month, 3) averagely once every quarter of a year, 4) averagely once every six months etc. In sum, the lowest value represents the highest attendance rate. The other correlations not being significant could be caused by the fact that a dummy variable was used to measure the WTP Relative variables.

The same calculations are now executed for pop music visitors' WTP Ticket Absolute and pop music attendance.

Table 83 : Correlations WTP Ticket Absolute * pop music attendance: pop music visitors

			popmusic attendance
Spearman's rho	WTP ticket 10%	Correlation Coefficient	-,076
		Sig. (2-tailed)	,235
		N	246
	WTP ticket 05%	Correlation Coefficient	-,215(**)
		Sig. (2-tailed)	,001
		N	245
	WTP ticket 50%	Correlation Coefficient	-,119
		Sig. (2-tailed)	,063
		N	244
	maximum WTP ticket	Correlation Coefficient	-,125
		Sig. (2-tailed)	,053
		N	240

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

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

The correlations between WTP Ticket and pop music attendance of pop music visitors show only one significant correlation: WTP Ticket 25% versus pop music attendance is -,215. Again, the correlation is negative which means that when pop music attendance increases, so does WTP Ticket relative 25%.

However, both for opera visitors as well as pop music visitors only one out of four calculated correlations show a significant result, and even not a very strong result. This is simply too little evidence and therefore the hypothesis that the more frequent a person visits a concert (either popular music or classical music), the more money they are prepared to pay for a ticket is thus rejected for opera visitors and pop music visitors.

Nevertheless, some nuanced conclusions from the tables above are possible. For instance, it can be stated that the more frequent an opera visitor visits a classical music concert, the more money he or

she is willing to pay for a ticket when measured in absolutes. Secondly, it could be stated that the more frequent a pop music visitor visits a pop music concert, the more likely it is that he or she is willing to pay 25% more for the concert ticket.

A.h2

Subscribers are willing to pay more for an opera production/ a pop music concert than non subscribers

Marianne V. Felton (1992) provided us with the argument underlying this hypothesis, with her previously mentioned conclusion that *“that season subscribers do react to ticket price changes while non-subscribers do not”* (Felton, 1992, p. 2 in Seaman 2005:38). This remark indicates differences in elasticity: subscribers are more sensitive than non-subscribers. Another argument that indicates this hypothesis is the conclusion from the Johnson and Garbarino study (1999). The results of this study show that there are substantial differences between these three groups: there are significant differences in age, educational level and income and moreover, current subscribers highly developed levels of trust and commitment towards the organization (1999:75). Nevertheless, this conclusion may be somewhat too straightforward. Seaman (2005) criticizes this approach by remarking that elasticity depends on the level where it is measured: not every price range has the same elasticity rate.

This hypothesis is tested by correlating WTP Ticket Absolute and WTP Ticket Relative with the subscription variable, for both opera visitors as well as pop music visitors. Spearman’s Rho is used as the correlation measure for all correlation.

Tabel 84 : Correlations Spearman’s Rho, WTP Ticket * subscription: opera visitors on opera⁹

	Subscriber
WTP Ticket Absolute	,144(*)
WTP Ticket 10%	,096
WTP Ticket 25%	,138(*)
WTP Ticket 50%	-,097

⁹ The accompanying correlation tables 24 to 27 are in the Appendix.

Tabel 85: Correlations Spearman's Rho, WTP Ticket * subscription: pop music visitors on pop music¹⁰

	Subscriber
WTP Ticket Absolute	0,107
WTP Ticket 10%	0,120
WTP Ticket 25%	0,172(**)
WTP Ticket 50%	0,059

In sum, the correlations between WTP and subscription are very weak to non-existing. The hypothesis that subscribers are willing to pay more for an opera production/ a pop music concert than non subscribers is therefore rejected. This also seems to falsify the conclusions of Marianne V. Felton, but as explained before she examined demand elasticity and this cannot be lumped together with WTP. The conclusion is that the statements of Felton are not necessarily falsified by the outcomes of this research, since the method and inset of both researches are different.

Nevertheless, there is some valuable information to be found in the previous correlations. For instance, it is remarkable that both in case of opera visitors as well as pop music visitors, WTP Relative 25% shows a significant positive correlation. This could mean that subscribers that the WTP Relative 25% is so to say a 'golden mean choice' for subscribers: most respondents that are subscribers are willing to pay 25% more for their ticket. Furthermore, WTP Absolute does show a positive significant correlation for opera visitors but not for pop music visitors. In other words, the fact if a respondent is a subscriber does influence the WTP Absolute of opera visitors, but not the WTP Absolute of pop music visitors.

A.h3

A) Popular music visitors are willing to pay more for a popular music concert than opera visitors for an opera concert in terms of ticket price.

B) Opera visitors are willing to pay more for an opera concert than the popular music visitors for a popular music concert in terms of taxes.

The inspiration for this hypothesis is partially coming from public choice theory and more specific, the theory of fiscal illusion as first developed by Italian economist Amilcare Piuvani (1903). Explained in a very simple way, fiscal illusion means that the tax payer has a different and unrealistic perception of what government expenditures consist of. Typically, tax payers underestimate how much they

¹⁰ The accompanying correlation tables 28 to 31 are in the Appendix.

truly pay in taxes and thus they have an unrealistic expectation about the amount public good provided.

Another economic theory that seems to apply to this hypothesis is the famous theory of mental accounting by Richard Thaler (1980). Consumers always have a framework in which they place their expenditures, so not only rational economic arguments determine their choices: since products have different values for every consumer, the coding and categorizing of economic outcomes vary per person. This is what Thaler calls ‘mental accounting’: the consumer’s choice is influenced by the way he or she mentally accounts for economic outcome. Thaler’s theory is part of behavioural economics and indicates the possibility of a difference in perception in consumer’s choice. For instance, it might very well be possible that some audience members do want to pay more taxes but refuse to pay more for a ticket, and there might also be consumers that don’t want to pay more taxes but do consider paying a higher price for the entrance ticket. Rationally and economically, the amount of money that consumers would spend more is the same, but the way in which the money is spent and the way they pay is quite different. This form of mental accounting could be of large influence on people’s willingness to pay in taxes and in ticket price.

In order to verify or falsify this hypothesis, the data of the three WTP variables (that is to say, WTP Ticket absolute, WTP ticket relative and WTP taxes) are summarised in the table below:

Table 86 comparison WTP variables

Willingness to pay variable	Opera visitors on opera	Pop music visitors on pop music
WTP Ticket Absolute	Mean: € 40,98 SD: € 9,86 Skewness: 0,806	Mean: € 39,14 SD: € 11,40 Skewness: 1,265
WTP Ticket 10%	Yes: 71,3%	Yes: 90,7%
WTP Ticket 25%	Yes: 36,9%	Yes: 53,3%
WTP Ticket 50%	Yes: 12,3%	Yes: 21,4%
WTP Taxes general opinion	Yes: 48,7%	Yes: 26,5%
WTP Taxes amount ¹¹	Mean: 2,23 SD: 1,824 Skewness: 2,860	Mean: 1,80 SD: 1,437 Skewness: 2,833

When it comes to WTP Ticket Absolute, one could almost say there is a tie break. Opera visitors score the higher mean, but this mean is very close to the pop music visitors’ mean. Furthermore, the SD and the skewness of pop music visitors are higher, and especially the higher skewness might have influence on the division of WTP Ticket Absolute. A higher positive skewness indicates that the

¹¹ The accompanying tables 32 and 33 are in the Appendix.

division is right asymmetric which means there are erratic samples with high values. This means that although opera visitors score the higher mean, it might be the case that actual WTP is higher amongst pop music visitors since their SD and skewness are higher. In the case of WTP Ticket Relative, it is immediately clear that pop music visitors score higher on every possible measure: 10%, 25% and 50%. This means there is solid evidence that pop music visitors have a higher WTP Ticket Relative than opera visitors.

The last WTP variable is WTP Taxes. Before drawing any conclusions, it must be noted that the mean and SD of WTP Taxes Amount are calculated from grouped data. Although the exact mean thus cannot be calculated, this mean and SD might tell us something about the generosity of opera visitors towards opera and of pop music visitors towards pop music. What goes is: the higher the mean, the higher the average amount of tax money a respondent is willing to spend.

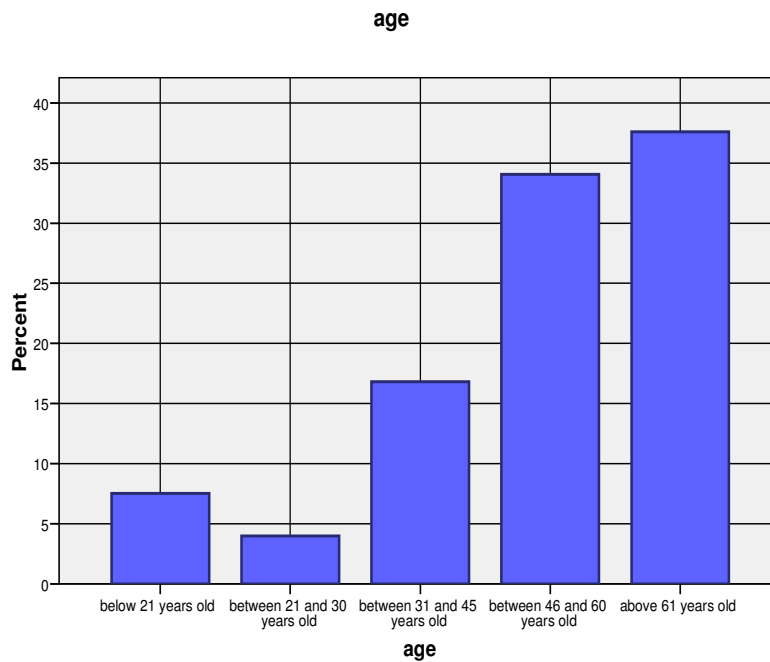
Although both audience types are not too fond of paying taxes to support popular music/ opera, it seems to be that the opera visitors are more inclined to do so than the pop music visitors. Their mean is 2,23 which is the equivalent of the choice 'between € 0,01 and € 5,00'. Popular music visitors score a mean of 1,80 which is the equivalent of the choice 'between €0,00 and € 2,00'. Choice 1 means € 0,00 in tax money a month, so the closer the mean is towards 1, the more likely it is that the bulk of the respondents answered they are not willing to pay anything through taxes in favour of pop music / opera music. Based on these figures, the conclusion is that opera visitors do have a higher WTP Taxes than pop music visitors. In sum, both hypothesis A.h3a as well as hypothesis A.h3b are verified and accepted.

II Hypotheses theme B: socio-economic characteristics

B.h1 Opera visitors have an average age between 45 and 60 years old

The general prejudice is that only the elderly visit classical music concerts. Nevertheless, when reviewing the literature a striking characteristic came about: Baumol and Bowen found the classical music audience to be within this range of age in 1966 and 34 years later, in 2000, Prieto-Rodríguez and Fernández-Blanco found the average visitor of classical concerts in Spain to be 39 years old. It must however be acknowledged that these studies consider classical music as a whole and not opera performances in specific. Nevertheless, the literature that does consider opera leads us towards the hypothesis that opera audiences are between 45 and 60 years old, but in a somewhat hidden way. Most studies focus on occupation and education as the dominant determinants: determinants that

usually correlate highly with age. In other words, the hypothesis that opera visitors have an average age between 45 and 60 years old is neither confirmed nor rejected and therefore still stands.



In the socio-economic profile of an opera visitor, there is an analysis of the variable age to be found (p. 18):

Table 87 Age of opera visitors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 21 years old	17	7,0	7,5	7,5
	Between 21 and 30 years old	9	3,7	4,0	11,5
	Between 31 and 45 years old	38	15,6	16,8	28,3
	Between 46 and 60 years old	77	31,6	34,1	62,4
	Above 61 years old	85	34,8	37,6	100,0
	Total	226	92,6	100,0	
Missing	System	18	7,4		
	Total	244	100,0		

Figure 15 : age of opera visitors

The table above and the bar chart alongside provide us with a clear look on the age division amongst opera visitors. It is immediately clear that the visitors of opera concerts are clustered in the older age groups: 66,4% is over 46 years old. However the differences are minimal, the oldest age group (above 61 years old) scores higher than the group between 46 and 60 years old. This would actually mean that this hypothesis could be falsified, but there is another possibility to consider. When the respondents were asked about attendance of concerts, they were asked about classical music attendance in general as well as opera attendance in specific. The latter question was: 'how many of the by you attended classical music concerts were productions of Opera Zuid?' with the accompanying answering possibilities 1) all of them, 2) approximately one third of the concerts, 3) approximately half of the productions, 4) none: I almost never go to opera productions by Opera Zuid.

In other words: when the respondents that indicated possibility number 4 as the right answer are excluded from the analysis, we can get a more specific look on the actual visitors of Opera Zuid that visit not occasionally or 'by accident since it was a gift', but regularly. When these respondents were excluded, the age division looks like this:

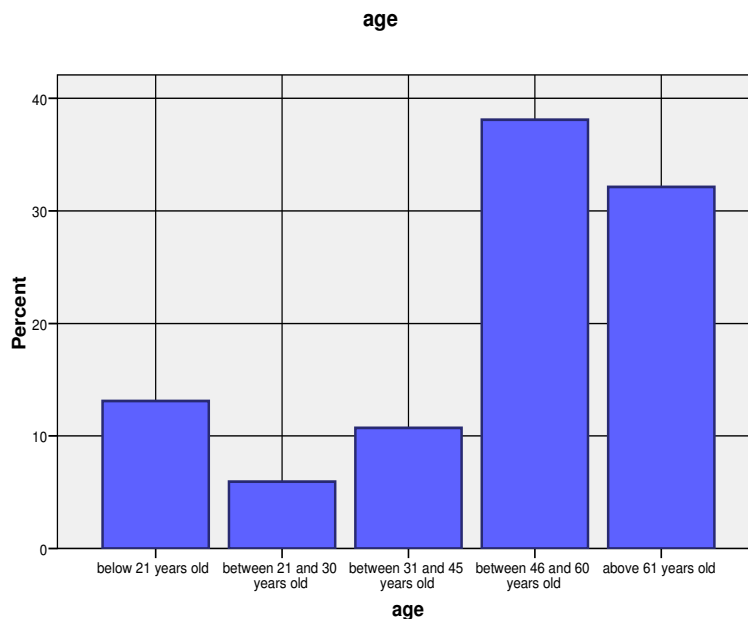
Tabel 88 : age of opera visitors (with exclusion of visitors that indicated never to visit an opera)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 21 years old	11	12,4	13,1	13,1
	Between 21 and 30 years old	5	5,6	6,0	19,0
	Between 31 and 45 years old	9	10,1	10,7	29,8
	Between 46 and 60 years old	32	36,0	38,1	67,9
	Above 61 years old	27	30,3	32,1	100,0
	Total	84	94,4	100,0	
Missing	System	5	5,6		
Total		89	100,0		

Figure 16: age of opera visitors

(with exclusion of visitors that indicated never to visit an opera)

The division is still roughly the same, but there is a shift in the higher age groups: the group between 46 and 60 years old suddenly is 38,1% and the group above 61 years old is 32,1%.



This table would thus indicate

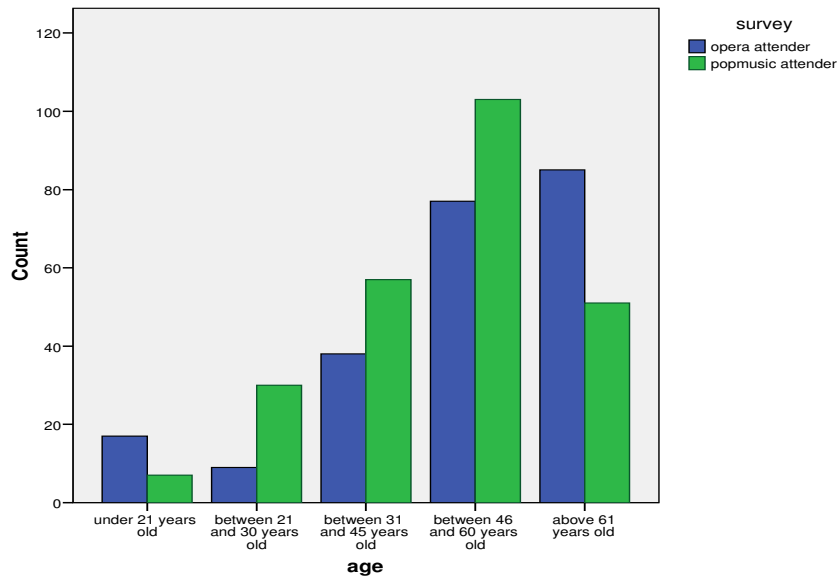
that the hypothesis can be

adopted when only die hard opera visitors of Opera Zuid are included. Nevertheless, when all respondents are included, the older age group is higher. In sum, it is quite clear that classical music visitors belong to the older age groups and are averagely above 46 years old. The hypothesis is thus rejected in the strict sense, but adopted in a broader sense. The outcome of the analysis depends on the composition of the population.

B.h2 The average age of opera visitors is higher than the average age of popular music visitors.

This hypothesis corresponds with the previous B.h1. The evidence in the existing literature is overwhelming. Amongst others, Baumol and Bowen (1966), Kurabayashi and Ito (1992), O’Hagan (1996) and Seaman (2005) conclude that popular music visitors are younger than classical music visitors. As mentioned before, Prieto-Rodríguez and Fernandez-Blanco (2000) did not detect age to be of influence. A reason for this striking conclusion is, as mentioned before, the difference in methodological approach. Prieto-Rodríguez and Fernandez-Blanco used an existing data set containing a large sample of the population of Spain, which makes their research rather a population participation survey than an audience study. This difference in approach could explain the difference in conclusions concerning age when compared to Kurabayashi and Ito (1992) and O’Hagan (1996). The clustered bar chart below shows that pop music visitors have higher percentages of the younger aged groups (especially the group between 21 and 30 years old), while opera visitors score significantly higher on the oldest age group.

Figure 17 age division of opera attenders and popular music attenders



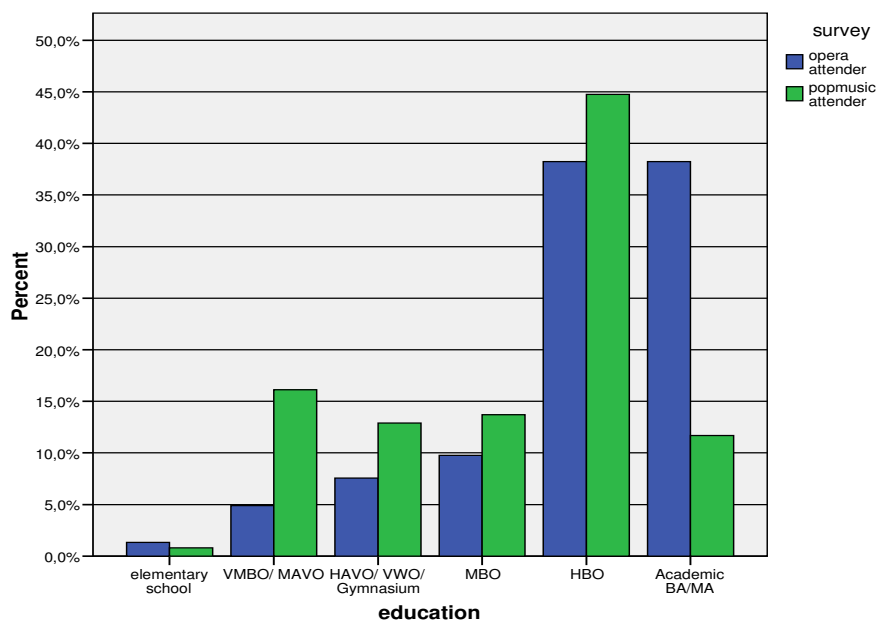
In sum, the hypothesis that the average age of opera music visitors is higher than the average age of popular music visitors, is adopted.

B.h3 The education of classical music visitors and popular music visitors are at the same level nowadays

This hypothesis could be considered somewhat daring, since it challenges existing evidence. Again, the reasons for this choice correspond with the selected audience that is surveyed. DiMaggio (1978), Throsby and Withers (1979), Towse (1994) and O'Hagan (1996) all found proof of visitors of classical music being higher educated than visitors of popular music performances. This hypothesis states that this observation might be declining as we speak. The idea is that the differences between classical music visitors and popular music visitors diminish gradually and are highly dependant on the definition of classical music and popular music. There is no scientific evidence that points in this direction, but that does not make the idea less interesting.

The bar chart below provides us with information on the education variables of both pop music visitors as well as opera visitors.

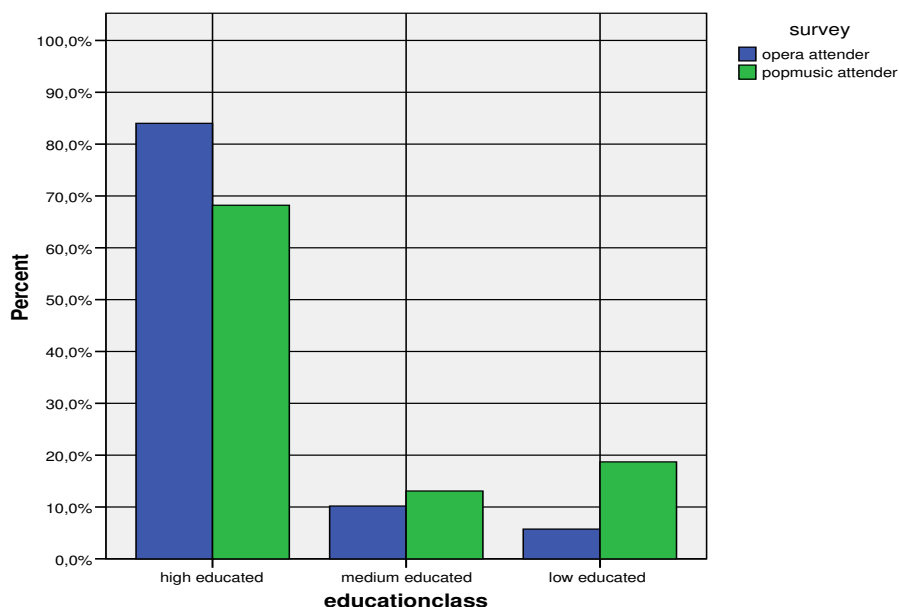
Figure 18 education opera visitors and pop music visitors



The division seems to be pretty equal, except for some bars. There are two differences that are pretty obvious: opera music visitors score substantially higher on the highest education group (Academic BA/ MA) while pop music visitors score higher in the VMBO/ MAVO group. But then again, pop music visitors have a higher percentage of HBO and also a higher percentage of HAVO/ VWO/ Gymnasium which is also considered to be 'high education'. When the data is aggregated into three

classes (high education, medium education and low education, as explained on page 19), the bar chart looks like this:

Figuur 19 education pop music visitors and opera visitors: in classes.



A convincing majority of both opera visitors (85%) as well as pop music visitors (68%) is high educated. On the basis of this conclusion the hypothesis that the education of pop music visitors and opera visitors is on the same level nowadays could be adopted. However, some modification is in order. The pop music visitors score high on 'high educated', but the opera visitors score even higher. Furthermore, the pop music visitors score higher than the opera visitors on 'medium educated' and 'low educated'. But in spite of the fact that opera visitors do have a higher score on 'high educated' a convincing majority of both opera visitors (85%) as well as pop music visitors (68%) is high educated, which means that the education level of both audiences is quite similar. Therefore, the hypothesis that the education of pop music visitors and opera visitors is on the same level nowadays is adopted.

The reason why this study provides the researcher with this result while other researchers in the literature see quite different results, could be because a very specific popular music crowd and also a very specific classical music crowd was surveyed. The artists Herman van Veen, Stef Bos and Rob de Nijs are often linked to higher educated people within the age range between 30 and 60. Other researchers, such as Seaman (2005) and Prieto-Rodríguez and Fernandez-Blanco (2000) surveyed a much more 'general' population of popular music listeners. It could be very well possible that the

fact that only the audience of these artists are surveyed influenced the research results, especially when it comes to education.

B.h4

Popular music visitors have more appreciation for classical music than classical music visitors have for popular music.

As explained before, appreciation is measured in the survey by asking respondents to indicate their opinion concerning a considerable amount different statements (this amount differs per survey). For each answer expressing appreciation for the art form, 1 point is appointed to the respondent. The 'no opinion' answers are regarded as 'I do not agree'-answers, as is argued in part I. Pop music visitors answered 9 statements on opera music, while opera music visitors answered 2 statements on pop music. This type of appreciation is from now on referred to as 'appreciation crosswise' since it evolves opinions of pop music visitors on opera and classical music and of opera visitors on pop music.

In order to answer this hypothesis, the tables and graphs about appreciation that are calculated in 'the profile of an average opera/ pop music visitor' are used:

Table 89: Opera visitors on Pop Music: TOTAL SCORE APPRECIATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	low	3	1,2	1,3	1,3
	average	99	40,6	42,3	43,6
	high	132	54,1	56,4	100,0
	Total	234	95,9	100,0	
Missing	System	10	4,1		
Total		244	100,0		

Due to a miscalculation in the survey, only 2 statements about pop music were included in the opera survey. Since there are only 2 statements, they are immediately classified: a score of 0 means low appreciation, a score of 1 means average appreciation and a score of 2 means high appreciation. It must be acknowledged that since pop music appreciation only has 2 statements, one must be very careful with drawing conclusions: more careful then with the previous appreciation-variable that consisted of no less than 8 opinion statements. Nevertheless, only 3% of the opera visitors scored 'low' (meaning 0 out of 2 points) on pop music appreciation and 56,4% scored 'high' (meaning 2 out of 2 points) so it is safe to say that the majority of opera visitors does have appreciation for popular

music. The mean is 1,55 (with SD of 0,5) which indicates that the majority of respondents score 1 out of 2 or more. In case of pop music visitors on classical music and opera, there were 9 statements included in the survey:

Table 90 Pop music visitors on classical music and opera: TOTAL APPRECIATION SCORE

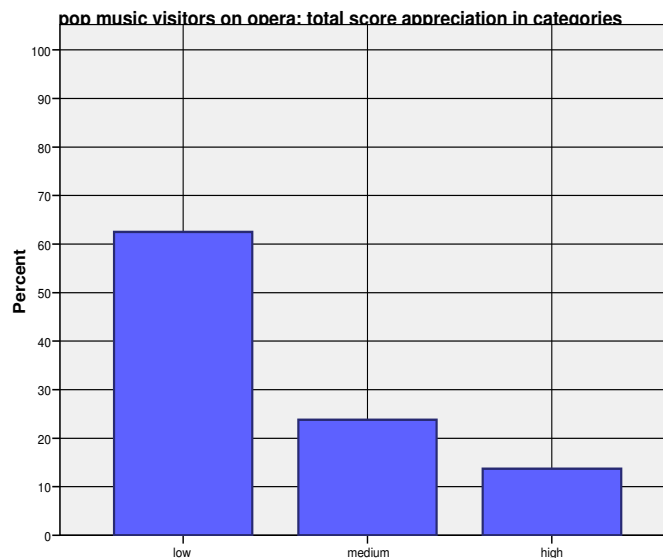
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	48	18,7	19,4	19,4
1,00	32	12,5	12,9	32,3
2,00	41	16,0	16,5	48,8
3,00	34	13,2	13,7	62,5
4,00	30	11,7	12,1	74,6
5,00	20	7,8	8,1	82,7
6,00	9	3,5	3,6	86,3
7,00	8	3,1	3,2	89,5
8,00	12	4,7	4,8	94,4
9,00	14	5,4	5,6	100,0
Total	248	96,5	100,0	
Missing System	9	3,5		
Total	257	100,0		

Table 91 : Statistics: pop music visitors' appreciation for classical music and opera

N	Valid	248
	Missing	9
Mean		3,0968
Median		3,0000
Mode		,00
Std. Deviation		2,64014

The average pop music visitors scores 3 out of 9 points on appreciation for opera music and classical music: a relative low score. This is also illustrated when the variable is categorised into the following categories: 0 to 3 points is low appreciation, 4 to 6 points is medium appreciation, 7 to 9 points is high appreciation. The bar chart illustrates this classification:

Figure 20 : appreciation pop music visitors for opera: total score appreciation in categories



When summarised in a table, all information on appreciation looks like this:

Table 92: appreciation total score crosswise

	low	medium	high
Opera visitors on pop music	1,2%	42,3%	56,4%
Pop music visitors on opera music	62,5%	23,8%	13,6%

The table above provides us with a remarkable picture of crosswise appreciation. 62,5% of pop music visitors have a low appreciation for opera music, while 56,4% of opera visitors have a high appreciation for pop music. The hypothesis that popular music visitors have more appreciation for classical music than classical music visitors have for popular music is therefore rejected, since it appears to be the other way around.

There are two possible explanations for these remarkable results. Firstly it is very likely that the high amount of 'no opinion' answers has put a considerable stamp on the results as calculated here. It could be stated that the lack of information causes pop music respondents to have a low score on opera appreciation. Secondly, the difference in amounts of statements (9 statements for the pop music visitors versus 2 statements for the opera visitors) could have also influenced the results. In sum, the hypothesis is rejected but there are some marginal notes attached to that rejection: interpretation of the research results should take place with caution.

B.h5 The more frequent one visits concerts (either popular music or classical music), the more appreciation for all kinds of music one has

As argued in Part I of this research, both popular music and classical music are experience goods. The underlying assumption is that appreciation grows as one visits more concerts. In order to answer this hypothesis, all data concerning attendance and appreciation is correlated. Since there are two surveys and multiple variables that correspond with appreciation or attendance, the correlations are calculated per music type and per audience type. The correlation measure that is used in order to calculate the correlations is Spearman's Rho.

Table 93 : correlation measures (Spearman's Rho) on appreciation vs. attendance¹²

	Classical music: appreciation vs. attendance	Pop music: appreciation vs. attendance
Opera visitors	-,354(**)	,189(**)
Pop music visitors	-,627(**)	-,267(**)

¹² The accompanying correlation tables 32, 33, 34 and 35 can be found in the appendix

All the correlations in the table above are found to be significant. All correlations are negative significant except for opera visitors on pop music. The classical music variable is measured in such way that a score of 1 means that a respondent attends classical music multiple times a month and a score of 7 means that a respondent never visits a classical music concert. In other words: the correlations being strongly negative significant for both opera visitors as well as pop music visitors when it comes to classical music, means that the hypothesis can be accepted: the more a respondent visits classical music concerts, the more appreciation this respondent has for classical music.

It is remarkable that the correlations are so strong, especially in the case of the pop music visitors. It means that although the majority of pop music visitors had a low appreciation for classical music, the respondents that do attend classical music concerts have a high appreciation for classical concerts. This conclusion is yet another argument in favour of the lack of information of pop music visitors being crucial in this research: it seems to be that appreciation for classical music would indeed rise when pop music visitors would attend classical music concerts.

When it comes to pop music attendance, a remarkable thing happens. Opera visitors score a positive significant correlation on appreciation versus attendance, while pop music visitors score a negative significant correlation. This calls for some explanation on how the variables are measured.

Opera visitors' attendance of pop music concerts is measured through a dummy variable. A score of 0 means 'no, I do not attend pop music concerts' and a score of 1 means 'yes, I do visit pop music concerts'. The fact that the correlation is positive significant, indeed means that when the visits of pop music concerts rises, so does the appreciation for pop music.

Pop music visitors' attendance of pop music concerts is measured differently: a score of 1 means that a respondent attends pop music concerts multiple times a month and a score of 6 means that a respondent visits a pop music concert once a year or less. The fact that the correlation is negative significant, indeed means that when the attendance of pop music concerts rises, so does the appreciation for pop music.

In sum, all correlations are significant and that means that this hypothesis is convincingly accepted.

III Regression Analysis: WTP and socio-economic characteristics

All the empirical results above, from the profile of an average opera/ pop music visitors to the WTP variables to the hypotheses, are analysed with descriptive statistics and correlation measures.

Correlation measures are very useful in order to examine whether there is a significant correlation in

the first place, whether this correlation is negative or positive and whether this correlation is weak or strong. Nevertheless, correlation measures do not reveal information on causality: they do not distinguish between dependent and independent variables and reveal no information on whether one variable could be causing another. Therefore, a two regression models are set up in order to be able to explain WTP by a number of socio-economic control variables. The first regression model is about opera visitors and opera music, and the second regression model is about popular music visitors and popular music.

The regression model for opera music looks like this:

$$WTP_{opera} = a + b \cdot \text{appreciation} + c \cdot \text{age} + d \cdot \text{income} + e \cdot \text{subscriber}$$

The socio-economic variable 'education' is excluded from the model, since this variable highly correlates with income and thus might influence the results of the regression. The calculation results in the following measures:

Table 94 Coefficients(a): regression analysis WTP opera / socio economic characteristics opera visitors

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	28,465	3,137		9,075	,000
	OperavisitorsOperaTOTAL	,402	,530	,052	,759	,449
	subscriber	,621	1,511	,027	,411	,682
	income	2,753	,483	,403	5,703	,000
	age	,565	,649	,066	,872	,385

a Dependent Variable: maximum WTP ticket

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,453(a)	,205	,189	9.13951

a Predictors: (Constant), age, subscriber, OperavisitorsOperaTOTAL, income

When these parameter values are put in the model, the equation looks like this:

$$WTP_{opera} = 28,465 + 0,402 \cdot \text{appreciation} + 0,621 \cdot \text{age} + 2,753 \cdot \text{income} + 0,565 \cdot \text{subscriber}$$

This model allows us to calculate WTP for any opera visitor, controlling for the socio-economic variables age, income, subscription and appreciation. Nevertheless, it must be stated that only income is a significant variable: all others show a probability value (sigma) that is above the 0,05 ceiling value and a t value that is under the 1,96 boundary. Furthermore, the coefficient of determination R² is only 0,205 which means that 20,5% of the variability is explained by the model.

The same regression analysis was calculated for pop music visitors, with the equation containing exactly the same socio-economic control variables:

$$WTP_{popmusic} = a + b \cdot appreciation + c \cdot age + d \cdot income + e \cdot subscriber$$

Tabel 95 : regression analysis WTP vs. socio-economic characteristics: pop music visitors on pop music

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	33,048	4,376		7,553	,000
	subscriber	,765	1,618	,033	,473	,637
	income	,009	,636	,001	,014	,989
	age	,992	,818	,087	1,213	,226
	PopmusicvisitorsPopmusic TOTAL	,457	,617	,050	,740	,460

a Dependent Variable: maximum WTP ticket

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,109(a)	,012	-,006	11.70038

a Predictors: (Constant), PopmusicvisitorsPopmusicTOTAL, subscriber, income, age

Using these parameter values, the equation would look like this:

$$WTP_{popmusic} = 35,393 + 0,457 \cdot appreciation + 0,992 \cdot age + 0,009 \cdot income + 0,765 \cdot subscriber$$

None of the variables included in the regression analysis are significant. All variables show a probability value (sigma) that is above the 0,05 ceiling value and a *t* value that is under the 1,96 boundary. R square even reaches a percentage near zero: only 1,2% of the data is explained by the regression model. This means that this model does not fit very well and thus is not useful: a conclusion that tells the researcher that there clearly are other variables that determine WTP of pop music visitors for pop music. These other variables could be numerous and we can only guess what could be of influence. Further research is necessary to discover what the dominant independent variables are that have a significant causal relationship with WTP.

Final Conclusions

Hans Abbing sounded the alarm in his recent book *Van hoge naar nieuwe kunst* (2009). He predicted the near death of classical music when the habits in and around the concert halls would not be adjusted to the current times. His book essentially puts a knife to the throat of the classical music sector: adjust yourself or disappear.

This firm statement was the trigger towards the beginning of this master thesis: could it be true that the future of classical music in the Netherlands is as dark as Abbing predicts it will be? Is he exaggerating about the apocalypse being near or is he just plain being realistic? This thesis focuses on these questions but with the marginal note that the sector of research is opera and not classical music in general. When translated to economic terms, the exact question is: how much value do people attach to live performed opera? And how does the average opera music visitor look like, is he or she really as old, crippled and grey-haired as Abbing holds out to us?

Contingent valuation: willingness to pay

In this research, CV is used to research the value of the cultural goods 'pop music' and 'opera music' by measuring what visitors are willing to pay for that specific cultural good. As thoroughly explained in part I and part II of this thesis, CV is a highly debated method with lots of possible biases, but nevertheless a method that can supply researchers with valuable information.

In this research, WTP was measured in several different ways to enhance validity and to suppress possible biases. Firstly the distinction was made between WTP Ticket and WTP Taxes. WTP Ticket evolves around questions what respondents are willing to pay (extra) in terms of ticket price, while WTP Taxes investigates whether respondents would be willing to pay more by taxes to support opera / pop music. Furthermore, WTP Ticket was divided in WTP Ticket Absolute (where respondents needed to fill in an exact amount of money) and WTP Ticket Relative (where respondents needed to fill in whether they would be willing to pay 10% / 25% / 50% more for their ticket).

The results for WTP Ticket are as follows in the table below:

Table 96: WTP Ticket summarised: relative and absolute

	Opera visitors on opera	Pop music visitors on pop music
WTP Ticket 10%	71,3%	90,7%
WTP Ticket 25%	36,9%	53,3%
WTP Ticket 50%	12,3%	21,4%
Average ticket price	€ 30,66 (<i>SD = € 16,07, skewness = -0,669</i>)	€ 29,06 (<i>SD = € 11,05 and skewness = 5,65</i>)
WTP Ticket maximum	€ 40,98 (<i>SD = € 9,85, skewness = 0,806</i>)	€ 39,14 (<i>SD = € 11,40 and skewness = 1,26</i>)

The conclusions that follow from this table are that pop music visitors are willing to pay more in terms of WTP Ticket Relative for pop music concerts than opera visitors for opera: pop music visitors score higher percentages in every category. Nevertheless, both pop music and opera visitors are willing to pay averagely € 10,00 more in terms of ticket price: they seem to have the same WTP Ticket Absolute.

When WTP was measured through the question “what are you willing to pay in favour of opera / pop music through taxes?” the answers were as follows:

Tabel 97: summarised data on WTP Taxes

	Pop music visitors on pop music	Pop music visitors on opera music	Opera music visitors on opera music	Opera music visitors on pop music
€ 0,00 a month	59,3%	79,9%	45,7%	89,5%
Between € 0,01 and € 5,00 a month	30,2%	12,7%	36,9%	7,8%
Between € 5,01 and € 15,00 a month	7,6%	4,0%	13,1%	2,0%
Between € 15,01 and € 25,00 a month	2,9%	2,8%	1,4%	0,7%
More than € 25,00 a month	0%	0,6%	2,8%	0%

As is shown in the previous table, both opera visitors as well as pop music visitors are not too fond of paying more taxes. In the opera visitors’ survey was an open-ended question that asked: “why do you/ do you not want to pay extra money in favour of Opera Zuid?” and the most heard answer was: “I do want to pay more, but not through taxes”. Thus it seems to be that respondents have a lack of

confidence in government expenditures. This might also be the reason for the WTP Taxes percentages being as low as they are. Both opera visitors and pop music visitors show a significant preference for 'their own' music type: pop music visitors are willing to pay more for pop music than for opera, and opera visitors are willing to pay more for opera than for pop music.

The downside of these research results is that there are no suitable possibilities in terms of comparability. Up until now, no contingent valuation studies have been executed on the specific subject of opera and popular music. This remark can be explained both in a positive as well as a negative way: it means this research explores unknown areas of research within cultural economics and contingent valuation studies, but it also means that there is no data available to compare the results with. Until the research is repeated, we only know that both opera visitors as well as pop music visitors are willing to pay € 10,00 more for opera / pop music, but we do not know if this is a lot or a little.

Socio-economic characteristics

Baumol and Bowen (1966) first established the basic profile of the average visitor of classical concerts. These visitors are typically high educated, have a high income, have an average age of 39 years old and their professions evolve around managers and white collar workers. Later studies as executed by Throsby and Withers (1979), DiMaggio (1978), Towse (1994), O'Hagan (1996), Johnson and Garbarino (1999), Kurabayashi and Ito (1992) Abbe-Decarroux and Grin (1992) and Prieto-Rodriguez and Fernandez-Blanco (2000) were generally in agreement with the findings of Baumol and Bowen in 1966. Nevertheless it must be noted that none of these studies are exactly comparable when it comes to research methods and the like. Some studies are partly comparable, but most studies take place in different countries, have different points of origin and different research methods and are executed in numerous different ways. These remarks make the comparability of research results quite complex and, at some points, even impossible.

In spite of Baumol and Bowen's outcomes, the prejudice about opera visitors has become scientific truth according to this research: 38,1% is between 46 and 60 years old and 32,1% is over 61 years old. Baumol and Bowen stated that the average classical music visitors is 39 years old and only 10,1% was over 60 years old. It seems to be that the age division indeed has shifted significantly, since in this research 32,1% of the opera audience was 61 years old or older. Nevertheless, it is very important to acknowledge that Baumol and Bowen researched the classical music visitor, while this

research remained limited to opera and opera visitors. Furthermore, the hypothesis that the average age of opera visitors is higher than the average age of pop music visitors was accepted, totally in line with all previous mentioned studies.

Taste

Education and upbringing are important arguments for the economists and sociologists who argue that taste is being cultivated. The leading assumption is that visitors of classical music are higher educated than people who visit popular music (DiMaggio (1978), Throsby and Withers (1979), Towse (1994) and O'Hagan (1996)). This study however finds that a convincing majority of both opera visitors (85%) as well as pop music visitors (68%) is high educated. The reason why this study provides the researcher with this result while other researchers in the literature see quite different results, could be because a very specific popular music crowd and also a very specific classical music crowd was surveyed. The artists Herman van Veen, Stef Bos and Rob de Nijs are often linked to higher educated people within the age range between 30 and 60. Other researchers, such as Seaman (2005) and Prieto-Rodríguez and Fernandez-Blanco (2000) surveyed a much more 'general' population of popular music listeners. It could be very well possible that the fact that only the audience of these artists are surveyed influenced the research results, especially when it comes to education.

The variable upbringing has an even more peculiar result: only 18,4% of pop music visitors stated that they were brought up with Dutch pop music, while 40,5% of opera visitors stated to have been brought up with all sorts of classical music. Nevertheless there were no strong significant correlations found for either pop music visitors as well as opera visitors, so apparently upbringing has little to no influence on attendance.

One of the outcomes of the Prieto-Rodríguez and Fernandez-Blanco study (2000) was that they found an innate taste for music, meaning that pop music visitors and classical music visitors do not belong to independent groups. Kurabayashi and Ito (1992:279) observed an inconsistency with the 'audience overlap' in American and Australian audiences, namely that "opera attracts less interest amongst audiences for classical music". This research found results in coherence with the observation of Kurabayashi and Ito: it appears to be that classical music attendance and popular music attendance do correlate, while opera attendance and popular music attendance do not: opera visitors do not necessarily like pop music, but opera visitors who also like to visit other types of classical music do like to go to pop music concerts.

In other words: the 'innate taste for music' as explained by Prieto-Rodriguez and Fernandez-Blanco (2000) does exist, but opera visitors do seem to belong to an independent group. It seems to be likely that there is a core of 'hardcore opera lovers' who only visit opera and nothing else, while there is another group of more omnivorous visitors who also visit other types of concerts: both other classical music concerts as well as Dutch pop music concerts.

Nevertheless, it needs to be kept in mind that Prieto-Rodriguez and Fernandez-Blanco examined listeners while this research evolves around attenders: an important difference that needs to be kept in mind when the comparison between studies is made. Nevertheless, the existing evidence points in this direction and it might be very interesting to find out whether this could be scientifically verified.

The information lack

Throsby (2004) argued that consumers lack the necessary information to make informed market choices because the demand for culture is highly dependant on education which allows one to access it. This research argues that there is in fact a large lack of information especially in case of pop music visitors' opinion on opera, but the argument that this could be because of a dependence on education is debatable.

The lack of information emerged from a remarkable outcome of this research: a very high percentage of 'no opinion' answers amongst pop music visitors' appreciation answers on opera music. These high percentages of 'no opinion'-answers seem to have their groundings in the fact that 71,6% of the pop music visitors did not knew about the existence of Opera Zuid in the first place 90,3% has never visited an opera by Opera Zuid before. It can thus be said that the lack of knowledge is mainly responsible for the high amount of 'no opinion'-answers. 52,4% of the respondents even thinks that it is not necessary for Opera Zuid to continue to exist, while only 2,3% of the respondents thinks Opera Zuid should continue to exist.

The results on the education variable causes this thesis to disagree with the previous mentioned statement of David Throsby, since 68% of popular music visitors are high educated people. The lack of knowledge is thus not a consequence of education, but is influenced by other unknown factors. There is no need for panic amongst opera professionals: the conclusion is not that pop music visitors do not like opera, but that they have too little information on opera to make conscious, rational and well informed market choices. It would be an interesting experiment to send a 100 pop music visitors

to the opera and then research whether their appreciation (and the amount of 'no opinion'-answers) of opera has changed.

What could be the cause of this large lack of knowledge? There is no direct answer to that question, at least not in this research. It does however summons the connection with the earlier mentioned statements of Hans Abbing: that classical music is going to be facing its death when nothing changes. The somewhat sad conclusion of this thesis is that Abbing could very well be right, but with an important marginal note. Abbing argues that the habits in and around the concert halls are the cause of the increasing amount of empty seats in concert halls and that these customs should be adjusted to the current times. I argue that it is the lack of information that will cook the classical music sectors' goose. Classical music and opera are experience goods and one needs to experience it to value it. Changing the customs and habits during concerts will not be enough to pull people of the threshold of a concert hall. Non-attenders do not need informal with chatting and drinking during the performance: if they do not have information about it, they will not go.

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Appendix

I. survey opera visitors

Geachte bezoeker van Opera Zuid,

Alvast hartelijk dank voor de medewerking aan dit publieksonderzoek van de Erasmus Universiteit Rotterdam. Wij vragen slechts vijf minuten van uw tijd om deze enquête in te vullen, bestaande uit vier korte delen met gesloten vragen. Uw mening telt bij ons!

Bovendien maakt u kans op een van de 10 cadeaubonnen t.w.v. € 25,-

Vriendelijke groet,

Marjolein Fischer
Masterstudent Cultural Economics & Cultural Entrepreneurship
Erasmus Universiteit Rotterdam

1.	Reageer op de volgende stellingen:		
	mee eens	niet mee eens	geen mening
Het bezoeken van een klassiek concert is mijn favoriete tijdsbesteding aangaande kunst en cultuur	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opera Zuid is een mooi gezelschap wat een waardevolle aanvulling is op het culturele leven in Noord-Brabant en in Nederland	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opera Zuid moet blijven bestaan zodat latere generaties ook nog kunnen genieten van hun live operaproducties	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opera Zuid heeft GEEN toegevoegde waarde voor de inwoners van Noord-Brabant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het bezoeken van een klassiek concert is goed voor de educatie van mensen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik luister ook naar andere soorten klassieke muziek dan opera	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Naast klassieke muziek luister ik ook graag naar popmuziek	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik ben trots dat Noord-Brabant een gezelschap als Opera Zuid heeft	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik ben meer van klassieke muziek gaan houden naarmate ik ouder werd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik houd alleen maar van klassieke muziek en luister eigenlijk zelden tot nooit naar andere muziekstijlen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

verder. . .

2.	Hoe vaak bezoekt u gemiddeld een klassiek concert (zowel opera als andere soorten klassieke muziek)?
	<input type="checkbox"/> <input type="radio"/> meerdere keren per maand <input type="radio"/> gemiddeld 1 keer per maand <input type="radio"/> gemiddeld 1 keer per kwartaal <input type="radio"/> gemiddeld 1 keer per half jaar <input type="radio"/> gemiddeld minder dan 1 keer per jaar

3.	Hoeveel concerten daarvan worden uitgevoerd door Opera Zuid?
	<input type="checkbox"/> <input type="radio"/> allemaal: ik ga alleen naar producties van Opera Zuid <input type="radio"/> ongeveer 1/3de <input type="radio"/> ongeveer de helft <input type="radio"/> bijna geen: ik kom nooit bij een productie van Opera Zuid

4.	Ik woon niet alleen concerten bij van Opera Zuid, maar ook andere klassieke concerten van bijvoorbeeld Het Brabants Orkest
	<input type="checkbox"/> <input checked="" type="checkbox"/> ja <input type="checkbox"/> nee

5.	Ik ga ook naar concerten van Nederlandse artiesten als bijvoorbeeld Herman van Veen, Stef Bos of Rob de Nijs
	<input type="checkbox"/> <input checked="" type="checkbox"/> ja <input type="checkbox"/> nee

6.	Mijn voorkeur gaat uit naar klassieke muziek van Opera Zuid en/of Het Brabants Orkest boven Nederlandstalige popmuziek van bijvoorbeeld Herman van Veen, Rob de Nijs of Stef Bos
	<input type="checkbox"/> <input checked="" type="checkbox"/> ja <input type="checkbox"/> nee

7.	Wat besteed u per jaar ongeveer aan kaarten voor Opera Zuid? (vul bijvoorbeeld in: €25,00, niet €25 of €25,-)
	€ <input type="text"/>

verder. . .

8.	<p>Wat heeft u betaald voor het kaartje van het concert waar u gevraagd bent deze enquête in te vullen? (vul bijvoorbeeld in: €35,00, niet €35 of €35,-)</p>
	<input style="width: 50px; height: 20px;" type="text" value="€"/>

9.	Ik vind het bedrag wat ik betaald heb voor mijn kaartje
	<input type="checkbox"/> te weinig <input type="checkbox"/> goed <input type="checkbox"/> te veel

10.	<p>Als de prijs van mijn kaartje 10% hoger was geweest, dan was ik ook naar dit concert gegaan (zie onderstaand lijstje om te zien hoeveel uw kaartje dan gekost zou hebben)</p> <p>€ 28,00 wordt € 30,80 € 30,00 wordt € 33,00 € 32,50 wordt € 35,75 € 37,50 wordt € 41,25 € 38,00 wordt € 41,80 € 46,00 wordt € 50,60</p>
	<input type="checkbox"/> ja <input type="checkbox"/> nee

11.	<p>Als de prijs van mijn kaartje 25% hoger was geweest, dan was ik ook naar dit concert gegaan (zie onderstaand lijstje om te zien hoeveel uw kaartje dan gekost zou hebben)</p> <p>€ 28,00 wordt € 35,00 € 30,00 wordt € 37,50 € 32,50 wordt € 40,63 € 37,50 wordt € 46,88 € 38,00 wordt € 47,50 € 46,00 wordt € 57,50</p>
	<input type="checkbox"/> ja <input type="checkbox"/> nee

12.	<p>Als de prijs van mijn kaartje 50% hoger was geweest, dan was ik ook naar dit concert gegaan (zie onderstaand lijstje om te zien hoeveel uw kaartje dan gekost zou hebben)</p> <p>€ 28,00 wordt € 42,00 € 30,00 wordt € 45,00 € 32,50 wordt € 48,75 € 37,50 wordt € 56,25 € 38,00 wordt € 57,00 € 46,00 wordt € 69,00</p>
	<div style="border: 1px solid #ccc; padding: 5px; margin-bottom: 5px;"> <input style="width: 100%; height: 20px;" type="text"/> </div> <p> <input type="radio"/> ja <input type="radio"/> nee </p>

13.	<p>Wat is het maximale bedrag dat u zou willen betalen voor een kaartje voor een productie van Opera Zuid? (vul bijvoorbeeld in: €40,00, niet €40 of €40,-)</p>
	<div style="border: 1px solid #ccc; padding: 5px; width: 100px;"> € <input style="width: 80%; height: 20px;" type="text"/> </div>

Zoals u wellicht weet, zijn operagezelschappen en symfonieorkesten veelal afhankelijk van overheidssubsidie om te overleven. Deze subsidie is afkomstig uit de belastingen die geïnd worden door de Nederlandse Staat.

14.	<p>Zou u bereid zijn meer belasting te betalen om het voortbestaan van Opera Zuid te garanderen?</p>
	<div style="border: 1px solid #ccc; padding: 5px; margin-bottom: 5px;"> <input style="width: 100%; height: 20px;" type="text"/> </div> <p> <input type="radio"/> ja <input type="radio"/> nee </p>

15.	Hoeveel geld zou u bereid zijn meer te betalen (via belasting) om het voortbestaan van Opera Zuid te garanderen?
	<input type="checkbox"/> € 0,00 per maand <input type="checkbox"/> tussen € 0,00 en € 2,00 per maand <input type="checkbox"/> tussen € 2,01 en € 5,00 per maand <input type="checkbox"/> tussen € 5,01 en € 10,00 per maand <input type="checkbox"/> tussen € 10,01 en € 15,00 per maand <input type="checkbox"/> tussen € 15,01 en € 20,00 per maand <input type="checkbox"/> tussen € 20,01 en € 25,00 per maand <input type="checkbox"/> tussen € 25,01 en € 30,00 per maand <input type="checkbox"/> tussen € 30,01 en € 35,00 per maand <input type="checkbox"/> tussen € 35,01 en € 40,00 per maand <input type="checkbox"/> tussen € 40,01 en € 45,00 per maand <input type="checkbox"/> meer dan € 45,01 per maand

16.	Hoe zeker bent u ervan dat u dit bedrag wil bijdragen aan het garanderen van het voortbestaan van Opera Zuid?
	<input type="checkbox"/> heel zeker <input type="checkbox"/> vrij zeker <input type="checkbox"/> onzeker

17.	Stel dat Opera Zuid zonder meer geld drastisch zou moeten inkrimpen (in de vorm van minder concerten en producties) of zelfs bedreigd zou worden in zijn voortbestaan. Zou u dat vervelend vinden?
	<input type="checkbox"/> ja <input type="checkbox"/> nee <input type="checkbox"/> geen mening

18.	Wat is de reden dat u wel/niet zou willen betalen voor het voortbestaan van Opera Zuid?
	<input type="text"/>

19.	Zou u bereid zijn om meer te betalen (via de belasting) zodat Nederlandse artiesten als Herman van Veen, Rob de Nijs of Stef Bos hun muziek kunnen blijven maken?
	<input type="checkbox"/> <input checked="" type="radio"/> ja <input type="radio"/> nee

20.	Hoeveel geld zou u bereid zijn meer te betalen (via de belasting) om het voortbestaan van artiesten als Herman van Veen, Rob de Nijs of Stef Bos te garanderen?
	<input type="checkbox"/> <input checked="" type="radio"/> € 0,00 per maand <input type="radio"/> tussen € 0,00 en € 2,00 per maand <input type="radio"/> tussen € 2,01 en € 5,00 per maand <input type="radio"/> tussen € 5,01 en € 10,00 per maand <input type="radio"/> tussen € 10,01 en € 15,00 per maand <input type="radio"/> tussen € 15,01 en € 20,00 per maand <input type="radio"/> tussen € 20,01 en € 25,00 per maand <input type="radio"/> tussen € 25,01 en € 30,00 per maand <input type="radio"/> tussen € 30,01 en € 35,00 per maand <input type="radio"/> tussen € 35,01 en € 40,00 per maand <input type="radio"/> tussen € 40,01 en € 45,00 per maand <input type="radio"/> meer dan € 45,01 per maand

21.	Hoe zeker bent u ervan dat u dit bedrag wil bijdragen aan het voortbestaan van Nederlandse artiesten als Herman van Veen, Rob de Nijs of Stef Bos?
	<input type="checkbox"/> <input type="radio"/> heel zeker <input type="radio"/> vrij zeker <input type="radio"/> onzeker

22.	Stel dat Nederlandse artiesten als Rob de Nijs, Stef Bos of Herman van Veen zonder meer geld drastisch zouden moeten inkrimpen (in de vorm van minder concerten en tournees) of zelfs zouden moeten ophouden met optreden of het maken van muziek. Zou u dat vervelend vinden?
	<input type="checkbox"/> <input type="radio"/> ja <input type="radio"/> nee <input type="radio"/> geen mening

verder naar laatste pagina. . .

23.	Mijn leeftijd is:
	<input type="checkbox"/> <input type="radio"/> onder 21 jaar oud <input type="radio"/> tussen 21 en 30 jaar oud <input type="radio"/> tussen 31 en 45 jaar oud <input type="radio"/> tussen 46 en 60 jaar oud <input type="radio"/> boven 61 jaar oud

24.	Mijn hoogst genoten opleiding is: (Studenten: vul in waar u nu mee bezig bent)
	<input type="checkbox"/> <input type="checkbox"/> Basisschool <input type="checkbox"/> VMBO/ MAVO <input type="checkbox"/> HAVO/ VWO/ Gymnasium <input type="checkbox"/> MBO <input type="checkbox"/> HBO <input type="checkbox"/> Wetenschappelijk onderwijs BA/MA

25.	Ik ben opgevoed omringd door muziek
	<input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee

26.	Welke muziek werd er vroeger thuis voornamelijk gedraaid?
	<input type="checkbox"/> <input type="checkbox"/> Opera en operette <input type="checkbox"/> Alle soorten klassieke muziek <input type="checkbox"/> Jazz <input type="checkbox"/> Nederlandstalige popmuziek <input type="checkbox"/> Anderstalige popmuziek <input type="checkbox"/> Er werd vroeger bij ons thuis weinig tot geen muziek gedraaid

27.	Mijn inkomen per maand is:
	<input type="text"/> <input type="radio"/> € 0,- en € 1000,- per maand <input type="radio"/> tussen € 1001,- en € 2000,- per maand <input type="radio"/> tussen € 2001,- en € 3000,- per maand <input type="radio"/> tussen € 3001,- en € 4000,- per maand <input type="radio"/> tussen € 4001,- en € 5000,- per maand <input type="radio"/> meer dan € 5001,- per maand

28.	Mijn beroep is: (vul bijvoorbeeld in: directeur, ondernemer, docent basisonderwijs, gepensioneerd, werkloos, student)
	<input type="text"/>

29.	Heeft u een abonnement op het theater waar u de productie van Opera Zuid heeft bezocht? (voor bezoekers van Chasse Theater Breda is dit een Theater Pas, voor bezoeker van het Parktheater Eindhoven betekent dit of u wellicht een Groene, Blauwe of Rode Loper bent en voor bezoekers van Theater aan de Parade betekent dit of u een C'art vriendenpas heeft)
	<input type="text"/> <input type="radio"/> ja <input type="radio"/> nee

klaar!! Klik hier om te versturen. . .

II. survey pop music visitors

Geachte bezoeker van Chasse Theater / Theater de Kring

Alvast hartelijk dank voor de medewerking aan dit publieksonderzoek van de Erasmus Universiteit Rotterdam. Wij vragen slechts vijf minuten van uw tijd om deze enquête in te vullen, bestaande uit vier korte delen met overwegend gesloten vragen.

Uw mening telt bij ons! Bovendien maakt u kans op een van de 10 cadeaubonnen t.w.v. € 25,-

Vriendelijke groet,

Marjolein Fischer
Masterstudent Erasmus Universiteit Rotterdam

1.	Reageer op de volgende stellingen:			
		mee eens	niet mee eens	geen mening
	Het bezoeken van een concert als dit is mijn favoriete vrije tijdsbesteding aangaande kunst en cultuur	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Deze artiest vervult mij met trots omdat het een zeer waardevolle aanvulling is op het culturele aanbod in Nederland	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik bezoek ook wel eens klassieke muziek concerten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik houd meer van Nederlandstalige popmuziek dan van klassieke muziek	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik zou graag vaker naar concerten van Nederlandse artiesten als Herman van Veen, Stef Bos of Rob de Nijs gaan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Ik bezoek ook wel eens een opera of operette	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2.	Ik ben bekend met het bestaan van Opera Zuid, het operagezelschap van Zuid-Nederland (Limburg, Noord-Brabant en Zeeland)
	<input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee

3.	Ik heb wel eens een opera van de Opera Zuid bezocht
	<input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee

4.	Ik bezoek nooit klassieke concerten zoals bijvoorbeeld opera
	<input type="checkbox"/> <input type="checkbox"/> mee eens, ik ga nooit naar dat soort concerten <input type="checkbox"/> mee eens, maar ik zou wel graag een keer willen <input type="checkbox"/> niet mee eens, ik ga wel eens naar een klassiek concert <input type="checkbox"/> geen mening

5.	Reageer op de volgende stellingen:			
		mee eens	niet mee eens	geen mening
	Het bezoeken van een concert van Nederlandse artiesten als Herman van Veen, Stef Bos of Rob de Nijs is goed voor de educatie van mensen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het bezoeken van een klassiek concert in de vorm van opera is goed voor de educatie van mensen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Ik ben trots dat wij in Nederland artiesten als Herman van Veen, Rob de Nijs en Stef Bos hebben	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Ik ben trots dat Zuid-Nederland een opera-gezelschap als de Opera Zuid heeft	<input type="radio"/> <input type="radio"/> <input type="radio"/>
	De Opera Zuid is een mooi gezelschap wat een waardevolle aanvulling is op het culturele leven in Nederland	<input type="radio"/> <input type="radio"/> <input type="radio"/>
	De Opera Zuid moet blijven bestaan zodat latere generaties ook nog kunnen genieten van hun live optredens en zodat opera als cultureel erfgoed bewaard wordt voor de toekomst	<input type="radio"/> <input type="radio"/> <input type="radio"/>

verder. . .

6.	Hoe vaak bezoekt u gemiddeld een concert met populaire Nederlandstalige muziek zoals het concert waar u zojuist geweest bent?
	<input type="checkbox"/> <input type="radio"/> meerdere keren per maand <input type="radio"/> gemiddeld 1 keer per maand <input type="radio"/> gemiddeld 1 keer per kwartaal <input type="radio"/> gemiddeld 1 keer per half jaar <input type="radio"/> gemiddeld 1 keer per jaar <input type="radio"/> gemiddeld minder dan 1 keer per jaar

7.	Hoe vaak bezoekt u gemiddeld een klassiek concert (zowel opera als andere soorten van klassieke muziek)?
	<input type="checkbox"/> <input type="radio"/> meerdere keren per maand <input type="radio"/> gemiddeld 1 keer per maand <input type="radio"/> gemiddeld 1 keer per kwartaal <input type="radio"/> gemiddeld 1 keer per half jaar <input type="radio"/> gemiddeld 1 keer per jaar <input type="radio"/> gemiddeld minder dan 1 keer per jaar

<input type="radio"/>	nooit
-----------------------	-------

8.	Mijn voorkeur gaat uit naar Nederlandstalige popmuziek van Herman van Veen, Stef Bos of Rob de Nijs boven opera producties van Opera Zuid
<input type="radio"/>	ja
<input type="radio"/>	nee

9.	Wat besteed u per jaar ongeveer aan kaarten voor Nederlandstalige artiesten als Rob de Nijs, Stef Bos of Herman van Veen? (vul bijvoorbeeld in: €25,00, niet 25 of 25,-)
	€ <input type="text"/>

[verder . . .](#)

10.	Wat heeft u betaald voor het kaartje van het concert waar u gevraagd bent deze enquête in te vullen? (vul bijvoorbeeld in: €30,00, niet 30 of 30,-)
	€ <input type="text"/>

11.	Ik vind het bedrag wat ik heb betaald voor mijn kaartje
<input type="radio"/>	te weinig
<input type="radio"/>	goed
<input type="radio"/>	te veel

12.	<p>Als de prijs van mijn kaartje 10% hoger was geweest, was ik ook naar dit concert gegaan (zie onderstaand lijstje om te zien hoe duur uw kaartje geweest zou zijn)</p> <p>€ 11,00 wordt € 12,10 € 14,00 wordt € 15,40 € 18,00 wordt € 19,80 € 19,00 wordt € 20,90 € 22,00 wordt € 24,20 € 24,00 wordt € 26,40 € 28,50 wordt € 31,35 € 30,00 wordt € 33,00 € 37,00 wordt € 40,70</p>						
	<table border="1"><tr><td><input type="checkbox"/></td><td></td></tr><tr><td><input checked="" type="checkbox"/></td><td>ja</td></tr><tr><td><input type="checkbox"/></td><td>nee</td></tr></table>	<input type="checkbox"/>		<input checked="" type="checkbox"/>	ja	<input type="checkbox"/>	nee
<input type="checkbox"/>							
<input checked="" type="checkbox"/>	ja						
<input type="checkbox"/>	nee						

13.	<p>Als de prijs van mijn kaartje 25% hoger was geweest, was ik ook naar dit concert gegaan (zie onderstaand lijstje om te zien hoe duur uw kaartje geweest zou zijn)</p> <p>€ 11,00 wordt € 13,75 € 14,00 wordt € 17,50 € 18,00 wordt € 22,50 € 19,00 wordt € 23,75 € 22,00 wordt € 27,50 € 24,00 wordt € 30,00 € 28,50 wordt € 35,63 € 30,00 wordt € 37,50 € 37,00 wordt € 46,25</p>						
	<table border="1"><tr><td><input type="checkbox"/></td><td></td></tr><tr><td><input checked="" type="checkbox"/></td><td>ja</td></tr><tr><td><input type="checkbox"/></td><td>nee</td></tr></table>	<input type="checkbox"/>		<input checked="" type="checkbox"/>	ja	<input type="checkbox"/>	nee
<input type="checkbox"/>							
<input checked="" type="checkbox"/>	ja						
<input type="checkbox"/>	nee						

14.	<p>Als de prijs van mijn kaartje 50% hoger was geweest, was ik ook naar dit concert gegaan (zie onderstaand lijstje om te zien hoe duur uw kaartje geweest zou zijn)</p> <p>€ 11,00 wordt € 16,50 € 14,00 wordt € 21,00 € 18,00 wordt € 28,00 € 19,00 wordt € 28,50 € 22,00 wordt € 33,00 € 24,00 wordt € 36,00 € 28,50 wordt € 42,75 € 30,00 wordt € 45,00 € 37,00 wordt € 55,50</p>
	<div style="border: 1px solid #ccc; padding: 5px;"> <input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee </div>

15.	<p>Wat is het absolute maximumbedrag dat u zou willen betalen voor een kaartje voor een concert van Herman van Veen/ Stef Bos/ Rob de Nijs? (vul bijvoorbeeld in: €45,00, niet 45 of 45,-)</p>
	<div style="border: 1px solid #ccc; padding: 5px;"> <input type="text" value="€"/> </div>

16.	<p>Stel dat Nederlandse artiesten als Rob de Nijs, Herman van Veen of Stef Bos zonder meer geld van de overheid drastisch zouden moeten inkrimpen (in de vorm van minder concerten en tournees) of zelfs zouden ophouden met optreden. Vindt u dat vervelend?</p>
	<div style="border: 1px solid #ccc; padding: 5px;"> <input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee <input type="checkbox"/> geen mening </div>

17.	Zou u bereid zijn om meer belasting te betalen zodat Nederlandse artiesten als Herman van Veen, Rob de Nijs en Stef Bos hun muziek kunnen blijven maken?
	<input type="checkbox"/> <input type="radio"/> ja <input type="radio"/> nee <input type="radio"/> geen mening

18.	Hoeveel geld zou u bereid zijn meer te betalen (via belasting) om het voortbestaan van artiesten als Herman van Veen, Rob de Nijs en Stef Bos te garanderen?
	<input type="checkbox"/> <input type="radio"/> € 0,00 per maand <input type="radio"/> tussen € 0,00 en € 2,00 per maand <input type="radio"/> tussen € 2,01 en € 5,00 per maand <input type="radio"/> tussen € 5,01 en € 10,00 per maand <input type="radio"/> tussen € 10,01 en € 15,00 per maand <input type="radio"/> tussen € 15,01 en € 20,00 per maand <input type="radio"/> tussen € 20,01 en € 25,00 per maand <input type="radio"/> tussen € 25,01 en € 30,00 per maand <input type="radio"/> tussen € 30,01 en € 35,00 per maand <input type="radio"/> tussen € 35,01 en € 40,00 per maand <input type="radio"/> tussen € 40,01 en € 45,00 per maand <input type="radio"/> meer dan € 45,01 per maand

19.	Hoe zeker bent u ervan dat u dit bedrag wil bijdragen aan het voortbestaan van Nederlandse artiesten als Rob de Nijs, Stef Bos of Herman van Veen?
	<input type="checkbox"/> <input type="radio"/> heel zeker <input type="radio"/> vrij zeker <input type="radio"/> onzeker

Zoals u wellicht weet, zijn operagezelschappen en symfonieorkesten veelal afhankelijk van overheidssubsidie om te overleven. Deze subsidie is afkomstig uit de belastingen die geïnd worden door de Nederlandse Staat.

20.	Zou u bereid zijn meer belasting te betalen zodat Opera Zuid kan blijven bestaan zoals het nu is?
	<input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee

21.	Hoeveel geld zou u bereid zijn meer te betalen (via de belasting) om het voortbestaan van Opera Zuid te garanderen?
	<input type="checkbox"/> <input type="checkbox"/> € 0,00 per maand <input type="checkbox"/> tussen €0,00 en € 2,00 per maand <input type="checkbox"/> tussen € 2,01 en € 5,00 per maand <input type="checkbox"/> tussen € 5,01 en € 10,00 per maand <input type="checkbox"/> tussen € 10,01 en € 15,00 per maand <input type="checkbox"/> tussen € 15,01 en € 20,00 per maand <input type="checkbox"/> tussen € 20,01 en € 25,00 per maand <input type="checkbox"/> tussen € 25,01 en € 30,00 per maand <input type="checkbox"/> tussen € 30,01 en € 35,00 per maand <input type="checkbox"/> tussen € 35,01 en € 40,00 per maand <input type="checkbox"/> tussen € 40,01 en € 45,00 per maand <input type="checkbox"/> meer dan € 45,01 per maand

22.	Hoe zeker bent u ervan dat u dit bedrag wil bijdragen aan het voortbestaan van Opera Zuid?
	<input type="checkbox"/> <input type="checkbox"/> heel zeker <input type="checkbox"/> vrij zeker <input type="checkbox"/> onzeker

23.	Stel dat het operagezelschap Opera Zuid zonder meer geld drastisch zou moeten inkrimpen (door minder concerten en tournees bijvoorbeeld) of zelfs zou ophouden te bestaan. Zou u dat vervelend vinden?
	<input type="checkbox"/> <input type="radio"/> ja <input type="radio"/> nee <input type="radio"/> geen mening

verder naar laatste pagina. . .

24.	Mijn leeftijd is:
	<input type="checkbox"/> <input type="radio"/> onder 21 jaar oud <input type="radio"/> tussen 21 en 30 jaar oud <input type="radio"/> tussen 31 en 45 jaar oud <input type="radio"/> tussen 46 en 60 jaar oud <input type="radio"/> boven 61 jaar oud

25.	Mijn hoogst genoten opleiding is (studenten: vul in waar u nu mee bezig bent):
	<input type="checkbox"/> <input type="radio"/> Basisschool <input type="radio"/> VMBO/ MAVO <input type="radio"/> HAVO/ VWO/ Gymnasium <input type="radio"/> MBO <input type="radio"/> HBO <input type="radio"/> Wetenschappelijk onderwijs BA/ MA

26.	Ik ben opgevoed omringd door muziek
	<input type="checkbox"/> <input type="checkbox"/> ja <input type="checkbox"/> nee

27.	Welke muziek werd er vroeger voornamelijk thuis gedraaid?
	<input type="checkbox"/> <input type="checkbox"/> Opera en operette <input type="checkbox"/> Alle soorten klassieke muziek <input type="checkbox"/> Jazz <input type="checkbox"/> Nederlandstalige popmuziek <input type="checkbox"/> Anderstalige popmuziek <input type="checkbox"/> Er werd weinig muziek gedraaid vroeger thuis

28.	Mijn inkomen per maand is:
	<input type="checkbox"/> <input type="checkbox"/> tussen € 0,- en € 1000,- per maand <input type="checkbox"/> tussen € 1001,- en € 2000,- per maand <input type="checkbox"/> tussen € 2001,- en € 3000,- per maand <input type="checkbox"/> tussen € 3001,- en € 4000,- per maand <input type="checkbox"/> tussen € 4001,- en € 5000,- per maand <input type="checkbox"/> meer dan € 5001,- per maand

29.	Mijn beroep is: (vul bijvoorbeeld in: directeur, ondernemer, docent basisonderwijs, gepensioneerd, werkloos, student)
	<input type="text"/>

30.	Ik heb een theaterabonnement: (voor bezoekers van Chasse Theater is dit een Theater Pas, voor bezoekers van Theater de Kring heet dit een abonnement)
	<input type="checkbox"/> <input checked="" type="checkbox"/> ja <input type="checkbox"/> nee

klaar!! klik hier om te versturen. . .

III. tables and graphs

Table 98 and Table 99: *Appreciation variable and the 'no opinion'- statements*

Statistics: Popmusic Visitors Appreciation

		Popmusic visitors appreciation popmusic (2 als missing value)	Popmusic visitors appreciation opera (2 als missing value)	Popmusic visitors appreciation popmusic (2 als 0: niet me eens)	Popmusic visitors appreciation opera (2 als 0: niet me eens)
N	Valid	179	25	257	248
	Missing	78	232	0	9
Mean		4,2737	8,2800	3,868	3,0968
Median		5,0000	9,0000	4,000	3,0000
Mode		5,00	9,00	5,0	,00
Std. Deviation		,94091	1,06145	1,1482	2,64014
Variance		,885	1,127	1,318	6,970
Skewness		-1,760	-1,752	-1,080	,749
Std. Error of Skewness		,182	,464	,152	,155
Range		5,00	4,00	5,0	9,00
Totaal mogelijke score:		5,00	9,00	5,00	9,00

Statistics: Opera Visitors Appreciation

		Opera Visitors appreciation popmusic (2 als missing value)	Opera Visitors appreciation opera (2 als missing value)	Opera Visitors appreciation opera (2 als 0: niet me eens)	Opera Visitor appreciation popmusic (2 als 0: niet me eens)
N	Valid	213	143	235	234
	Missing	31	101	9	10
Mean		1,6103	5,4615	4,9404	1,5513
Median		2,0000	5,0000	5,0000	2,0000
Mode		2,00	6,00	5,00	2,00
Std. Deviation		,50776	,82025	1,17881	,52362
Variance		,258	,673	1,390	,274
Skewness		-,673	-,419	-,815	-,478
Std. Error of Skewness		,167	,203	,159	,159
Range		2,00	4,00	6,00	2,00
Totaal mogelijke score		2,00	7,00	7,00	2,00

Table 100: spendingperyearCLASS: opera visitors on opera

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0 to 20 euros	42	17,2	19,4	19,4
	20 to 40 euros	41	16,8	18,9	38,2
	40 to 60 euros	27	11,1	12,4	50,7
	60 to 80 euros	31	12,7	14,3	65,0
	80 to 100 euros	37	15,2	17,1	82,0
	100 to 120 euros	5	2,0	2,3	84,3
	120 to 140 euros	1	,4	,5	84,8
	140 to 160 euros	12	4,9	5,5	90,3
	160 to 180 euros	1	,4	,5	90,8
	180 to 200 euros	9	3,7	4,1	94,9
	200 to 300 euros	8	3,3	3,7	98,6
	300 to 400 euros	1	,4	,5	99,1
	400 to 500 euros	2	,8	,9	100,0
	Total		217	88,9	100,0
Missing	System	27	11,1		
Total		244	100,0		

Table 101 Chi-Square Tests: Ticket price vs. spending per year: opera visitors on opera

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	1362,949(a)	1295	,092
Likelihood Ratio	492,943	1295	1,000
Linear-by-Linear Association	9,155	1	,002
N of Valid Cases	214		

a 1362 cells (99,6%) have expected count less than 5. The minimum expected count is ,00.

Table 102 Chi-Square Tests: opinion ticket price vs. spending per year: opera visitors on opera

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	93,055(a)	70	,034
Likelihood Ratio	69,313	70	,501
Linear-by-Linear Association	1,781	1	,182
N of Valid Cases	210		

a 99 cells (91,7%) have expected count less than 5. The minimum expected count is ,08.

Table 103: Chi-Square Tests: income versus ticket price: opera visitors on opera

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	172,088(a)	170	,441
Likelihood Ratio	171,234	170	,459
Linear-by-Linear Association	14,312	1	,000
N of Valid Cases	198		

a 200 cells (95,2%) have expected count less than 5. The minimum expected count is ,09.

Tabel 104 education of opera visitors

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
basisschool	3	1,2	1,3	1,3
VMBO/ MAVO	11	4,5	4,9	6,2
HAVO/ VWO/ Gymnasium	17	7,0	7,6	13,8
MBO	22	9,0	9,8	23,6
HBO	86	35,2	38,2	61,8
Wetenschappelijk onderwijs BA/MA	86	35,2	38,2	100,0
Total	225	92,2	100,0	
Missing				
System	19	7,8		
Total	244	100,0		

Tables 105: OperavisitorsAppreciationOperaTOTAL * upbringing1

Crosstab

Count

		upbringing1		Total
		ja	nee	
OperavisitorsOperaTOTAL	2,00	2	4	6
	3,00	8	8	16
	4,00	10	6	16
	5,00	35	15	50
	6,00	49	37	86
	7,00	21	18	39
	8,00	6	3	9
Total		131	91	222

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	5,545(a)	6	,476
Likelihood Ratio	5,602	6	,469
Linear-by-Linear Association	,112	1	,738
N of Valid Cases	222		

a 3 cells (21,4%) have expected count less than 5. The minimum expected count is 2,46.

Tables 106 OperavisitorsOperaTOTAL * upbringing2

		upbringing2						Total
		opera and operetta	Every sort of classical music	jazz	Dutch pop music	Pop Music in other languages	There wasn't much Music when I grew up	opera en operette
OperavisitorsOperaTOTAL	2,00	0	2	1	0	3	0	6
	3,00	0	7	2	2	4	1	16
	4,00	2	7	0	2	0	5	16
	5,00	4	20	2	6	10	8	50
	6,00	8	34	2	6	13	23	86
	7,00	6	14	1	1	6	10	38
	8,00	1	3	0	0	1	4	9
Total		21	87	8	17	37	51	221

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	31,997(a)	30	,368
Likelihood Ratio	36,421	30	,195
Linear-by-Linear Association	,252	1	,616
N of Valid Cases	221		

Tables 107 upbringing1 * opera attendance

Crosstab

		opera attendance				Total
		allemaal: ik ga alleen naar producties van Opera Zuid	ongeveer 1/3de	ongeveer de helft	bijna geen: ik kom nooit bij een productie van Opera Zuid	Total
upbringing1	ja	5	53	30	45	133
	nee	3	28	20	40	91
Total		8	81	50	85	224

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2,731(a)	3	,435
Likelihood Ratio	2,735	3	,434
Linear-by-Linear Association	2,473	1	,116
N of Valid Cases	224		

Tables 108 upbringing1 * classical music attendance

Crosstab

		classical music attendance					Total
		meerdere keren per maand	gemiddeld 1 keer per maand	gemiddeld 1 keer per kwartaal	gemiddeld 1 keer per half jaar	gemiddeld 1 keer per jaar	
upbringing1	ja	15	37	40	23	20	135
	nee	4	26	34	12	15	91
Total		19	63	74	35	35	226

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	4,553(a)	4	,336
Likelihood Ratio	4,812	4	,307
Linear-by-Linear Association	,538	1	,463
N of Valid Cases	226		

a 0 cells (,0%) have expected count less than 5. The minimum expected count is 7,65.

Tables 109 upbringing2 * opera attendance

Crosstab

		opera attendance				Total
		allemaal: ik ga alleen naar producties van Opera Zuid	ongeveer 1/3de	ongeveer de helft	bijna geen: ik kom nooit bij een productie van Opera Zuid	
upbringing2	opera en operette	2	6	6	7	21
	alle soorten klassieke muziek	3	34	20	32	89
	jazz	0	3	1	4	8
	Nederlandstalige popmuziek	0	7	4	6	17
	Anderstalige popmuziek	2	11	6	18	37
	Er werd weinig muziek gedraaid vroeger thuis	1	20	13	17	51
Total		8	81	50	84	223

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8,322(a)	15	,910
Likelihood Ratio	8,628	15	,896
Linear-by-Linear Association	,171	1	,679
N of Valid Cases	223		

Tables 110: upbringing2 * classical music attendance

		classical music attendance			Total		
		meerdere keren per maand	gemiddeld 1 keer per maand	gemiddeld 1 keer per kwartaal	gemiddeld 1 keer per half jaar	gemiddeld 1 keer per jaar	meerdere keren per maand
upbringing2	opera en operette	2	7	6	4	2	21
	alle soorten	11	30	26	16	8	91
	klassieke muziek	0	2	2	2	2	8
	jazz	1	2	7	2	5	17
	Nederlandstalige popmuziek	1	4	9	8	15	37
	Anderstalige popmuziek	3	18	24	3	3	51
	Er werd weinig muziek gedraaid vroeger thuis						
Total		18	63	74	35	35	225

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	45,480(a)	20	,001
Likelihood Ratio	44,826	20	,001
Linear-by-Linear Association	2,432	1	,119
N of Valid Cases	225		

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Nominal by Nominal	Phi	,450			,001
	Cramer's V	,225			,001
Ordinal by Ordinal	Kendall's tau-c	,063	,049	1,301	,193
	Gamma	,089	,068	1,301	,193
N of Valid Cases		225			

a Not assuming the null hypothesis.

b Using the asymptotic standard error assuming the null hypothesis.

Tabel 111 : subscription opera visitor

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	nee	158	64,8	70,5	70,5
	ja	66	27,0	29,5	100,0
	Total	224	91,8	100,0	
Missing	System	20	8,2		
Total		244	100,0		

Tabel 112 : Spending per year Pop music visitors on pop music: categories

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0 to 20 euros	7	2,7	2,8	2,8
	21 to 40 euros	53	20,6	21,4	24,2
	41 to 60 euros	38	14,8	15,3	39,5
	61 to 80 euros	20	7,8	8,1	47,6
	81 to 100 euros	49	19,1	19,8	67,3
	101 to 120 euros	4	1,6	1,6	69,0
	121 to 140 euros	5	1,9	2,0	71,0
	141 to 160 euros	25	9,7	10,1	81,0
	181 to 200 euros	24	9,3	9,7	90,7
	201 to 300 euros	15	5,8	6,0	96,8
	301 to 400 euros	2	,8	,8	97,6
	401 to 500 euros	4	1,6	1,6	99,2
	701 to 800 euros	2	,8	,8	100,0
	Total	248	96,5	100,0	
Missing	System	9	3,5		
Total		257	100,0		

Table 113 : Chi-Square Tests spending per year vs. ticket price, pop music visitors

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	985,813(a)	1092	,990
Likelihood Ratio	430,047	1092	1,000
Linear-by-Linear Association	,506	1	,477
N of Valid Cases	227		

a 1157 cells (99,7%) have expected count less than 5. The minimum expected count is ,00.

Tabel 114 : Chi-Square Tests spending per year vs. income

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	149,510(a)	130	,116
Likelihood Ratio	141,455	130	,232
Linear-by-Linear Association	6,242	1	,012
N of Valid Cases	232		

a 149 cells (92,0%) have expected count less than 5. The minimum expected count is ,04.

Table 115 Chi-Square Tests pop music visitors appreciation versus upbringing

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	5,661(a)	6	,462
Likelihood Ratio	5,724	6	,455
Linear-by-Linear Association	1,400	1	,237
N of Valid Cases	248		

Table 116 Chi-Square Tests: pop music visitors appreciation vs. upbringing2

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	50,979(a)	30	,010
Likelihood Ratio	54,540	30	,004
Linear-by-Linear Association	,084	1	,771
N of Valid Cases	250		

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	,452	,010
	Cramer's V	,202	,010
N of Valid Cases		250	

Table 117 Chi-Square Tests: pop music visitors: pop music attendance vs. upbringing1

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8,203(a)	5	,145
Likelihood Ratio	8,621	5	,125
Linear-by-Linear Association	5,143	1	,023
N of Valid Cases	247		

Table 118 Chi-Square Tests: pop music attendance versus upbringing2

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	25,682(a)	25	,425
Likelihood Ratio	31,393	25	,176
Linear-by-Linear Association	1,289	1	,256
N of Valid Cases	249		

Tabel 119 + 120+ 121+ 122: Correlations WTP Ticket * subscription: opera visitors

			maximum WTP ticket	subscriber
Spearman's rho	maximum WTP ticket	Correlation Coefficient	1,000	,144(*)
		Sig. (2-tailed)	.	,035
		N	221	215
	subscriber	Correlation Coefficient	,144(*)	1,000
		Sig. (2-tailed)	,035	.
		N	215	224

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

Correlations

			subscriber	WTP ticket 10%
Spearman's rho	subscriber	Correlation Coefficient	1,000	,096
		Sig. (2-tailed)	.	,161
		N	224	215
	WTP ticket 10%	Correlation Coefficient	,096	1,000
		Sig. (2-tailed)	,161	.
		N	215	225

Correlations

			subscriber	WTP ticket 05%
Spearman's rho	subscriber	Correlation Coefficient	1,000	,138(*)
		Sig. (2-tailed)	.	,042
		N	224	216
	WTP ticket 05%	Correlation Coefficient	,138(*)	1,000
		Sig. (2-tailed)	,042	.
		N	216	226

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

Correlations

			subscriber	WTP ticket 50%
Spearman's rho	subscriber	Correlation Coefficient	1,000	-,097
		Sig. (2-tailed)	.	,154
		N	224	218
	WTP ticket 50%	Correlation Coefficient	-,097	1,000
		Sig. (2-tailed)	,154	.
		N	218	228

Table 123 + 124+ 125+ 126 Correlations WTP Ticket * subscription: pop music visitors

			subscriber	maximum WTP ticket
Spearman's rho	subscriber	Correlation Coefficient	1,000	,107
		Sig. (2-tailed)	.	,100
		N	245	236
	maximum WTP ticket	Correlation Coefficient	,107	1,000
		Sig. (2-tailed)	,100	.
		N	236	241

Correlations

			subscriber	WTP ticket 10%
Spearman's rho	subscriber	Correlation Coefficient	1,000	,120
		Sig. (2-tailed)	.	,063
		N	245	242
	WTP ticket 10%	Correlation Coefficient	,120	1,000
		Sig. (2-tailed)	,063	.
		N	242	247

Correlations

			subscriber	WTP ticket 25%
Spearman's rho	subscriber	Correlation Coefficient	1,000	,172(**)
		Sig. (2-tailed)	.	,007
		N	245	241
	WTP ticket 25%	Correlation Coefficient	,172(**)	1,000
		Sig. (2-tailed)	,007	.
		N	241	246

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

Correlations

			subscriber	WTP ticket 50%
Spearman's rho	subscriber	Correlation Coefficient	1,000	,059
		Sig. (2-tailed)	.	,362
		N	245	240
	WTP ticket 50%	Correlation Coefficient	,059	1,000
		Sig. (2-tailed)	,362	.
		N	240	245

Table 127 Descriptive Statistics WTP Taxes amount; opera visitors on opera

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error
WTP taxes opera amount	219	1	12	2,23	1,824	2,860	,164
Valid N (listwise)	219						

Table 128 Descriptive statistics: WTP Taxes amount; pop music visitors on pop music

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error
WTP taxes popmus amount	246	1	11	1,80	1,437	2,833	,155
Valid N (listwise)	246						

Table 129 Correlations: appreciation vs. attendance: opera visitors on pop music

			Operavisitors PopmusicTOT AL	popmusicatt endanceclas svisitors
Spearman's rho	OperavisitorsPopmusicTOT AL	Correlation Coefficient	1,000	,189(**)
		Sig. (2-tailed)	.	,005
		N	234	222
	popmusicattendanceclassv isitors	Correlation Coefficient	,189(**)	1,000
		Sig. (2-tailed)	,005	.
		N	222	230

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

Table 130 Correlations : appreciation vs. attendance: opera visitors on opera music

			classical music attendance	OperavisitorsO peraTOTAL
Spearman's rho	classical music attendance	Correlation Coefficient	1,000	-,354(**)
		Sig. (2-tailed)	.	,000
		N	235	229
	OperavisitorsOperaTOTAL	Correlation Coefficient	-,354(**)	1,000
		Sig. (2-tailed)	,000	.
		N	229	235

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

Table 131 Correlations appreciation vs. attendance: pop music visitors on opera music

			classical music attendance	Popmusicvisit orsOperaTOT AL
Spearman's rho	classical music attendance	Correlation Coefficient	1,000	-,627(**)
		Sig. (2-tailed)	.	,000
		N	256	247
	PopmusicvisitorsOperaTOT AL	Correlation Coefficient	-,627(**)	1,000
		Sig. (2-tailed)	,000	.
		N	247	248

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

Table 132 Correlations appreciation vs. attendance: pop music visitors on pop music

			Popmusicv isitorsPop musicTOT AL	popmusic attendance
Spearman's rho	PopmusicvisitorsPopmusic TOTAL	Correlation Coefficient	1,000	-,267(**)
		Sig. (2-tailed)	.	,000
		N	257	256
	popmusic attendance	Correlation Coefficient	-,267(**)	1,000
		Sig. (2-tailed)	,000	.
		N	256	256

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