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Towards a new audience for orchestras. Report European Orchestra Laboratory (EO-lab¹)

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SUMMARY AND MAIN FINDINGS

Towards a new audience for orchestras

Introduction

The EO-lab is a collaboration project of three European orchestras² who want to increase their understanding on how to engage new audiences. Moreover, the orchestras aim to share their acquired knowledge with each other and with other orchestras. The EO-lab project results from a concern for a declining audience of regular music productions. In the social science literature on cultural participation similar concerns are addressed. The participation in high culture would decline, especially among the higher educated and the younger generations (DiMaggio and Mukhtar, 2004; Van Eijck and Knulst, 2005). Although for performing arts the concern does not seem justified (Nagel, 2015), the attendance of classical concerts seems indeed to be deteriorating, especially among younger generations (DiMaggio and Mukhtar, 2004; Van de Broek et al. 2010; Van de Broek, 2014).

The EO-lab project aims to attract new audiences for their music productions to engage them with the orchestras and this way enlarge their (future) audience. Therefore, each of the participating orchestras developed a non-regular music production (called projects Y) in which they experiment with new contents and ways of communication to see if these new kinds of music productions attract new audiences. The orchestras all recruit people from their regional environment to participate in the music production.

The Vrije Universiteit Amsterdam evaluates the projects Y. The first and most important question to be answered is to what extent the projects Y have succeeded in attracting new audiences, the aim of the project. To answer this question, a comparison is made between the audiences of the projects Y and the audiences of regular music productions conducted by the same orchestras in the same period of the year. The audiences will be compared on the degree to which they can be considered as 'new' versus 'old' public (De Jager, 1967; Verhoeff, 1992). It is expected that the audiences of the projects Y are relatively 'new' as compared to the audiences of the regular music productions of the same orchestras.

What are 'new' audiences? Previous research on cultural participation, and in particular on classical music attendance, shows that family of origin, educational level and age are strong determinants of attending classical concerts and also the type of music production that is attended. Among the audiences of classical concerts relatively many visitors come from families in which participation in high culture is common, are highly educated, and are from older birth cohorts. A 'new' public can thus be defined by the degree to which a music production attracts people who are not familiar with classical music from their parental home (De Jager, 1967), who are lower (or not so highly) educated and are younger, as compared to the audience of regular music productions.

A more straightforward indicator of 'new' audience refers to the percentage of the audience that has never or only rarely attended a concert, as compared to the audience of regular music productions (like in Verhoeff, 1992). Roose (2014) differentiates the audience attending classical concerts into passers-by, participants and the inner circle, based on the frequency of attendance. The extent to which the

² The Netherlands Symphony Orchestra, The Odense Symfoniorkest, Tonkünstler Orchester Niederösterreich. The BBC Philharmonic joins the project, but their participation is as an Associate Partner and not part of the EU-grant.

projects Y attract 'new' audiences will therefore be established by their family background, education and age, and by previous attendance of music productions of orchestras.

A second research question is how the projects Y are evaluated by the visitors of these non-regular music productions themselves. We will assess on how they appreciated the concert as a whole, the music itself, the performance, the location and how they appreciate music of orchestras in general. In addition, we examine, half a year later, how likely the respondent thinks he or she will visit a similar music production again.

A final research question is on the persistence of concert attendance. We will measure the visitors' attendance of music productions half a year later. From that we learn whether the attendance of the audiences of the music productions Y has changed in that period, as compared to the audiences of the regular concerts (for whom no changes are expected). We also consider if changes have occurred in listening to music of orchestras at home and in the degree of affiliation with the orchestra.

The research questions are as follows:

- Do the projects Y attract relatively more people that can be considered as 'new' audience than regular music productions of the same orchestra?
- How are the projects Y evaluated? Is there a difference between 'old' and new' audiences?
- Is there an increase in the interest in classical music among the visitors of the concerts Y, as compared to the audiences of the regular concerts? Is there a difference between 'old' and new' audiences?

Data and method

The data collection for the evaluation research by the Vrije Universiteit Amsterdam occurred similarly for all three participating orchestras. First, the date of the music production of project Y was identified, and also dates of two or three regular music productions from which the audience could serve as a regular group. During the concert, printed surveys (1 A4) were distributed over a random half of the seats, or, in case of the concerts Y, to all visitors. This occasion is referred to as time 0 (t0). Survey questions aimed to measure the extent to which visitors can be considered as new audience and their evaluation of the performance. At the end of the survey, the respondent's mail address was asked and permission was asked to approach him or her for an online survey at a later point in time. About half a year later (time 1 (t1)), the respondents were invited to fill in an online survey on their concert attendance, listening to and their attitude towards classical music, and to what extent in particular the visitors of projects Y would visit such a concert again.

The response to the survey during the concert was a bit low, on average 47.9%, yet acceptable, somewhat lower (42.2%) among the visitors of concerts Y. The number of respondents that answered the online survey is very low, on average 25.5%, in particular among the visitors of concert Y (19.0%), which means that no firm conclusions can be drawn from these data.

Summary of findings

In order to examine if the project Y concerts attract an audience that can be considered as new (research question 1), for every orchestra the audience of the project Y was compared to the audiences of two or three regular concerts of the same orchestra. A first answer comes from a comparison between the audience of concert Y and the audiences of the regular concerts on their usual attendance

of concerts of symphony orchestras. It was found that the all three projects Y have attracted an audience that less often attends classical concerts than the visitors of the orchestras' regular concerts, and thus have in that sense attracted 'new' audiences. In Enschede the difference between the audiences of the concert Y and the regular concerts is largest in this respect; in Grafenegg smallest.

A second answer to the question to what extent the audiences of the projects Y are 'new' compared to the audiences of the regular concerts of the three orchestras, comes from a comparison on characteristics that are known to distinguish audiences of classical concerts from people who do not regularly go to classical concerts, such as an older age, a high education, and an early familiarization with classical music, often in the parental home. Therefore we examine their age (are visitors of the project Y younger?), their education (are they less highly educated?), and their family background (do they less often have received musical socialization in their family of origin?). The results show that, with respect to *age*, all three projects Y have attracted audiences that are younger than the audiences of regular concerts of the three orchestras, in particular those of the project Y of the Netherlands Symphony Orchestra. Thus, regarding their age, the projects Y have attracted new audiences.

With respect to *education*, the audiences of the projects Y of in particular the Netherlands Symphony Orchestra, but also of the Odense Symfoniorkester were less highly educated than the audiences of regular concerts of these orchestras. This is not true for the project Y of the Tonkünstler-Orchester Niederösterreich. Here the audience of project Y had a higher education than the audiences of the three regular concerts. So, with respect to education, only The Netherlands' Symphony Orchestra and the Odense Symfoniorkester have attracted 'new' audiences.

With respect to *family socialization*, it was found that only the visitors of project Y of the Netherlands Symphony Orchestra less often came from families in which concert attendance was common, and started concert attendance less early in life later (part of them at the project Y concert itself). So only this orchestra has attracted an audience that is new with respect to their family background. The audiences of the project Y and the regular concerts of the Odense Symfoniorkester did not differ in the musical socialization they received. The Tonkünstler-Orchester even attracted visitors that were more often from musical families.

With respect to research question 1, **we can conclude that all projects Y have succeeded in engaging a 'new' audience. They all have attracted visitors that *less often attend* classical concerts than their regular visitors, and also all projects Y have attracted a *younger* audience.** With respect to the other characteristics that define 'old' and 'new' audiences there are some differences between the projects Y of the three participating orchestras. The project Y of The Netherlands Symphony Orchestra has attracted an audience that is not only relatively new with respect to their former concert attendance and age, but also with respect to education and family background, two distinctive features of cultural (musical) participants. The audience of their project Y is less highly educated and comes from less cultural active family backgrounds. Although, the project Y of the Odense Symfoniorkester also to some extent has attracted less highly educated visitors, it did so to a smaller extent, and there were no differences in family background between the audience of project Y and the regular audiences. The Tonkünstler-Orchester from Austria, although their project Y attracted a new audience as defined by a lower previous concert attendance and a younger age, their visitors are not 'new' with respect to education and family background. Their project Y seems to have drawn new visitors from those parts of

the population that have a higher probability to go to a classical concert (though they not always do): the higher educated and those from culturally active family backgrounds.³

All three projects Y have been positively evaluated by the people who attended these concerts (research question 2). All projects Y received high ratings (on average > 8 on a 1-10 scale) from the visitors on all aspects: the concert as a whole, the performance, the music itself, the location, and music by orchestras in general. In particular the project Y of the Tonkünstler-Orchester Niederösterreich was highly rated: it received ratings that were above 9 on average. Moreover, when asked half a year later, the vast majority visitors (> 70%) of all three projects Y would attend such a concert again (certainly, probably or maybe but probably so). However, their enthusiasm tempers when they would have to pay a (higher) entrance fee, in particular 40 euros or 300 Danish crowns, and when the program would contain more popular music, although the decrease in enthusiasm is less strong among the visitors of the project Y of the Tonkünstler-Orchester Niederösterreich than among those of the Netherlands Symphony Orchestra and the Odense Symfoniorkester. To conclude, all projects Y were positively valued by the visitors, but project Y of the Tonkünstler-Orchester Niederösterreich seems to have been the most appealing. It can however not be concluded that this is due to the project Y itself, it could also be caused by the somewhat deviating composition of the audience (higher educated and favorable family background).

The third research question asked for possible changes in (regular) concert attendance of the audience of project Y, particularly in comparison to the audiences of the regular concerts by the same orchestra. It was hard to establish if something had changed in the attendance of classical concerts by asking how often one has attended such concerts in the past 12 months, and how often one usually attends such concerts. This is because half a year later, the project Y has become part of the previous attendance. So it is rather trivial to conclude that the concert attendance increased, and not a surprise that it did so particularly among the visitors of the projects Y, at least with respect to the time passed since last attended concert. No increase was found in the frequency of concert attendance, neither among visitors of concert Y nor among the regular audiences.

Additionally, two alternative measures of engagement with classical music were used, listening to classical music at home and the respondent's affiliation with the orchestra. Taking these measures as an indication of engagement we do not find the expected increase between the two time points. Listening to classical music at home has remained at the same level or has decreased, and the affiliation with the orchestra did not increase.

These results imply that there is not enough evidence to conclude that projects Y have increased the interest in classical music at the longer term. However, we have to be careful in drawing conclusions on (the absence of) changes in the interest in classical music, as the number of respondents who took part in the online survey half a year later is rather low. Furthermore, **although we are not able to prove that**

³ According to the Tonkünstler-Orchester staff, an explanation could be that many of the targeted project Y audience, often family and friends of the amateur singers, visited the dress rehearsal instead of the final concert Y, where the questionnaires were handed out. De final concert Y, also programmed as a 'regular' concert, would be attended by relatively many regular visitors. Still, the number of respondents who say that they visited the concert because they know someone participating in the project Y is rather high (69.3%) in Tonkünstler-Orchester's project Y. So, it remains unclear whether the targeted audience of project Y has not been reached by the survey research or whether it is indeed relatively higher educated and from more culturally active family backgrounds.

the project Y has caused a longer term change in the interest in the music of symphony orchestras, we cannot prove that the project Y will not affect the interest in such music either.

Moreover, the finding that the attitude towards the orchestra did not change could be interpreted as positive, as similar levels of engagement were shown between the situation during the concert itself, in close proximity to the orchestra, during which the questionnaire was answered, and half a year later, at a greater distance in time and space - from the orchestra when filling in the online survey (probably at home). Moreover, for the Netherlands Symphony Orchestra a stable engagement is positive because some organizational changes and cuts in the budget took place that could have affected the engagement with the orchestra. Yet, among these visitors, it did not.

FINDINGS FOR THREE ORCHESTRAS

Results Enschede: The Netherlands Symphony Orchestra

The concert Y took place in Almelo, a city near Enschede, in the neighbourhood 'Sluitersveld', on June 10, 2015. The location was a school square in open air. The two regular concerts were on April 17 (Haydn/Brahms), and May 22 (Strauss/Bruckner) in the concert hall in Enschede.

At both locations visitors were given a printed survey, with an introductory letter and an envelope with a pencil. At the exits, boxes were placed for the audience to put in the filled-in questionnaires. Before the concerts, and during the break of the regular concerts, the audience was attended to the survey by an announcer. At the experimental concert Y, all visitors were personally given a printed survey. It is estimated that the number of visitors is about 350. In the concert hall, on both occasions 400 surveys were placed on half of the seats, just before the start of the concert. In total, 765 surveys were returned. The response is satisfactory, on average 66.5% (see Table 1), and a notable highest response rate of 76% at the concert Y. Among the visitors of concert Y 65.1% was female, among the audience of two regular concerts 50.9%. Among the audience of the concert Y 17.3% said to attend the concert because they knew someone who participated in the performance, against 3.3% of the audiences of the other concerts.

Visitors who gave their mail address were asked to participate in an online survey, about half a year later. For the Enschede audiences this was in January 2016. Of the 765 respondents among the visitors of the three concerts, 240 filled in an online survey, a response percentage of 31.4% (Table E1). Non-response is due to not providing a mail address or, for those who gave it (N = 357, 53.3%), by not responding. Unfortunately, the response rate is very low among the audience of concert Y (17.7%), lower than among the other audiences. Individual characteristics that lead to a higher probability of responding at t1 are a higher education and an early starting age in concert attendance.

Results 1: The audience of the concert Y compared to the audiences of regular concerts of The Netherlands Symphony Orchestra

To answer the first research question, we examine to what extent the audiences of the three concerts differ in the extent to which they are 'new', in terms of their family background, education and age, and by their previous attendance of music productions of orchestras. We are particularly interested in the differences between the audience of concert Y, and the audiences of the two regular concerts⁴.

Age

First, in Table E2 and Figure E2 the results are presented for age. The results show that the audience of the regular concerts is for almost 90% percent older than 50 (the last two age categories), and about for two third above the age of 65. The audience of the concert Y is younger. Although here also the higher age categories are overrepresented, there are more people in the age categories of 36-50, and 51-65, so there is more variation according to age ($F(1,744)=177.5, p < .05$). Note that at the concert Y also children were present. If we take the middle of the age categories, we estimate the average age of the

⁴ We report the results of a t-test of the difference between the audience of concert Y and the audiences of the two regular concerts, if necessary, corrected for the violation of the assumption on the equality of variances. Additionally, in some cases we also report the t-test of differences between the audiences of the two regular concerts.

audience of concert Y at 50, whereas the average age of the two regular concert's audiences is 62 and 60, a significant difference ($t(334) = 10.6, p < .05, r = .42$).⁵ *It can be concluded that concert Y by Enschede's The Netherlands Symphony Orchestra has attracted a broader range of age groups and, thus, has on average a younger audience than the two regular concerts of The Netherlands Symphony Orchestra.*

Education

Table E3 and Figure E3 present the educational level of the audiences of the three concerts. Whereas more than 70% of the audience of the two regular concerts have a higher education, 40.2% of the concert Y is higher educated. In the figure can be seen that among the audience of concert Y those with maximally a middle vocational education also make up a considerable part of the public (52.3%). For the two regular concerts this is respectively 16.3% and 12.8%. The difference in average education between concert Y and the two regular concerts is statistically significant ($t(386) = 11.9, p < .05, r = .44$). The audience of the concert Y is also a more diverse audience in this respect ($F(1,747) = 108.1, p < .05$).⁶

In the Dutch population, the percentage of higher educated is 27.1% (CBS)⁷. If we compare the audiences of the three concerts with the education of the Dutch population, we find – not surprisingly – that the percentage of higher educated among the audience of the two regular concerts is much higher (72.2% and 76.2%). Among the audience of the concert Y is the percentage of higher educated also larger (38.7%), but much less so than the two regular concerts.

It can be concluded that concert Y by Enschede's The Netherlands Symphony Orchestra has attracted an audience that includes more people of lower or middle vocational education, and is (thus) more diverse with respect to education, than the two regular concerts of The Netherlands Symphony Orchestra. Still, the audience of concert Y is somewhat higher educated than the Dutch population.

Parental home: visits to concerts by parents

Table and Figure E4 present the three audiences according to the parents' concert attendance. The visitors of the concerts were asked how often their parents used to visit classical concerts, opera and other concerts⁸. Here only parents' visits to classical concerts are presented⁹. The figure makes clear that the audience of concert Y is less often from a parental home in which parents went to classical concerts than the audiences of the two regular concerts ($t(679) = 8.7, p < .05, r = .27$). The category 'never attended' is larger among the audience of concert Y than among the other audiences, and the categories 'less than once a year' and 'at least once a year' are smaller. The audiences of the two regular concerts do not differ from each other ($t(488) = 1.5, p < .05$). *Thus, the audience of concert Y is less often familiarized with classical concerts due to parents' visits to classical concert than the visitors of the two regular concerts.*

⁵ The audiences of the two regular concerts do not significantly differ in age ($t(440) = 1.9, p > .05$).

⁶ The audiences of the two regular concerts do not significantly differ in education ($t(491) = 1.5, p > .05$).

⁷ In 2014 among working population 15 year and older

⁸ Missing values were replaced by zero if the two other concerts were filled in with an answer that referred to at least 'less than once a year'.

⁹ Further analysis indicated that the relations between visits to these concerts were not that strong (.439 between visits to classical concerts and opera; other concerts with classical concerts and opera .205 and .270).

Age of first visit to a concert of a symphony orchestra

Table and Figure E5 depict the age of the first visit to a concert of a symphony orchestra, for each of three audiences. In Figure E5, the most remarkable difference is the percentage of those who started in adolescence, perhaps in secondary education, which is larger in the audiences of the regular concerts by The Netherlands Symphony Orchestra than among the visitors of concert Y. As a consequence, the average age of the first concert attendance is a bit higher among the concert Y visitors (36) than among the audiences of the two other concerts (29) ($t(692) = 5.6, p < .05, r = .21$)¹⁰. *So, the starting age of the concert Y visitors is higher than that of the visitors to the regular concerts, from which it can be concluded that the concert Y has attracted a somewhat newer audience in this respect. Yet, the differences between the audiences are in this respect only moderate.*

Concert attendance

There are two direct indicators of the regular visits to concerts. Table and Figure E6a describe for each of the three audiences *the time since the last concert*. As become clear from the figures, the audience of concert Y is more diverse in this respect ($F(1,304) = 465.5, p < .05$). The visitors of the two regular concerts have almost all attended a music performance of a symphony orchestra before, and for respectively 85.6% and 92.4% their last visit was even very recent, less than half a year ago. In contrast, among the audience of concert Y there is a considerable part (27.3%) for whom the concert Y is their first music performance of a symphony orchestra. The other visitors have attended such a musical performance, though they differ in the time since they did. Still, also for a quite considerable part their last attendance was also quite recently, for 46.1% less than 12 months ago. Yet, the average time that has passed since the last visit is longer for the public of concert Y and for the audience of the two regular concerts ($t(304) = 15.8, p < .05, r = .59$)¹¹.

A second indicator of concert attendance is *how often concerts of a symphony orchestra are attended*. Table and Figure E6b show the same pattern as Table E6a. The audience of concert Y is more diverse in their frequency of visiting concerts of a symphony orchestra ($F(1,726) = 16.3, p < .05$), and, as a consequence, their average concert attendance is lower than that of the audiences of the two other concerts ($t(372) = 28.0, p < .05, r = .76$)¹². *From these findings it can be concluded that the concert Y has attracted more visitors that have never or only occasionally visited a concert of a symphony orchestra before than the audiences of the two regular concerts by The Netherlands Symphony Orchestra.*

Results 2: the evaluation of the project Y of The Netherlands Symphony Orchestra by the audience

The audience of concert Y was asked to rate the project Y on a scale from 1 to 10 with respect to the concert as a whole, the music itself, the performance, and the location. Additionally they were asked to rate their preference for music of orchestras in general. Table E7 presents the results. As the figures make clear, all characteristics are evaluated rather positively, varying mostly (> 90%) between 7 and 10, with not much variation between the five characteristics. The averages are all just above 8 (between 8.1 and 8.4).

¹⁰ The audiences of the two regular concert also differ four years in the starting age (respectively 31 and 26, $t(455) = 3.1, p < .05$)

¹¹ The audiences of the two regular concert also differ significantly in the average time since the last attendance and its variance ($t(460) = 2.1, p < .05; F(1,460) = 14.9, p < .05$).

¹² The audiences of the two regular concert also differ significantly in the average frequency of concert attendance ($t(485) = 2.1, p < .05$).

As these ratings are all positively correlate, we can take the average of the five ratings together as one evaluation measure (Cronbach's alpha = .85) that varies from 1 to 10, and has an average of 8.2. When we use this evaluation measure to compare 'old' and 'new' audience as defined by different characteristics, we find weak correlations of the evaluation of the concert Y with education (higher evaluations among higher educated, $r = .08, p > .05$), age (higher among older visitors, $r = .07, p > .05$), family socialization (lower among those whose parents attended classical concerts, $r = -.07, p > .05$), higher among frequent visitors of classical concerts ($r = .09, p > .05$) and no correlation with the starting age of visiting concerts by symphony orchestras ($r = -.01, p > .05$). We also find weak correlations of the evaluation of the concert Y with gender (higher ratings among women, $r = .11, p > .05$). Generally, the 'old' regular public of classical concerts (higher age groups, higher educated, frequent visitors) and women rate the concert Y a bit higher than the 'new' audience (lower age groups, less highly educated), except for the old public as defined by concert attendance in the parental family. If we take into account that some of these characteristics are related, we find weak effects of education ($\beta = .12$), frequency of concert attendance ($\beta = .13$) and gender ($\beta = .12$), although none of these are statistically significant. Only 4% if the differences in evaluation of concert Y can be explained by these characteristics of the 'old' and 'new' public of concert Y.

Additionally, half a year later, (only) the visitors of concert Y were asked if they would *visit such a concert again*, and if, other things equal, they had to pay 25 euros, or 40 euros, if the program would contain more classical music, more popular music, and if the concert would be in the concert hall in Enschede (Table and Figures E8). The vast majority of the visitors of the concert Y would visit such a concert again (certainly probably, or maybe but think so), 93.5%, if a similar concert was offered. However, this number decreases very quickly if there would be an entrance fee: 50.0% would (maybe, probably or certainly) attend the concert if they had to pay 25 euros, but only 9.1% the fee would be 40 euros. Changing the program would not lead to more visitors: either ore classical music or popular music would decrease the number of visitors. The same holds for changing the location: changing the location from the own neighborhood to the concert hall in Enschede would attract fewer visitors.

To conclude, the concert Y is generally positively evaluated and there are only very few differences between 'old' and 'new' public among the visitors of concert Y. The vast majority of the visitors of the concert Y would visit such a concert again, but the interest for it would decrease dramatically if the entrance fee would be 40 euros, and also, be it to a smaller extent, if there were other changes in the entrance fee (25 euros), the program and the location.

Results 3: Changes in the interest in music of symphony orchestras between t0 and t1 among the audiences of The Netherlands Symphony Orchestra

In Table and Figures E9a we compare the audiences of project Y and the regular concerts¹³ in the *last time they attended a music performance of a symphony orchestra*, at time 0, during the concert, and at time 1, half a year later. As the concert Y counts as one such event, it is no surprise that more respondents have attended a music performance of a symphony orchestra about half a year ago (the last two answer categories), although apparently not all visitors have considered the concert Y as such

¹³ In this part of the results, we only compare the audience of the concert Y with the audience of the regular concerts as a whole (without differentiating between the audiences of the two regular concerts). This is because in the previous analyses we have seen hardly any differences between the audiences of the three regular concerts.

(as there are people who say that their last visit was more than a year ago). Although also at t1 the time of the last visit to a classical concert is shorter among the visitors of the regular concerts than among the visitors of concert Y ($t(51) = 6.5, p < .05, r = .53$), the difference has decreased in the period between t0 and t1 ($F(1,230) = 35.4, p < .05, r = .36$). We also examined if, for the audience of concert Y, the trend varied with education or with age. This turned out not to be the case .

In Table and Figure E9b we compare the audiences in the *frequency of attending classical concerts*. We could have expected an increase among the visitors of concert Y. Yet, for all three audiences the frequency distributions of visiting classical concerts look rather similar between t0 and t1. A formal test also points out that there is no trend between t0 and t1 ($F(1,232) = 2.0, p > .05$), for none of the two audiences ($F(1,232) = .0, p > .05$). We also examined if, for the audience of concert Y, this varied with education or with age. Again, this turned out not to be the case .

Less trivial is the *degree of affiliation* with The Netherlands Symphony Orchestra (Table and Figures E10), in five answering categories on the extent to which the respondent feels engaged with the orchestra, from 'not at all' to 'very strong'. Not unexpectedly, the number of visitors that has a strong affiliation with the orchestra is higher among the visitors of the regular concerts than among the audience of concert Y. The results indicate that the degree of affiliation with the orchestra is rather similar at t0 and at t1 ($F(1,216) = 2.0, p > .05$), for the audiences of the two regular concerts, and for the audience of concert Y ($F(1,216) = .0, p > .05$).

We also looked at the frequency of *listening to music of orchestras* at home (Table and Figures E11), through media. It could be expected that in particular attending the concert Y may have increased the interest in listening to music of orchestras. However, overall there is a decrease in the frequency of listening to music of orchestras ($F(1,233) = 10.3, p < .05, r = .20$), in particular among the audience of concert Y ($F(1,233) = 4.1, p < .05, r = .13$).

Results Odense: Odense Symfoniorkester

The concert Y, Lyden af Fyn, took place in Odense, Denmark, on November 22, 2015. The location was the regular concert hall. The two regular concerts were on November 12 (Prokovjev/Tchaikovski), and December 3 (Mahler) in the concert hall in Odense.

At all locations visitors were handed out a printed survey, with an introductory letter and an envelope with a pencil. At the exits, boxes were placed for the audience to put in the filled-in questionnaires. The audience was attended to the survey by a written announcement. At the concert Y, on all sold seats a printed survey was placed (500 were printed). During the two regular concerts, the 'regular' concerts, on both occasions 400 surveys were placed on half of the seats, just before the start of the concert. Among the visitors around 60% was female (62.5% among the audience of concert Y; 58.6% among other audiences). Remarkably, a large part of audience of the concert Y (48.0%) said to attend the concert because they knew someone who participated in the performance (against 2.8% of the audiences of the other concerts).

Of the 1300 surveys, 618 were returned, so the response rate is 47.5% (see Table O1). Visitors who gave their mail address were asked to participate in an online survey, about half a year later. For the Odense audiences this was in June/July 2016. Of the 618 respondents among the visitors of the three concerts, 159 filled in an online survey, a response percentage of 25.7% (Table O1). Non-response is due to not providing a mail address or, for those who gave it (N = 306, 49.5%), by not responding. Unfortunately, the response rate is rather low, particularly among the audience of concert Y, only 16.0%. Higher educated and women have responded to a higher degree at t1.

Results 1: The audience of the concert Y compared to the audiences of regular concerts

To answer the first research question, we examine to what extent the audiences of the concert Y and the two regular concerts differ in the extent to which they are 'new', in terms of their family background, education and age, and by their previous attendance of music productions of orchestras. Hereby we are mainly interested in the differences between the audience of concert Y, and the audiences of the two regular concerts¹⁴.

Age

In Table O2 the results are presented for age. Table and Figure O2 show that the audiences of the regular concerts are for at least 80% percent older than 50 (the last two age categories). Among the audience of the concert Y also younger age groups are present. Although here also the older age categories are overrepresented, there are more people in the age categories of 36-50, so there is more variation according to age ($F(1,596)=7.9, p < .05$). Still, only about 10% is below 36. If we take the middle of the age categories, we estimate the average age of the audience of concert Y at 52, whereas the average age of the two regular concert's audiences is 60, which is a significant difference ($t(270) = 6.9, p < .05, r = .31$)¹⁵. *It can be concluded that concert Y by the Odense Symfoniorkester has attracted a*

¹⁴ We report the results of a t-test of the difference between the audience of concert Y and the audiences of the two regular concerts, if necessary, corrected for the violation of the assumption on the equality of variances. Additionally, we also report the t-test of differences between the audiences of the two regular concerts.

¹⁵ The audiences of the two regular concerts also significantly differ in age ($t(243) = 3.1, p < .05$): the audience of the Prokovjev/Tchaikovski concert was a bit older (62) than that of the Mahler concert (58).

broader range of age groups and, thus, has on average a younger audience than the two regular concerts of the Odense Symfoniorkester. Still, the average age of the audience of concert Y is over 50.

Education

Table and Figure O3 present the educational level of the audience of concert Y and the two regular concerts of Odense Symfoniorkester. About 80% of the audience of the two regular concerts have a higher education (the last three categories), whereas 68.4% of the concert Y is higher educated. In the figure can be seen that among the audience of concert Y the highest educated are a bit lower in number, whereas the lowest education categories are a bit more strongly represented. However, the differences are not so dramatic. Yet, the audience of the concert Y is a bit more diverse with respect to education, ($F(1,591) = 29.1, p < .05$), and on average less highly educated than the audiences of the two regular concerts is ($t(294) = 3.8, p < .05, r = .17$).¹⁶ *It can be concluded that concert Y by the Odense Symfoniorkester has attracted an audience that is not so highly educated as the audiences of the two regular concerts that were examined. Still, the differences in educational level of the audiences are only moderate.*

Parental home: visits to concerts by parents

Table and Figure O4 present the audiences of the three concerts according to the frequency of their parents' attendance to classical concerts. The visitors of the concerts were asked how often their parents used to visit classical concerts, opera and other concerts¹⁷. Here only parents' visits to classical concerts are presented¹⁸. The figure (and also the statistical test) makes clear that the audience of concert Y does not differ from the audiences of the two regular concerts in the percentage that are from a parental home in which parents went to classical concerts ($t(595) = .0, p > .05, r = .00$). Those whose parents 'never attended' a classical concert is in all audiences the most common situation. The categories 'less than once a year' and 'at least once a year' are in all three cases much smaller.¹⁹ *Thus, the audience of concert Y does not differ from the two audiences of regular concerts of the Odense Symfoniorkester in their confrontation with classical concert attendance by their parents.*

Age of first visit to a concert of a symphony orchestra

Table and Figure O5 depict the age of the first visit to a concert of a symphony orchestra, for each of three audiences. The figure makes clear that the pattern does not differ that much between the audience of concert Y and the audiences of the two regular concerts. Among all three audiences many visitors have attended their first classical concert in youth, before age 20, but a considerable number, and even more among the audiences of the regular concerts, also have gone for the first time at a later age, between 20 and 50 years of age. Further analysis points out that the difference in starting age between the audience Y and the other two audiences is not statistically significant ($t(319) = .4, p > .05, r = .02$).²⁰ *So, the audience of concert Y does not differ in the age they first visited a concert of a symphony orchestra from the audiences of the two regular concert by the Odense Symfoniorkester.*

¹⁶ The audiences of the two regular concerts do not significantly differ in education ($t(404) = .4, p > .05$).

¹⁷ Missing values were replaced by zero if the two other concerts were filled in with an answer that referred to at least 'less than once a year'.

¹⁸ Further analysis indicated that only classical concerts and opera were strongly related ($r = .576$), but that the correlations between visits to classical concerts and opera on the one hand and other concerts were not that strong (other concerts with classical concerts and opera ($r = .269$ and $.253$)).

¹⁹ The audiences of the two regular concerts do not differ from each other either ($t(408) = 1.0, p > .05$).

²⁰ The audiences of the two regular concert do not differ either in their starting age ($t(394) = .3, p > .05$)

Concert attendance

Does the audience of concert Y differ in their regular attendance of classical concerts? Table and Figure O6a describe for each of the three audiences *the time passed since the last concert* they visited. As becomes clear from the figures, the audience of concert Y is much more diverse in this respect ($F(1,584) = 64.4, p < .05$). The visitors of the two regular concerts have almost all attended a music performance of a symphony orchestra before, and for respectively 89.9% and 78.0% their last visit was even very recent, less than half a year ago. In contrast, among the audience of concert Y there are less frequent concert visitors. The number of visitors of concert Y for whom it is their first musical performance by an symphony orchestra is 9.5%, which is not so much more than among the audiences of the two other concerts though. Still, the average time that has passed since the last visit is longer for the visitors of concert Y than for the audience of the two regular concerts ($t(287) = 7.7, p < .05, r = .33$)²¹.

A second indicator of concert attendance is *how often concerts of a symphony orchestra are attended*. Table O6b shows the same pattern as was found in Table O6a. The audience of concert Y is more diverse in their frequency of visiting concerts of a symphony orchestra ($F(1,599) = 96.6, p < .05$), and, as a consequence, their average concert attendance is lower than that of the audiences of the two other concerts ($t(259) = 12.2, p < .05, r = .50$)²². *From these findings it can be concluded that the concert Y has attracted more visitors that attend a concerts of a symphony orchestras less frequently than the audiences of the two regular concerts by the Odense Symfoniorkester.*

Results 2: the evaluation of the project Y of the Odense Symfoniorkester by the audience.

How does the audience evaluate the concert Y, Lyden af Fin, by the Odense Symfoniorkester? The visitors were asked to rate the project Y on a scale from 1 to 10 with respect to the concert as a whole, the music itself, the performance, and the location. Additionally they were asked to rate their preference for music of orchestras in general. Table and Figure O7 present the results. As the figures make clear, all characteristics are evaluated rather positively, varying mostly (> 90%) between 7 and 10²³ (on average between 8.2 and 8.6), with somewhat higher ratings on performance, location and music of orchestras in general.

As these ratings all positively correlate, we take the average of the five ratings together as one evaluation measure (Cronbach's alpha = .85), that varies from 1 to 10. We use this evaluation measure to compare 'old' and 'new' audience as defined by different characteristics. In these analyses we find rather strong correlations with age (older visitors gave higher ratings, $r = .21, p < .05$) and frequency of concert attendance (higher among frequent visitors of classical concerts ($r = .24, p < .05$), and no correlations of the evaluation of the concert Y with education ($r = -.00, p > .05$), parents' concert attendance ($r = -.01, p > .05$), and the starting age of visiting concerts by symphony orchestras ($r = -.02, p > .05$). We also find rather strong correlations of the evaluation of the concert Y with gender (higher ratings among women, $r = .28, p < .05$).

Generally, the 'old' regular public of classical concerts (higher age groups, frequent visitors) and women rate the concert Y a bit higher than the 'new' audience (lower age groups, less frequent visitors). If we

²¹ The audiences of the two regular concert also differ significantly in the average time since the last attendance and its variance ($t(260) = 2.8, p < .05$; $F(1,394) = 3.0, p < .05$).

²² The audiences of the two regular concert also differ significantly in the average frequency of concert attendance and its variance ($t(254) = 1.7, p < .05$; $F(1,412) = 4.4, p < .05$).

²³ Music performance was rated by 85.9% from 7 to 10.

take into account some of these characteristics are related, we find effects of frequency of concert attendance ($\beta = .22$) and gender ($\beta = .26$), both statistically significant. 16% of the differences in evaluation of concert Y can be explained by these characteristics of the 'old' and 'new' public of concert Y.

In addition, (only) the visitors of concert Y were asked if they would *visit such a concert again*, and subsequently, if they would do so if, other things equal, they had to pay 185 Danish crowns, or 300 Danish crowns, if the program would contain more classical music, or more popular music (Table and Figures O8). The majority of the visitors of the concert Y would visit such a concert again (certainly probably, or maybe but think so), 86.7%, if a similar concert was given, 70% if they had to pay 185 crowns, and 80.0% if the program would contain more classical music. A higher price and popular music on the program however would seriously affect the interest in a next visit. If the price of the ticket would be 300 crowns and there would be more popular music on the program, a majority (53.3% in the case of more popular music, and 73.3% in case of 300 crowns) would (probably) not attend such a concert again.

To conclude, the concert Y is generally positively evaluated, but there are some differences between the evaluations of the 'old' and 'new' visitors of concert Y. The ratings are higher among frequent visitors of concerts, and among women. The vast majority of the visitors of the concert Y would visit such a concert again, but the interest for it would decrease if the entrance fee would be 300 Danish crowns, and if there was more popular music on the program.

Results 3: Changes in the interest in music of symphony orchestras between t0 and t1 among the audiences of the Odense Symfoniorkester

In Table and Figures O9a we compare the audiences of project Y and the regular concerts²⁴ in the *last time they attended a music performance of a symphony orchestra*, at time 0, during the concert, and at time 1, half a year later. As the concert Y counts as one such event, it could be expected that their last visit to a concert was a year ago or shorter. For visitors of both concerts, this meant a slight increase in their concert attendance ($F(1, 130) = 6.8, p < .05, r = .22$). As we saw earlier for the whole sample, the last visit was more recent among the visitors of the regular concerts than among the visitors of concert Y ($F(1,130) = 10.8, p < .05$). Yet, this was equally so at t0 and t1 ($F(1,130) = .9, p > .05$). Thus, differences between regular visitors and visitors of the concert Y in the time since their last visit have not changed over the time between t0 and t1²⁵. We also Y asked if the respondent had visited another concert of a symphony orchestra since the concert at which he/she was interviewed. Of the visitors of concert Y 53.3% answered that they had done so. Among the regular visitors this percentage is higher (72.8%).

In Table and Figure O9b we compare the audiences in the *frequency of attending classical concerts*. Again, as the concert Y counts as one such event, we could have expected an increase particularly among visitors of concert y who are less regular visitors. In figure O9b the frequency of attending classical concerts appears –for both audiences – to have increased between the two time points.

²⁴ In this part of the results, we only compare the audience of the concert Y with the audience of the regular concerts as a whole (without differentiating between the audiences of the two regular concerts). This is because in the previous analyses we have seen hardly any differences between the audiences of the three regular concerts.

²⁵ We also examined if, for the audience of concert Y, the time since the last concert varied with education or with age. This turned out not to be the case.

Indeed, the formal test also shows a positive trend between the two time points ($F(1, 153) = 7.9, p < .05, r = .22$), that, because it does not differ between the audiences ($F(1, 153) = .1, p > .05$), could also be attributed to periodic changes. We also examined if, for the audience of concert Y, the increase varied with education or with age. This turned out not to be the case.

Less trivial is the *degree of affiliation* with the Odense Symfoniorkester (Table and Figures O10), in five answering categories on the extent to which the respondent feels engaged with the orchestra, from 'not at all' to 'very strong'. Not unexpectedly, the number of visitors that has a strong affiliation with the orchestra is higher among the regular visitors (of the regular concerts) than among the audience of concert Y ($F(1,145) = 6.6, p < .05, r = .21$). The results indicate that the degree of affiliation with the orchestra is rather similar at t0 and at t1 ($F(1,145) = 2.7, p > .05$), both for the audiences of two regular concerts, and for the audience of concert Y ($F(1,145) = .2, p > .05$)²⁶.

We also looked at the frequency of *listening to music of orchestras* at home (Table and Figures O11), through media. It could be expected that in particular attending the concert Y may have increased the interest in listening to music of orchestras. However, as is depicted in Figure E11, there is only a decrease in the frequency of listening to music of orchestras. A formal test points out that there is a decrease in listening ($F(1,142) = 5.1, p < .05, r = .18$), and that there is not enough evidence that this trend differs between the two audiences ($F(1,142) = 3.5, p > .05$)²⁷.

²⁶ Within the audience of concert Y the stable trend is similar for 'old' and 'new' public groups, defined by their education and age.

²⁷ Within the audience of concert Y the stable trend is similar for 'old' and 'new' public groups, defined by their education and age.

Results Grafenegg: Tonkünstler-Orchester Niederösterreich

The concert Y of the Tonkünstler-Orchester Niederösterreich, "Seid umschlungen Millionen" - Beethoven Symphonie Nr. 9 mit 500 Chorsängern, took place in Grafenegg, Austria, February 21, 2016. The three regular concerts were on February 27, 28, 29, with music by "Sibelius, Saariaho, und Berlioz" (similarly) programmed at three different locations: Grafenegg, Musikverein Vienna, Festspielhaus St.Pölten.

At all locations visitors were handed out a printed survey, with an introductory letter and an envelope with a pencil. At the exits, boxes were placed for the audience to put in the filled-in questionnaires. Before the concerts, and during the break of the regular concerts, the audience was attended to the survey by an announcer. At the concert Y, all visitors were personally given a printed survey. In total, 950 questionnaires were handed out. At each of the regular concerts 300 questionnaires were given to the visitors, just before the start of the concert. The total response rate is 36.3% (see Table G1), higher among the visitors of the regular concerts than among the audience of concert Y, of which the response rate was 27.1%. Among the visitors around 60% was female (62% among the audience of concert Y; 60% among other audiences). Remarkably, the majority of audience of the concert Y (68.3%) said to attend the concert because they knew someone who participated in the performance (against 2.6% of the other concerts).

Visitors who gave their mail address were asked to participate in an online survey, about half a year later. For the Grafenegg audiences this was in August 2016. Of the 672 respondents among the visitors of the three concerts, 124 filled in an online survey, a response percentage of 18.5% (Table G1). Non-response is due to not providing a mail address or, for those who gave it (N = 278, 41.4%), by not responding. Unfortunately, the response rate is rather low, with minor variations among the four audiences. An early starting age in concert attendance is only individual characteristic that significantly leads to a higher probability of responding at t1.

Results 1: The audience of the concert Y compared to the audiences of regular concerts of Tonkünstler-Orchester Niederösterreich

To answer the first research question, we examine to what extent the audiences of the concert Y and the three other concerts differ in the extent to which they are 'new', in terms of their age, education, and family background, and by their previous attendance of music productions of orchestras. Our main interest is in the differences between the audience of concert Y, and the audiences of the orchestras regular concerts²⁸.

Age

First, in Table G2 and Figure G2 the results are presented for age. The results show that the audiences of the regular concerts are for almost 90% percent older than 50 (the last two age categories). The audience of the concert Y is younger. Although here the higher age categories are overrepresented as well, there are more people in the age categories of 36-50, and 51-65, so there is more variation according to age ($F(1,651)=136.2, p < .05$). At the concert Y also some children were present, more than

²⁸ We report the results of a t-test of the difference between the audience of concert Y and the audiences of the two regular concerts, if necessary, corrected for the violation of the assumption on the equality of variances. Additionally, in some cases we also report the ANOVA-test of differences between the audiences of the regular concerts.

at the other concerts. If we take the middle of the age categories, we estimate the average age of the audience of concert Y at 51, whereas the ages of the regular concert's audiences are on average around 59, a significant difference ($t(387) = 7.7, p < .05, r = .31$).²⁹ *It can be concluded that concert Y by Grafenegg's Tonkünstler-Orchester Niederösterreich has attracted a broader range of age groups and, thus, has on average a younger audience than that of the regular concerts of the Tonkünstler-Orchester Niederösterreich.*

Education

Table G3 and Figure G3 present the educational level of the audiences of the four concerts. Among the regular concerts, unexpectedly, the highest educated are not the largest category. There are a relatively large number of visitors that have vocational education. In contrast, among the audience of the concert Y, the highest educated, with an academic degree, form the largest group. So, the relationship between the average education of the audience of concert Y and that of the three regular concerts is reversed: the audience of concert Y is higher educated than the audiences of the three regular concerts, although the size of the effect is weak ($t(636) = 2.2, p < .05, r = -.09$).³⁰ *It can be concluded that concert Y by Grafenegg's Tonkünstler-Orchester Niederösterreich has attracted an audience that includes (slightly) more higher educated, than the audience of the regular concerts.*

Parental home: visits to concerts by parents

Table and Figure G4 present the audiences according to the parents' concert attendance. The visitors of the concerts were asked how often their parents used to visit classical concerts, opera and other concerts³¹. Here only parents' visits to classical concerts are presented³². The figure makes clear that, unexpectedly, among the audience of concert Y there are more visitors from a parental home in which parents went to classical concerts than among the audiences of the three regular concerts ($t(498) = 3.5, p < .05, r = -.14$). The category 'never attended' is smaller among the audience of concert Y than among the other audiences, and the categories 'less than once a year' and 'at least once a year' are larger. The audiences of the other concerts do not differ from each other ($F(2,389) = 2.2, p > .05$). *Thus, the audience of concert Y is more often familiarized with classical concerts due to parents' visits to classical concert than the visitors of the two regular concerts.*

Age of first visit to a concert of a symphony orchestra

Table and Figure G5 depict the age of the first visit to a concert of a symphony orchestra, for each of three audiences. The figure shows that the percentage of those who started early are more strongly represented at the concert Y than at the three other concerts, although the differences are not that large. On average, the age of the first concert visit is a bit lower among the concert Y visitors (24) than among the audiences of the two other concerts (27) ($t(621) = 2.2, p < .05, r = .09$)^{33,34}. *So, visitors of concert Y started their concert attendance a bit earlier in life than the visitors of the regular concerts, from which it can be concluded that the concert Y has attracted a somewhat newer audience in this respect.*

²⁹ The audiences of the three regular concerts do not significantly differ in age ($F(2,394) = .3, p > .05$).

³⁰ The audiences of the three regular concerts do not significantly differ in education ($F(2,388) = .2, p > .05$).

³¹ Missing values were replaced by zero if the two other concerts were filled in with an answer that referred to at least 'less than once a year'.

³² Further analysis indicated that the relations between visits to these concerts were .623 between visits to classical concerts and opera; other concerts with classical concerts and opera .344 and .307.

³³ The audiences of the regular concert do not differ in the starting age ($F(2,379) = 1.6, p > .05$).

³⁴ To test whether the result is due to the larger number of children at the concert Y, we also performed the analysis among only those visitors who attended concerts before. This yielded similar results.

Concert attendance

There are two direct indicators of the regular visits to concerts. Table and Figure G6a describe for each of the audiences the time since the last concert attended. As becomes clear from the figures, the majority of the audience of all four concerts have visited a concert less than half a year ago. However, although this also holds for the visitors of the concert Y, the number visitors of concert Y whose last visit was less than half a year ago is a bit lower ($t(513) = 2.7, p < .05, r = .11$)³⁵.

A second indicator of concert attendance is *how often concerts of a symphony orchestra are attended* (Table and Figure G6b). The figure shows that the audience of concert Y is more diverse in their frequency of visiting concerts of a symphony orchestra ($F(1,653) = 81.9, p < .05$), and, as a consequence, their average concert attendance is lower than that of the audiences of the other concerts ($t(388) = 10.6, p < .05, r = .41$)³⁶. *From these findings it can be concluded that the concert Y has attracted more visitors that have only occasionally visited a concert of a symphony orchestra before than the audiences of the three regular concerts by the Tonkünstler-Orchester Niederösterreich.*

Results 2: the evaluation of the project Y of the Tonkünstler-Orchester Niederösterreich by the audience

The audience of concert Y was asked to rate the project Y on a scale from 1 to 10 with respect to the concert as a whole, the music itself, the performance, and the location. Additionally the visitors were asked to rate their preference for music of orchestras in general. Table G7 presents the results. As the figures make clear, all characteristics are evaluated very positively, varying mostly (> 90%) between 7 and 10, with not much variation between the five characteristics. The averages are all around 9 (on average 9.3).

As these ratings are all positively correlate, we took the average of the five ratings together as one evaluation measure (Cronbach's alpha = .79) that varies from 1 to 10. When we use this evaluation measure to compare 'old' and 'new' audience as defined by different characteristics, we find positive correlations of the evaluation of the concert Y with age (higher among older visitors, $r = .15, p < .05$), and with regular attendance of concerts (higher among frequent visitors of classical concerts ($r = .13, p < .05$)). If we take into account that some of these characteristics are related, we find weak effects of gender ($\beta = .11$) and starting age ($\beta = .11$), although none of these are statistically significant. Only 4% of the differences in evaluation of concert Y can be explained by these characteristics of the 'old' and 'new' public of concert Y.

Additionally, (only) the visitors of concert Y were asked if they would *visit such a concert again*, and subsequently, if they would do so if, other things equal, they had to pay 25 euros, or 40 euros, if the program would contain more classical music, or more popular music (Table and Figures G8). The vast majority of the visitors of the concert Y would visit such a concert again (certainly probably, or maybe but think so), 95%, if a similar concert was given, 90% if they had to pay 25 euros, and 86% if the program would contain more classical music. Even if the price of the ticket would be 40 euros and there would be more popular music on the program, a majority (> 60%) would attend such a concert. Still, a

³⁵ The audiences of the three regular concert do not vary significantly in the average time since the last attendance and its variance ($F(2,366) = .3, p > .05$).

³⁶ The audiences of the three regular concert also differ significantly in the average frequency of concert attendance ($F(2,366) = 12.5, p < .05$).

higher fee and popular music on the program lower the estimated probability of a next visit, as Figure G8 makes clear.

To conclude, the concert Y is generally positively evaluated and there are hardly any differences in ratings between 'old' and 'new' public among the visitors of concert Y. The vast majority of the visitors of the concert Y would visit such a concert again. The interest for it would decrease, though not dramatically, if the entrance fee would be raised to 40 euros, and if there was more popular music on the program.

Results 3: Results 3: Changes in the interest in music of symphony orchestras between t0 and t1 among the audiences of the Tonkünstler-Orchester Niederösterreich

In Table and Figures G9a we compare the audiences of project Y and the regular concerts³⁷ in the *last time they attended a music performance of a symphony orchestra*, at time 0, during the concert, and at time 1, half a year later. As the concert Y counts as one such event, it is no surprise that their last visit to a concert was a year ago or shorter. For visitors of both concerts, this meant an increase in their concert attendance ($F(1, 117)=16.3, p < .05, r = .35$), for both audiences equally so ($F(1, 117)=.2, p > .05$). There is no evidence for a difference between the audiences in the time since the last visit: at t1 among the visitors of concert Y their last visit was just as recent than that of the audience of the regular concerts ($t(102) = 1.7, p < .05, r = .16$). We also examined if, for the audience of concert Y, the shortened time since the last concert varied with education or with age. For education this turned out not to be the case. With respect to age, the time since the last concert shortened especially among the younger part (age lower than 58) of the audience ($F(1, 53)=4.1, p < .05, r = .27$).

In Table and Figure G9b we compare the three audiences in the *frequency of attending classical concerts*. Again, as the concert Y counts as one such event, we could have expected an increase among the audience of concert Y who are less regular visitors. In figure G9b the frequency of attending classical concerts appear – for both audience - rather stable between the two time points. Indeed, the formal test also shows no trend between the two time points ($F(1, 122)= .8, p > .05$), for neither one of the audiences ($F(1, 122)= .0, p > .05$). We also examined if, for the audience of concert Y, this varied with education or with age. This turned out not to be the case.

Less trivial is the *degree of affiliation* with the Tonkünstler-Orchester Niederösterreich (Table and Figures G10), in five answering categories on the extent to which the respondent feels engaged with the orchestra, from 'not at all' to 'very strong'. Not unexpectedly, the number of visitors that has a strong affiliation with the orchestra is higher among the regular visitors (of the regular concerts) than among the audience of concert Y. The results indicate that the degree of affiliation with the orchestra is rather similar at t0 and at t1 ($F(1,116) = .5, p > .05$), both for the audiences of two regular concerts, and for the audience of concert Y ($F(1,116) = .9, p > .05$)³⁸.

³⁷ In this part of the results, we only compare the audience of the concert Y with the audience of the regular concerts as a whole (without differentiating between the audiences of the two regular concerts). This is because in the previous analyses we have seen hardly any differences between the audiences of the three regular concerts.

³⁸ Within the audience of concert Y the stable trend is similar for 'old' and 'new' public groups, defined by their education and age.

Finally, we looked at the frequency of *listening to music of orchestras* at home (Table and Figures E11), through media. It could be expected that in particular attending the concert Y might have increased the interest in listening to music of orchestras. However, as is depicted in Figure E11, there is no change in the frequency of listening to music of orchestras, in none of the two audiences. This outcome is confirmed by a formal test ($F(1, 121) = .1, p > .05$)³⁹.

³⁹ Within the audience of concert Y the stable trend is similar for 'old' and 'new' public groups, defined by their education and age.

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TABLES

Table E1: Response among the audience of The Netherlands Symphony Orchestra

| | surveys distributed | response t0 | response t0 % | response t1 | response t1 % |
|-------------------------------------|------------------------|----------------|------------------|----------------|------------------|
| 11 regular concert Haydn Brahms | 400 | 263 | 65.8 | 103 | 39.2 |
| 12 regular concert Strauss Bruckner | 400 | 236 | 59.0 | 90 | 38.1 |
| 13 concert Y Sluiterseveld | 350 | 266 | 76.0 | 47 | 17.7 |
| Total | 1150 | 765 | 66.5 | 240 | 31.4 |

Table E2: The distribution of age among the audiences of three concerts of The Netherlands Symphony Orchestra

| Age categories | class means | concert Y | | regular concert 1 | | regular concert 2 | |
|----------------|-------------|-----------|-------|-------------------|-------|-------------------|-------|
| | | N | % | N | % | N | % |
| < 12 | 12 | 13 | 5.1 | 0 | 0.0 | 0 | 0.0 |
| 12-18 | 15 | 9 | 3.5 | 1 | 0.4 | 0 | 0.0 |
| 19-25 | 22 | 1 | 0.4 | 2 | 0.8 | 6 | 2.6 |
| 26-35 | 30 | 19 | 7.5 | 2 | 0.8 | 4 | 1.7 |
| 36-50 | 43 | 66 | 26.0 | 12 | 4.6 | 16 | 6.9 |
| 51-65 | 58 | 84 | 33.1 | 62 | 23.9 | 58 | 24.9 |
| > 65 | 65 | 62 | 24.4 | 180 | 69.5 | 149 | 63.9 |
| Total | | 254 | 100.0 | 259 | 100.0 | 233 | 100.0 |
| Missing | | 12 | 4.5 | 4 | 1.5 | 3 | 1.3 |
| Total | | 266 | 100.0 | 263 | 100.0 | 236 | 100.0 |

Figure E2: The distribution of age among the audiences of three concerts of The Netherlands Symphony Orchestra

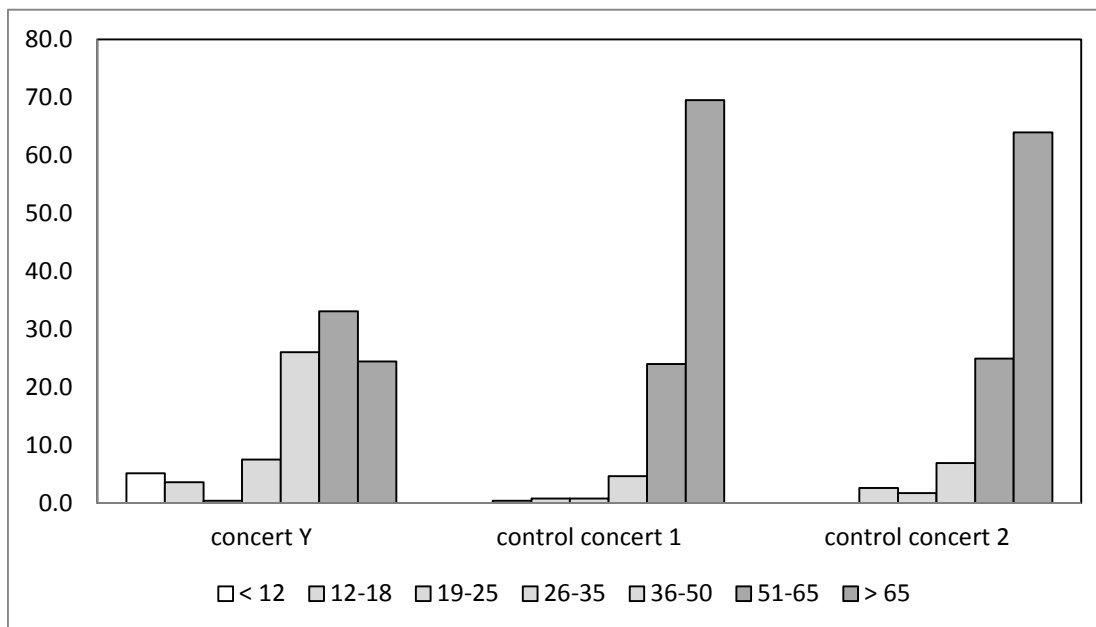


Table E3: The distribution of education over the three audiences of The Netherlands Symphony Orchestra

| Education categories (v10) | concer t Y | | regular concert 1 | | regular concert 2 | |
|------------------------------------|---------------|-------|----------------------|-------|----------------------|-------|
| | N | % | N | % | N | % |
| 1 no completed education | 8 | 3.1 | 0 | 0.0 | 0 | 0.0 |
| 2 primary school | 21 | 8.2 | 0 | 0.0 | 0 | 0.0 |
| 3 lower vocational education | 27 | 10.5 | 10 | 3.9 | 3 | 1.3 |
| 4 mavo, mulo, ulo, vmbo-t | 27 | 10.5 | 17 | 6.6 | 14 | 6.0 |
| 5 middle vocational education | 51 | 19.9 | 15 | 5.8 | 13 | 5.5 |
| 6 havo, mms | 12 | 4.7 | 16 | 6.2 | 11 | 4.7 |
| 7 vwo, atheneum, gymnasium, hbs | 7 | 2.7 | 10 | 3.9 | 14 | 6.0 |
| 8 higher vocational education | 88 | 34.4 | 109 | 42.2 | 94 | 40.0 |
| 9 university | 15 | 5.9 | 81 | 31.4 | 86 | 36.6 |
| Total | 256 | 100.0 | 258 | 100.0 | 235 | 100.0 |
| Missing | 10 | 3.8 | 5 | 1.9 | 1 | 0.4 |
| Total | 266 | 100.0 | 263 | 100.0 | 236 | 100.0 |

Figure E3: The distribution of education over the three audiences of The Netherlands Symphony Orchestra

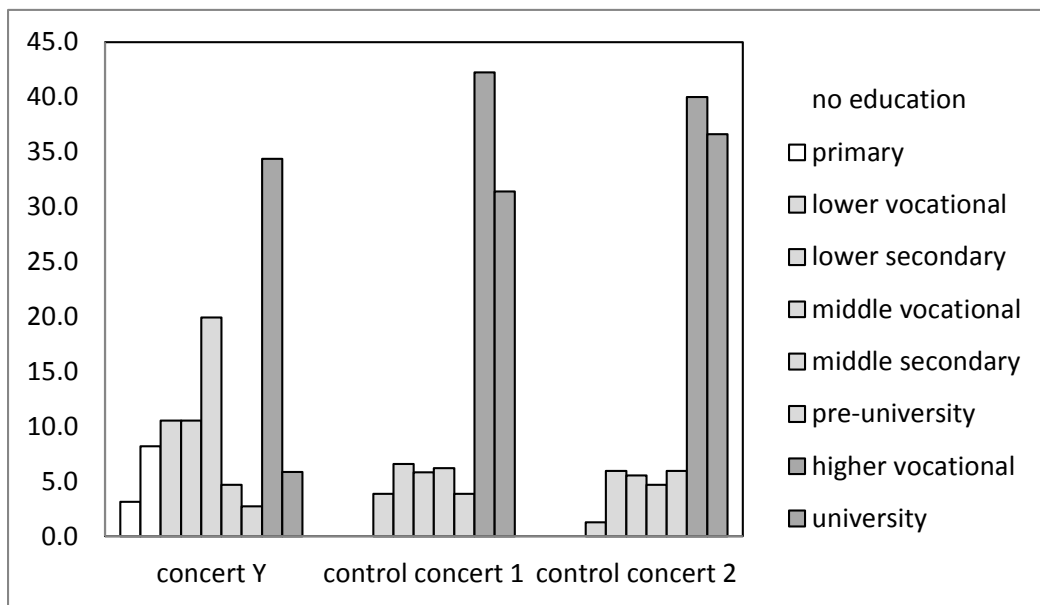


Table: E4 The distribution of classical concert attendance by parents among the audiences of three concerts of The Netherlands Symphony Orchestra

| Parents' concert attendance | concert Y | | regular concert 1 | | Regular concert 2 | |
|-----------------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| never (0) | 203 | 81.5 | 152 | 58.5 | 118 | 51.3 |
| less than once a year (.5) | 25 | 10.0 | 35 | 13.5 | 36 | 15.7 |
| at least once a year (1) | 21 | 8.4 | 73 | 28.1 | 76 | 33.0 |
| Total | 249 | 100.0 | 260 | 100.0 | 230 | 100.0 |
| Missing | 17 | 6.4 | 3 | 1.1 | 6 | 2.5 |
| Total | 266 | 100.0 | 263 | 100.0 | 236 | 100.0 |

Table: E4 The distribution of classical concert attendance by parents among the audiences of three concerts of The Netherlands Symphony Orchestra

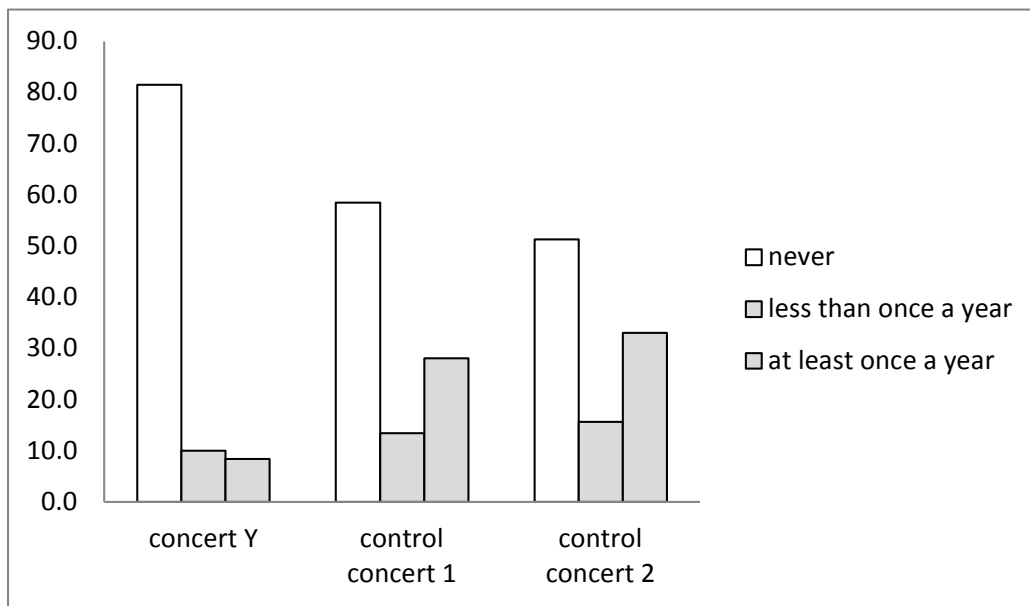


Table E5: At which age did you for the first time visit concert of a symphony orchestra? Distribution among the audiences of three concerts of The Netherlands Symphony Orchestra

| Age of first visit | | concert Y | | regular concert 1 | | regular concert 2 | |
|--------------------|----|-----------|-------|-------------------|-------|-------------------|-------|
| | | N | % | N | % | N | % |
| 1 before age 12 | 12 | 34 | 14.3 | 19 | 8.0 | 40 | 18.2 |
| 2 at age 12-18 | 15 | 38 | 16.0 | 85 | 35.9 | 87 | 39.5 |
| 3 at age 19-50 | 40 | 119 | 50.2 | 109 | 46.0 | 78 | 35.5 |
| 4 after age 50 | 60 | 46 | 19.4 | 24 | 10.1 | 15 | 6.8 |
| Total | | 237 | 100.0 | 237 | 100.0 | 220 | 100.0 |
| Missing | | 29 | 10.9 | 26 | 9.9 | 16 | 6.8 |
| Total | | 266 | 100.0 | 263 | 100.0 | 236 | 100.0 |

Figure E5: At which age did you for the first time visit concert of a symphony orchestra? Distribution among the audiences of three concerts of The Netherlands Symphony Orchestra

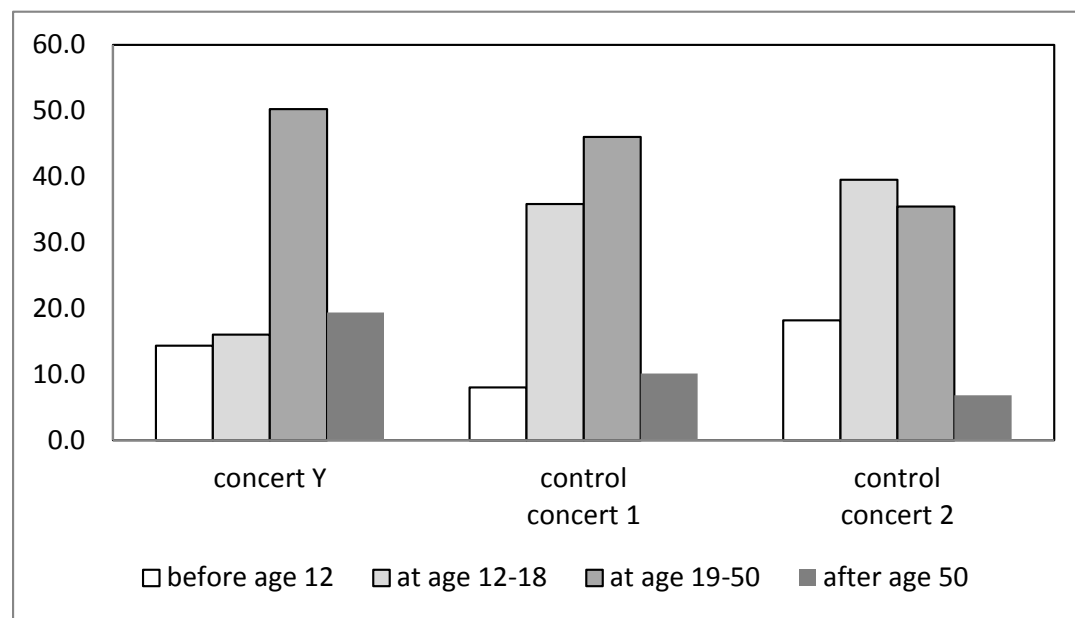


Table E6a: When was the last time you attended a music performance of a symphony orchestra? Distribution among the audiences of three concerts of The Netherlands Symphony Orchestra

| When was the last time ...? | concert Y | | regular concert 1 | | regular concert 2 | |
|-------------------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| 0 I never did | 70 | 27.3 | 2 | 0.8 | 1 | 0.4 |
| 1 Longer than 5 years ago | 23 | 9.0 | 8 | 3.2 | 4 | 1.8 |
| 2 Between 1 and 5 years ago | 45 | 17.6 | 9 | 3.6 | 4 | 1.8 |
| 3 Between 6 and 12 months ago | 38 | 14.8 | 17 | 6.8 | 8 | 3.6 |
| 4 Less than half a year ago | 80 | 31.3 | 214 | 85.6 | 207 | 92.4 |
| Total | 256 | 100.0 | 250 | 100.0 | 224 | 100.0 |
| Missing | 10 | 3.8 | 13 | 4.9 | 12 | 5.1 |
| Total | 266 | 100.0 | 263 | 100.0 | 236 | 100.0 |

Figure E6a: When was the last time you attended a music performance of a symphony orchestra? Distribution among the audiences of three concerts of The Netherlands Symphony Orchestra

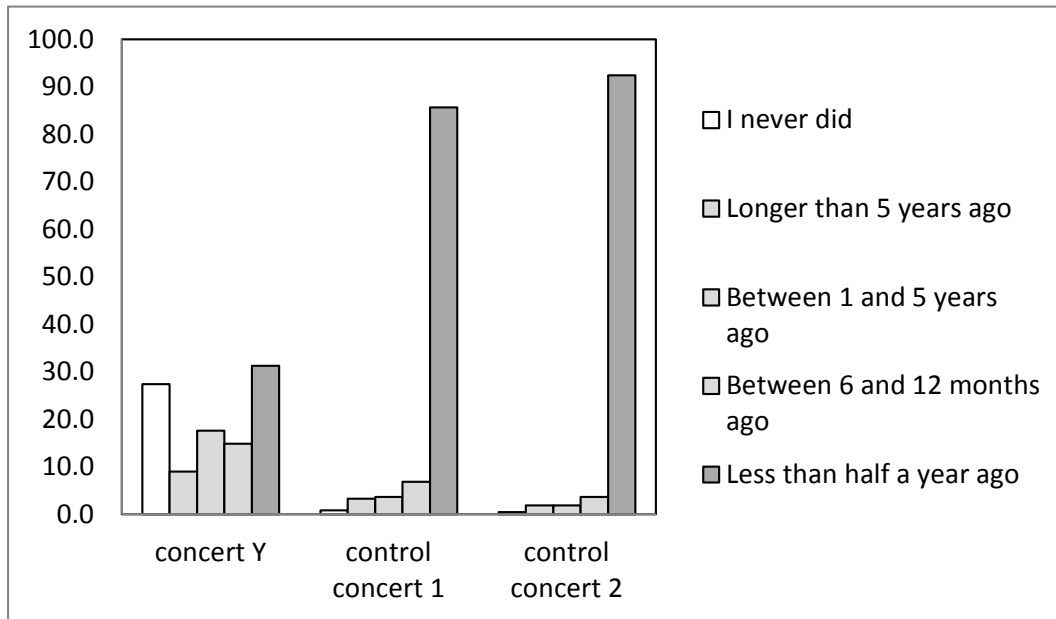


Table E6b: How often do you go to a concert of a symphony orchestra? Distribution among the audiences of three concerts of The Netherlands Symphony Orchestra

| How often do you ...? | concert Y | | regular concert 1 | | regular concert 2 | |
|--------------------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| 0 Until now I never did | 73 | 30.4 | 2 | 0.8 | 2 | 0.9 |
| 1 Less than once a year | 96 | 40.0 | 5 | 2.0 | 5 | 2.2 |
| 2 Once or twice a year | 45 | 18.8 | 31 | 12.1 | 13 | 5.6 |
| 3 Between 3 and 7 times a year | 16 | 6.7 | 113 | 44.1 | 96 | 41.4 |
| 4 At least 8 times a year | 10 | 4.2 | 105 | 41.0 | 116 | 50.0 |
| Total | 240 | 100.0 | 256 | 100.0 | 232 | 100.0 |
| Missing | 26 | 9.8 | 7 | 2.7 | 4 | 1.7 |
| Total | 266 | 100.0 | 263 | 100.0 | 236 | 100.0 |

Figure E5b: How often do you go to a concert of a symphony orchestra? Distribution among the audiences of three concerts of The Netherlands Symphony Orchestra

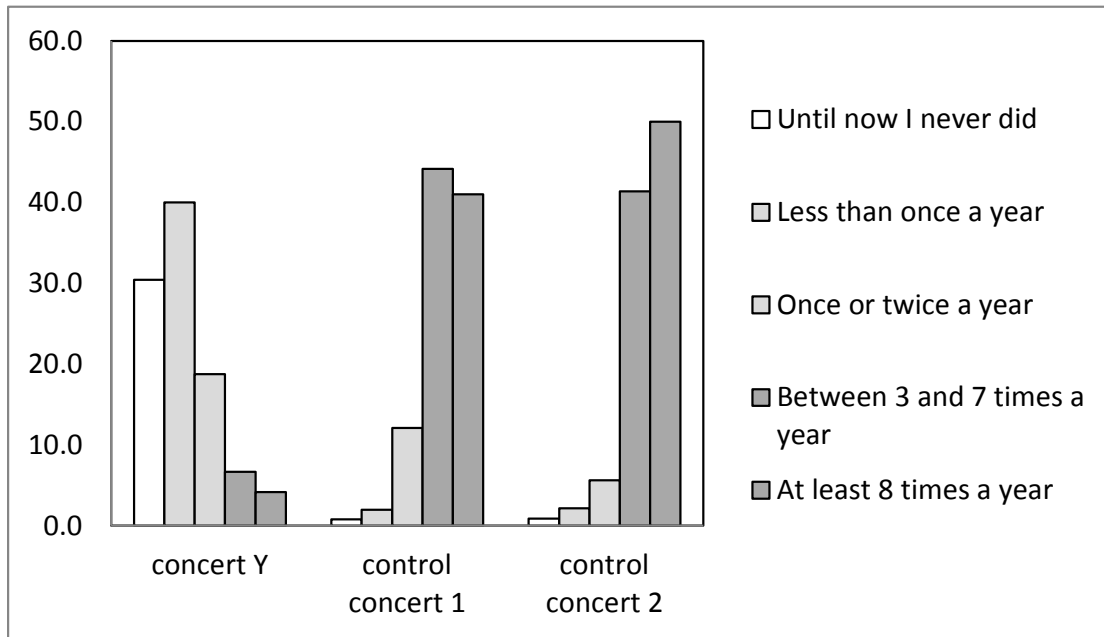


Table E7: Evaluation of project Y of The Netherlands Symphony Orchestra by the audience

| rating | concert as a whole | | music itself | | performance | | location | | music of orchestra's in general | |
|---------|--------------------|-------|--------------|-------|-------------|-------|----------|-------|---------------------------------|-------|
| | N | % | N | % | N | % | N | % | N | % |
| 1 | 1 | 0.4 | 0 | 0.0 | 0 | 0.0 | 1 | 0.4 | 0 | 0.0 |
| 2 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | | 0.0 | 1 | 0.4 |
| 3 | 1 | 0.4 | 0 | 0.0 | 1 | 0.4 | | 0.0 | 0 | 0.0 |
| 4 | 0 | 0.0 | 0 | 0.0 | 1 | 0.4 | 3 | 1.3 | 2 | 0.9 |
| 5 | 2 | 0.8 | 3 | 1.3 | 2 | 0.9 | 3 | 1.3 | 3 | 1.3 |
| 6 | 13 | 5.4 | 10 | 4.4 | 4 | 1.8 | 15 | 6.5 | 8 | 3.5 |
| 7 | 47 | 19.5 | 53 | 23.3 | 38 | 16.7 | 35 | 15.2 | 38 | 16.5 |
| 8 | 88 | 36.5 | 90 | 39.6 | 83 | 36.4 | 68 | 29.6 | 86 | 37.4 |
| 9 | 46 | 19.1 | 38 | 16.7 | 56 | 24.6 | 55 | 23.9 | 55 | 23.9 |
| 10 | 43 | 17.8 | 33 | 14.5 | 43 | 18.9 | 50 | 21.7 | 37 | 16.1 |
| Total | 241 | 100.0 | 227 | 100.0 | 228 | 100.0 | 230 | 100.0 | 230 | 100.0 |
| Missing | 25 | 9.4 | 39 | 14.7 | 38 | 14.3 | 36 | 13.5 | 36 | 13.5 |
| Total | 266 | 100.0 | 266 | 100.0 | 266 | 100.0 | 266 | 100.0 | 266 | 100.0 |

Figure E7: Evaluation of project Y of The Netherlands Symphony Orchestra by the audience

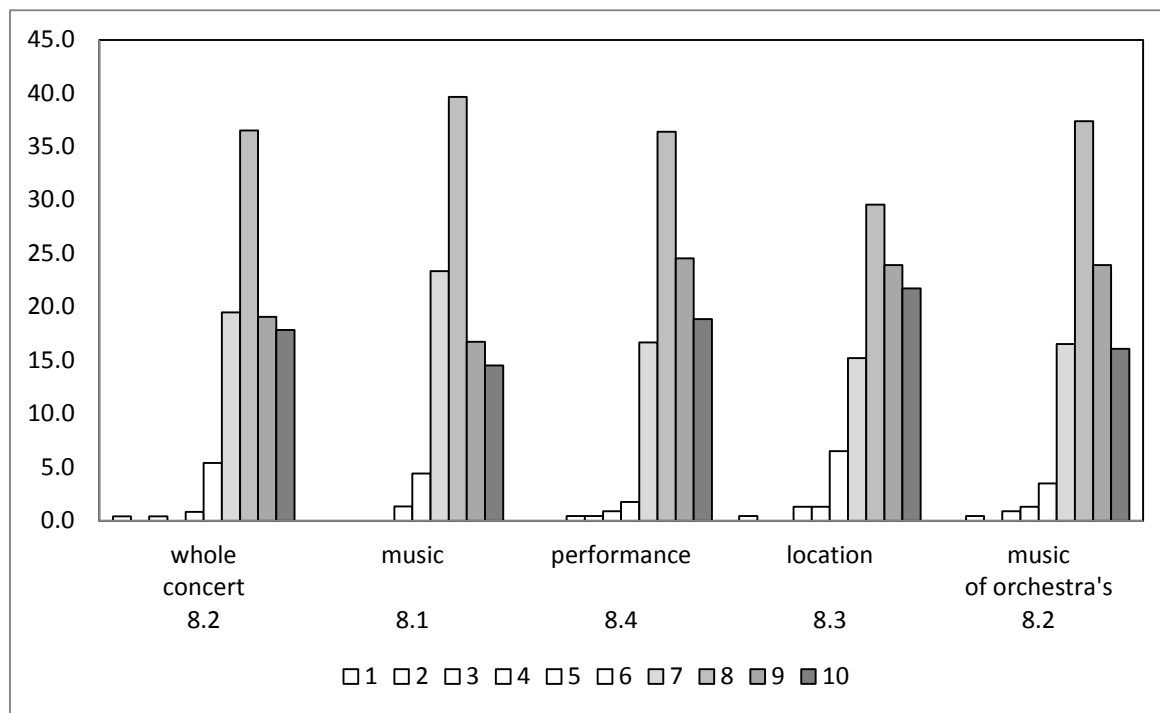


Table E8: Evaluation concert Y: Would you visit such a concert of The Netherlands Symphony Orchestra again if ...

| Would you visit ...? | ... if the entrance fee was the same, at the same location and with a similar program | | ... if the entrance fee was 25 euro's | | ... if the entrance fee was 40 euro's | | ...if there would be more classical music on the program | | ...if there would be more popular music on the program | | ...if the concert would be in the concert hall in Enschede | |
|----------------------------|---|------|---------------------------------------|------|---------------------------------------|------|--|------|--|------|--|-------|
| | N | % | N | % | N | % | N | % | N | % | N | % |
| 6 Yes, certainly | 30 | 65.2 | 3 | 6.5 | 0 | 0.0 | 5 | 11.1 | 1 | 2.3 | 1 | 2.3 |
| 5 Yes, probably | 11 | 23.9 | 10 | 21.7 | 2 | 4.5 | 16 | 35.6 | 13 | 29.5 | 10 | 22.7 |
| 4 Maybe, I think so | 2 | 4.3 | 10 | 21.7 | 2 | 4.5 | 10 | 22.2 | 10 | 22.7 | 7 | 15.9 |
| 3 Maybe, I do not think so | 1 | 2.2 | 6 | 13.0 | 5 | 11.4 | 8 | 17.8 | 13 | 29.5 | 6 | 13.6 |
| 2 No probably not | 2 | 4.3 | 10 | 21.7 | 17 | 38.6 | 6 | 13.3 | 5 | 11.4 | 15 | 34.1 |
| 1 No, certainly not | 0 | 0.0 | 7 | 15.2 | 18 | 40.9 | 0 | 0.0 | 2 | 4.5 | 5 | 11.4 |
| | 46 | 100 | 46 | 100 | 44 | 100 | 45 | 100 | 44 | 100 | 44 | 100.0 |

Figure E8: Evaluation concert Y: Would you visit such a concert of The Netherlands Symphony Orchestra again if ... (average estimated probability (1-6, see Table E8))

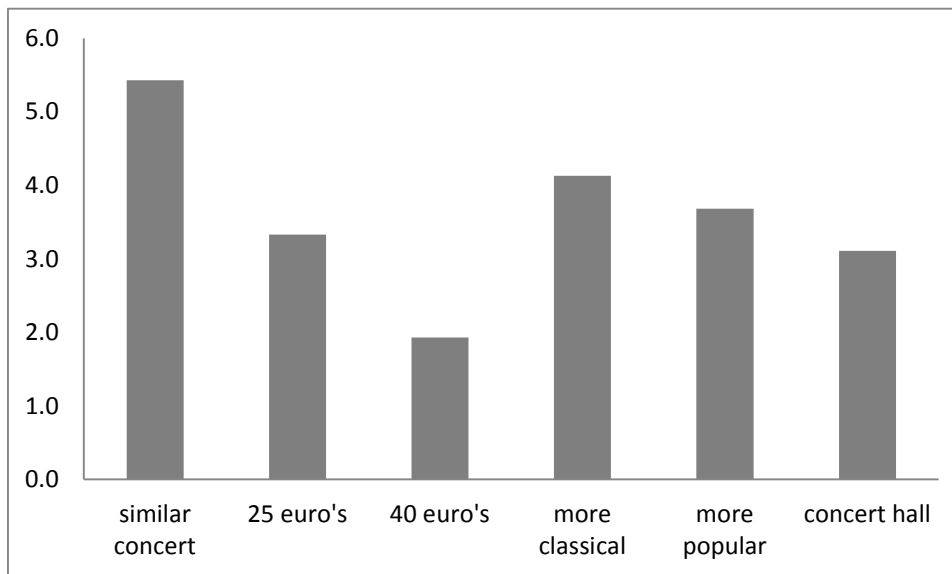


Table E9a: When was the last concert? Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| When was the last time ...? | concert Y | | | | regular concerts | | | |
|-------------------------------|-----------|-------|----|-------|------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 I never did | 2 | 4.3 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 1 Longer than 5 years ago | 9 | 19.1 | 1 | 2.2 | 3 | 1.6 | 0 | 0.0 |
| 2 Between 1 and 5 years ago | 8 | 17.0 | 2 | 4.3 | 4 | 2.2 | 0 | 0.0 |
| 3 Between 6 and 12 months ago | 12 | 25.5 | 20 | 43.5 | 8 | 4.3 | 6 | 3.1 |
| 4 Less than half a year ago | 16 | 34.0 | 23 | 50.0 | 171 | 91.9 | 187 | 96.9 |
| Total | 47 | 100.0 | 46 | 100.0 | 186 | 100.0 | 193 | 100.0 |
| Missing | 0 | 0.0 | 1 | 2.1 | 5 | 2.6 | 5 | 2.5 |
| Total | 47 | 100.0 | 47 | 100.0 | 191 | 100.0 | 198 | 100.0 |

Figure E9a: When was the last concert? Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

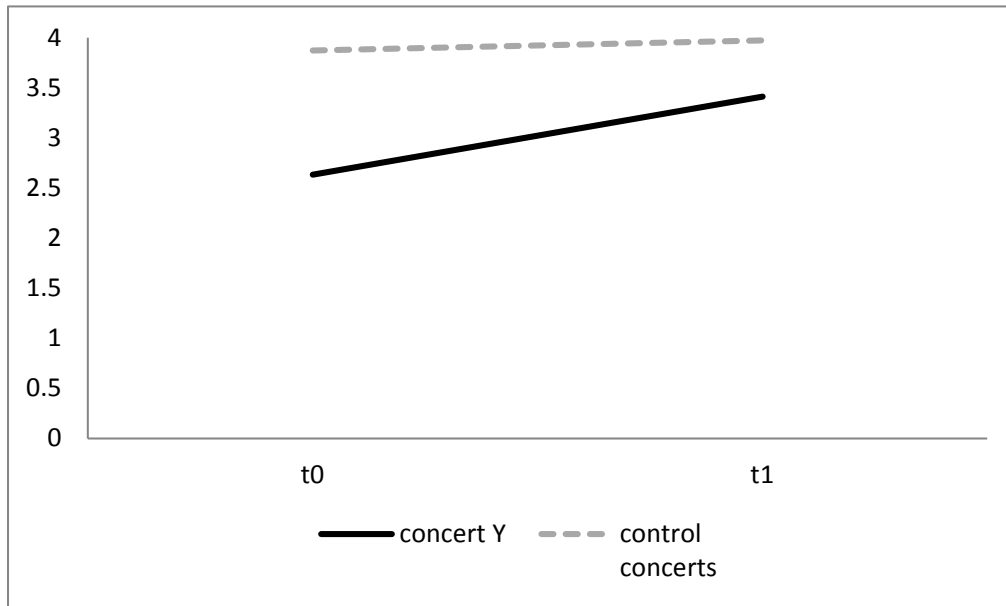


Table E9b: when was the last concert? Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| How often do you ...? | concert Y | | | | regular concerts | | | |
|--------------------------------|-----------|-------|----|-------|------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 Until now I never did | 6 | 13.3 | 3 | 6.5 | 0 | 0.0 | 0 | 0.0 |
| 1 Less than once a year | 22 | 48.9 | 18 | 39.1 | 5 | 2.6 | 1 | 0.5 |
| 2 Once or twice a year | 8 | 17.8 | 19 | 41.3 | 15 | 7.9 | 20 | 10.4 |
| 3 Between 3 and 7 times a year | 4 | 8.9 | 5 | 10.9 | 79 | 41.6 | 71 | 36.8 |
| 4 At least 8 times a year | 5 | 11.1 | 1 | 2.2 | 91 | 47.9 | 101 | 52.3 |
| Total | 45 | 100.0 | 46 | 100.0 | 190 | 100.0 | 193 | 100.0 |
| Missing | 2 | 4.3 | 1 | 2.1 | 3 | 1.6 | 0 | 0.0 |
| Total | 47 | 100.0 | 47 | 100.0 | 193 | 100.0 | 193 | 100.0 |

Figure E9b: when was the last concert? Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

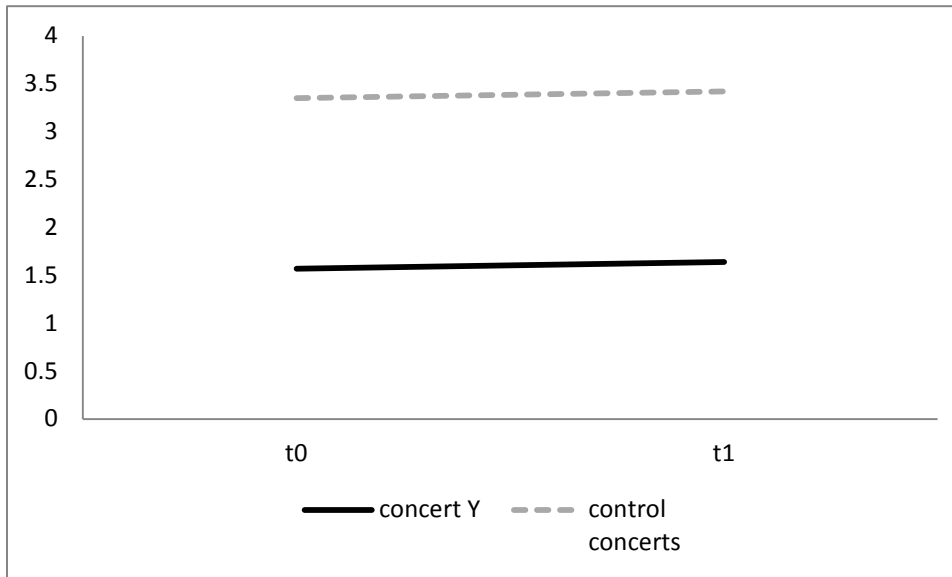


Table E10: Degree of affiliation with the orchestra. Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| Affiliation | concert Y | | | | regular concerts | | | |
|----------------|-----------|-------|----|-------|------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 1 not at all | 5 | 10.9 | 5 | 10.9 | 3 | 1.7 | 3 | 1.6 |
| 2 hardly | 7 | 15.2 | 7 | 15.2 | 4 | 2.3 | 8 | 4.2 |
| 3 somewhat | 24 | 52.2 | 25 | 54.3 | 41 | 23.8 | 50 | 26.0 |
| 4 quite strong | 8 | 17.4 | 9 | 19.6 | 84 | 48.8 | 94 | 49.0 |
| 5 very strong | 2 | 4.3 | | 0.0 | 40 | 23.3 | 37 | 19.3 |
| Total | 46 | 100.0 | 46 | 100.0 | 172 | 100.0 | 192 | 100.0 |
| Missing | 1 | 2.1 | 1 | 2.1 | 21 | 10.9 | 1 | 0.5 |
| Total | 47 | 100.0 | 47 | 100.0 | 193 | 100.0 | 193 | 100.0 |

Figure E10: Degree of affiliation with the orchestra. Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

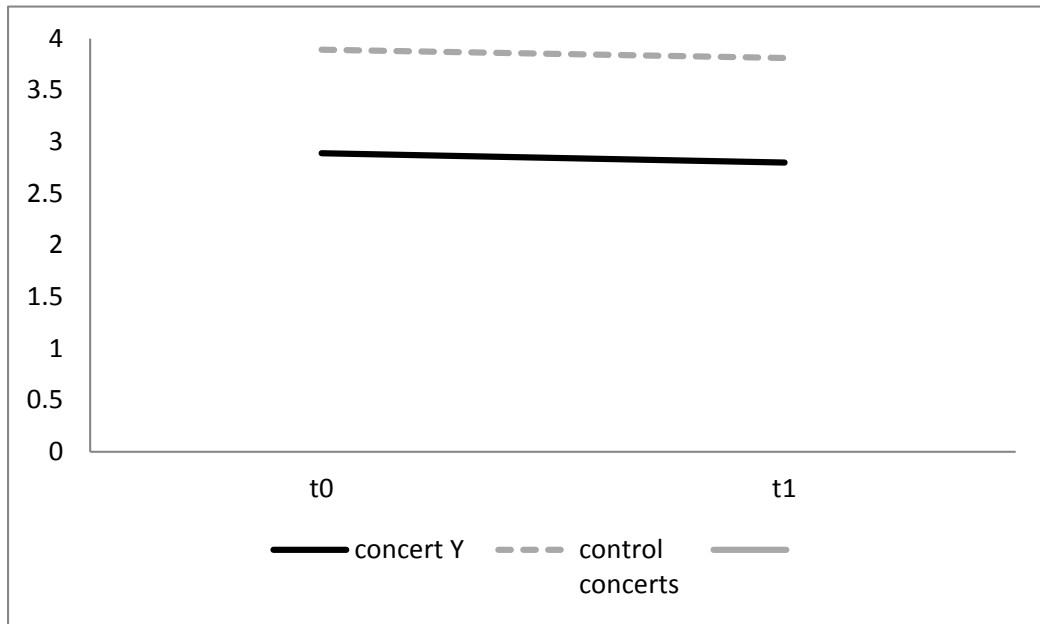


Table E11: Listening to music of orchestra's through media. Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| | concert Y | | | | regular concert s | | | |
|-----------------------------------|-----------|-------|----|-------|-------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| Listening | N | % | N | % | N | % | N | % |
| 0 not in the past 4 weeks | 12 | 26.1 | 11 | 23.9 | 7 | 3.7 | 9 | 4.7 |
| 1 once the past 4 weeks | 2 | 4.3 | 6 | 13.0 | 5 | 2.6 | 8 | 4.1 |
| 2 2-3 times the past 4 weeks | 4 | 8.7 | 6 | 13.0 | 9 | 4.7 | 7 | 3.6 |
| 3 about once a week | 10 | 21.7 | 12 | 26.1 | 16 | 8.4 | 24 | 12.4 |
| 4 2 times a week or more frequent | 7 | 15.2 | 6 | 13.0 | 37 | 19.5 | 33 | 17.1 |
| 5 (almost) daily | 11 | 23.9 | 5 | 10.9 | 116 | 61.1 | 112 | 58.0 |
| Total | 46 | 100.0 | 46 | 100.0 | 190 | 100.0 | 193 | 100.0 |
| Missing | 1 | 2.1 | 1 | 2.1 | 3 | 1.6 | 0 | 0.0 |
| Total | 47 | 100.0 | 47 | 100.0 | 193 | 100.0 | 193 | 100.0 |

Figure E11: Listening to music of orchestra's through media. Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

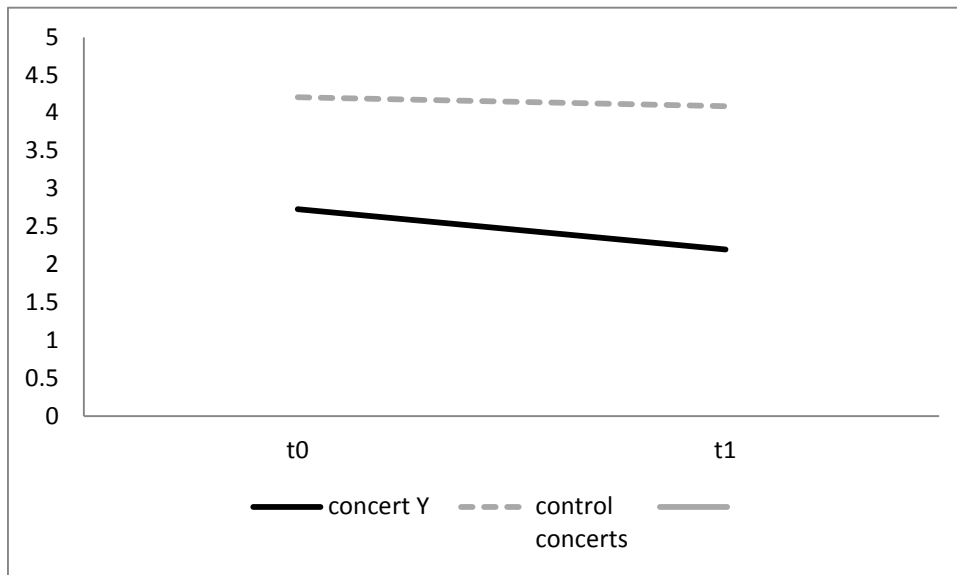


Table O1: Response among the audiences of three concerts of the Odense Symfoniorkester

| | surveys distributed | response t0 | response t0 % | response t1 | response t1 % |
|---|------------------------|----------------|------------------|----------------|------------------|
| 21 Odense regular Prokofjev/Tchaikovski | 400 | 258 | 64.5 | 73 | 28.3 |
| 22 Odense experimental Lyden af Fin | 400 | 194 | 48.5 | 31 | 16.0 |
| 23 Odense regular Mahler | 500 | 166 | 33.2 | 55 | 33.1 |
| Total | 1300 | 618 | 47.5 | 159 | 25.7 |

Table O2: The distribution of age among the audiences of three concerts of the Odense Symfoniorkester

| Age categories | class means | concert Y | | regular concert 1 | | regular concert 2 | |
|----------------|-------------|-----------|-------|-------------------|-------|-------------------|-------|
| | | N | % | N | % | N | % |
| < 12 | 12 | 1 | 0.5 | 1 | 0.4 | 1 | 0.6 |
| 12-18 | 15 | 9 | 4.8 | | 0.0 | 1 | 0.6 |
| 19-25 | 22 | 10 | 5.3 | 4 | 1.6 | 6 | 3.7 |
| 26-35 | 30 | 2 | 1.1 | 2 | 0.8 | 8 | 4.9 |
| 36-50 | 43 | 45 | 23.9 | 4 | 1.6 | 9 | 5.6 |
| 51-65 | 58 | 60 | 31.9 | 63 | 25.4 | 37 | 22.8 |
| > 65 | 65 | 61 | 32.4 | 174 | 70.2 | 100 | 61.7 |
| Total | | 188 | 100.0 | 248 | 100.0 | 162 | 100.0 |
| Missing | | 6 | 3.1 | 10 | 3.9 | 4 | 2.4 |
| Total | | 194 | 100.0 | 258 | 100.0 | 166 | 100.0 |

Figure O2: The distribution of age among the audiences of three concerts of the Odense Symfoniorkester

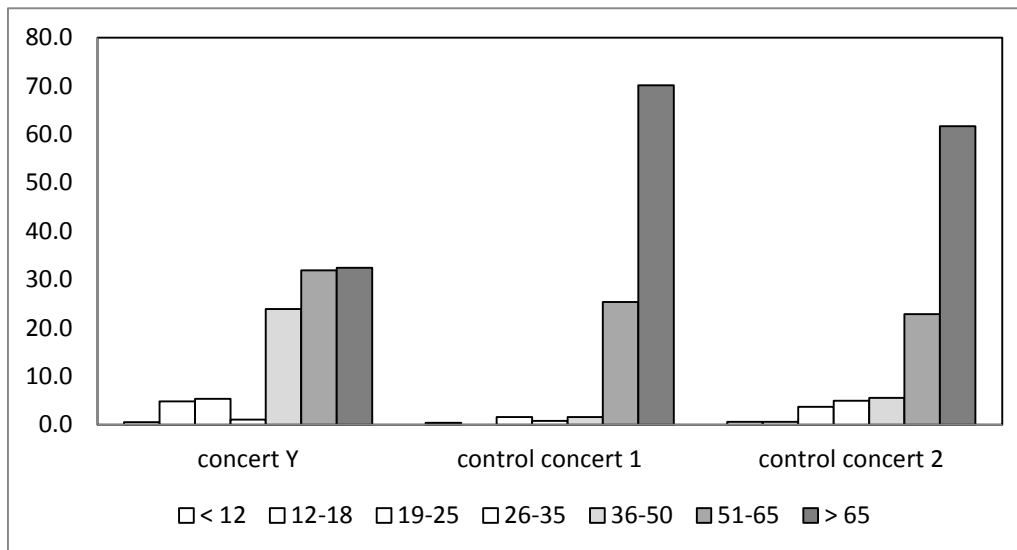


Table O3: The distribution of education over the three audiences of Table O3: The distribution of education over the three audiences of the Odense Symfoniorkester

| Education categories (low (1) - high (8)) | concert Y | | regular concert 1 | | regular concert 2 | |
|---|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| 1 Ingen uddannelse | 2 | 1.1 | 1 | 0.4 | | 0 |
| 2 Grundskole, 1-6 | 5 | 2.7 | | 0.0 | | 0.0 |
| 3 Grundskole, 7-10) | 15 | 8.0 | 7 | 2.8 | 2 | 1.3 |
| 4 Erhvervsuddannelse eller kort videregående uddannelse | 27 | 14.4 | 31 | 12.6 | 20 | 12.5 |
| 5 Gymnasial uddennelse | 10 | 5.3 | 4 | 1.6 | 8 | 5.0 |
| 6 Kortere vieregaende uddannelse | 16 | 8.6 | 30 | 12.2 | 21 | 13.1 |
| 7 Mellemlang videregaaene uddannelse | 70 | 37.4 | 98 | 39.8 | 53 | 33.1 |
| 8 Lang videregaaende uddannelse | 42 | 22.5 | 75 | 30.5 | 56 | 35.0 |
| Total | 187 | 100.0 | 246 | 100.0 | 160 | 100.0 |
| Missing | 7 | 3.6 | 12 | 4.7 | 6 | 3.6 |
| Total | 194 | 100.0 | 258 | 100.0 | 166 | 100.0 |

Figure O3: The distribution of education over the three audiences of Table O3: The distribution of education over the three audiences of the Odense Symfoniorkester

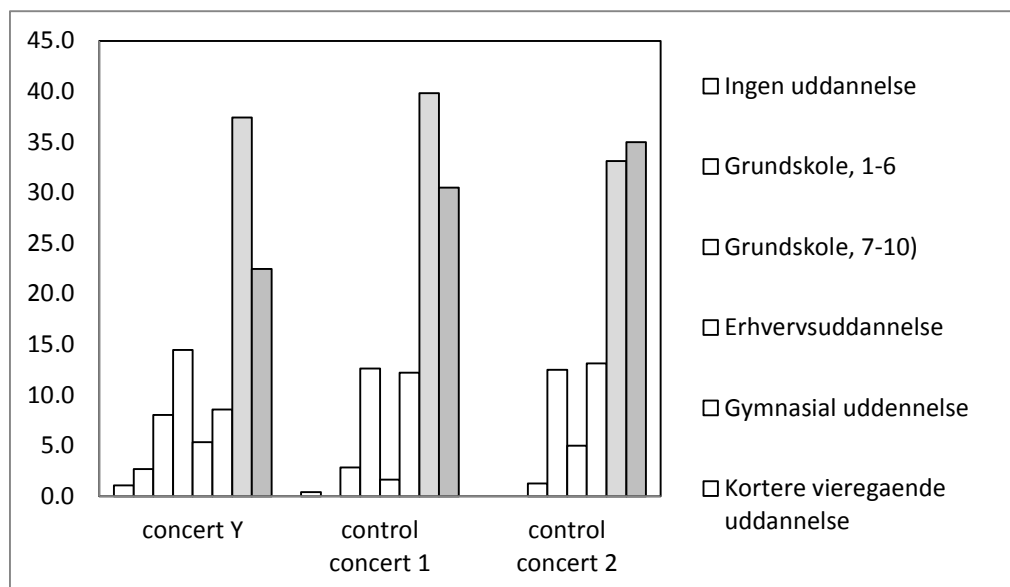


Table O4: The distribution of classical concert attendance by parents among the audiences of three concerts of the Odense Symfoniorkester

| Parents' concert attendance | concert Y | | regular concert 1 | | regular concert 2 | |
|-----------------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| never (0) | 126 | 67.4 | 176 | 70.1 | 104 | 65.4 |
| less than once a year (.5) | 22 | 11.8 | 25 | 10.0 | 17 | 10.7 |
| at least once a year (1) | 39 | 20.9 | 50 | 19.9 | 38 | 23.9 |
| Total | 187 | 100.0 | 251 | 100.0 | 159 | 100.0 |
| Missing | 7 | 3.6 | 7 | 2.7 | 7 | 4.2 |
| Total | 194 | 100.0 | 258 | 100.0 | 166 | 100.0 |

Figure O4: The distribution of classical concert attendance by parents among the audiences of three concerts of the Odense Symfoniorkester

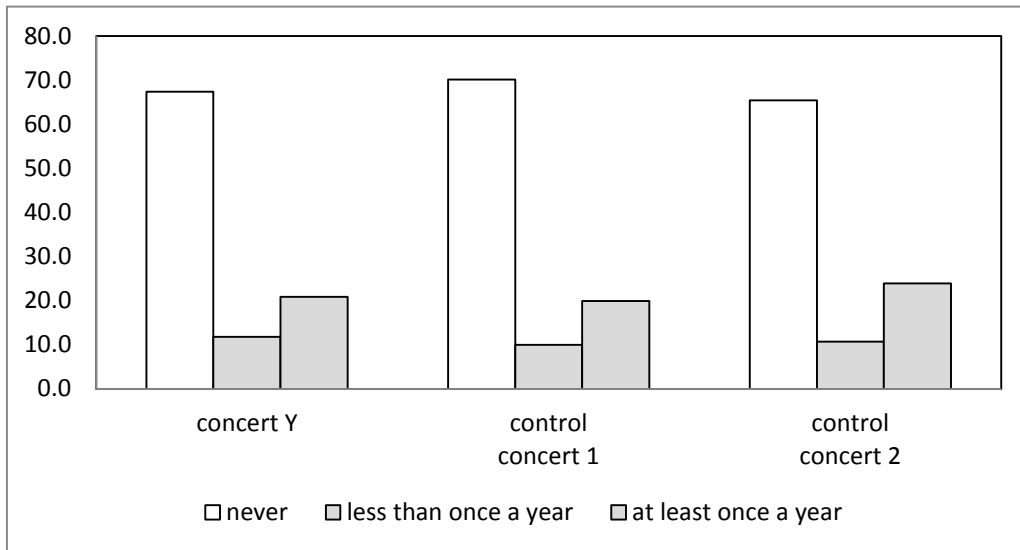


Table O5: At which age did you for the first time visit concert of a symphony orchestra? Distribution among the audiences of three concerts of the Odense Symfoniorkester

| Age of first visit | concert Y | | regular concert 1 | | regular concert 2 | |
|--------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| 1 before age 12 | 12 | 40 | 27 | 11.4 | 19 | 11.9 |
| 2 at age 12-18 | 15 | 40 | 65 | 27.5 | 48 | 30.0 |
| 3 at age 19-50 | 40 | 74 | 120 | 50.8 | 75 | 46.9 |
| 4 after age 50 | 60 | 26 | 24 | 10.2 | 18 | 11.3 |
| Total | 180 | 100.0 | 236 | 100.0 | 160 | 100.0 |
| Missing | 14 | 7.2 | 22 | 8.5 | 6 | 3.6 |
| Total | 194 | 100.0 | 258 | 100.0 | 166 | 100.0 |

Figure O5: At which age did you for the first time visit concert of a symphony orchestra? Distribution among the audiences of three concerts of the Odense Symfoniorkester

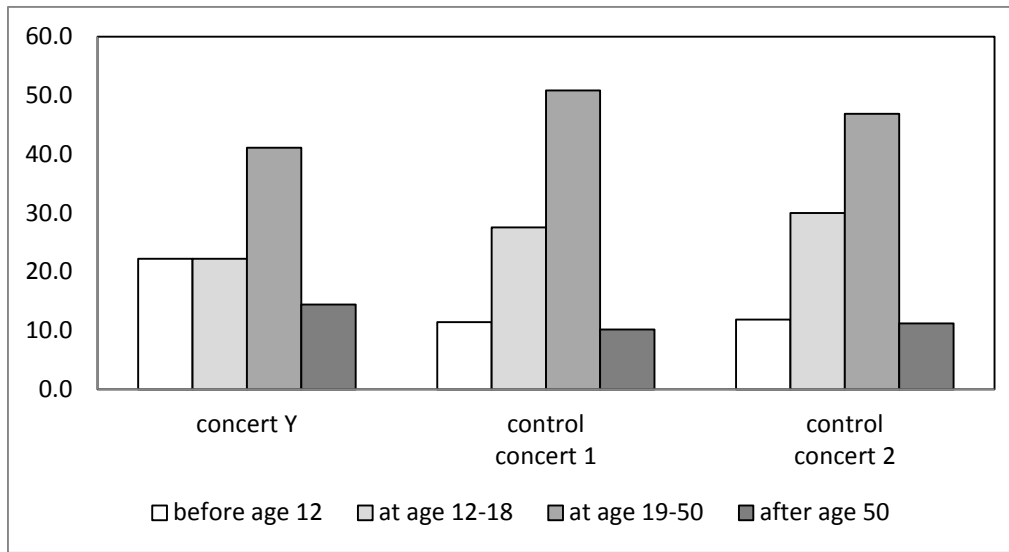


Table O6a: When was the last time you attended a music performance of a symphony orchestra? Distribution among the audiences of three concerts of the Odense Symfoniorkester

| When was the last time ...? | concert Y | | regular concert 1 | | regular concert 2 | |
|-------------------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| 0 I never did | 18 | 9.5 | 8 | 3.4 | 11 | 6.9 |
| 1 Longer than 5 years ago | 15 | 7.9 | 2 | 0.8 | 4 | 2.5 |
| 2 Between 1 and 5 years ago | 33 | 17.4 | 1 | 0.4 | 6 | 3.8 |
| 3 Between 6 and 12 months ago | 39 | 20.5 | 13 | 5.5 | 14 | 8.8 |
| 4 Less than half a year ago | 85 | 44.7 | 213 | 89.9 | 124 | 78.0 |
| Total | 190 | 100.0 | 237 | 100.0 | 159 | 100.0 |
| Missing | 4 | 2.1 | 21 | 8.1 | 7 | 4.2 |
| Total | 194 | 100.0 | 258 | 100.0 | 166 | 100.0 |

Figure O6a: When was the last time you attended a music performance of a symphony orchestra? Distribution among the audiences of three concerts of the Odense Symfoniorkester

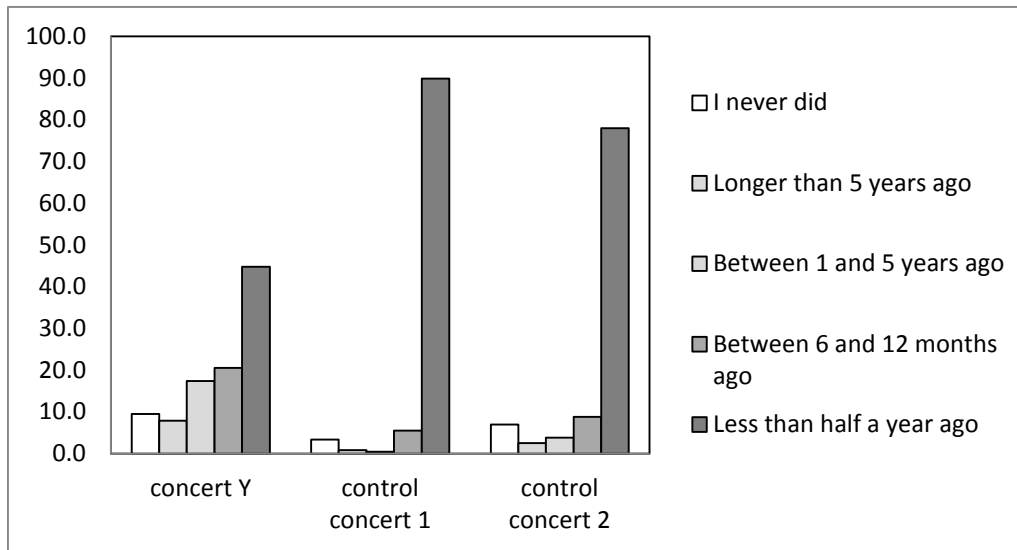


Table O6b: How often do you go to a concert of a symphony orchestra? Distribution among the audiences of three concerts of Odense Symfoniorkester

| How often do you ...? | concert Y | | regular concert 1 | | regular concert 2 | |
|--------------------------------|-----------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % |
| 0 Until now I never did | 12 | 6.5 | 0 | 0.0 | 4 | 2.5 |
| 1 Less than once a year | 61 | 33.2 | 6 | 2.4 | 8 | 5.1 |
| 2 Once or twice a year | 36 | 19.6 | 9 | 3.6 | 10 | 6.3 |
| 3 Between 3 and 7 times a year | 58 | 31.5 | 166 | 65.9 | 89 | 56.3 |
| 4 At least 8 times a year | 17 | 9.2 | 71 | 28.2 | 47 | 29.7 |
| Total | 184 | 100.0 | 252 | 100.0 | 158 | 100.0 |
| Missing | 7 | 3.7 | 4 | 1.6 | 6 | 3.7 |
| Total | 191 | 100.0 | 256 | 100.0 | 164 | 100.0 |

Figure O6b: How often do you go to a concert of a symphony orchestra? Distribution among the audiences of three concerts of Odense Symfoniorkester

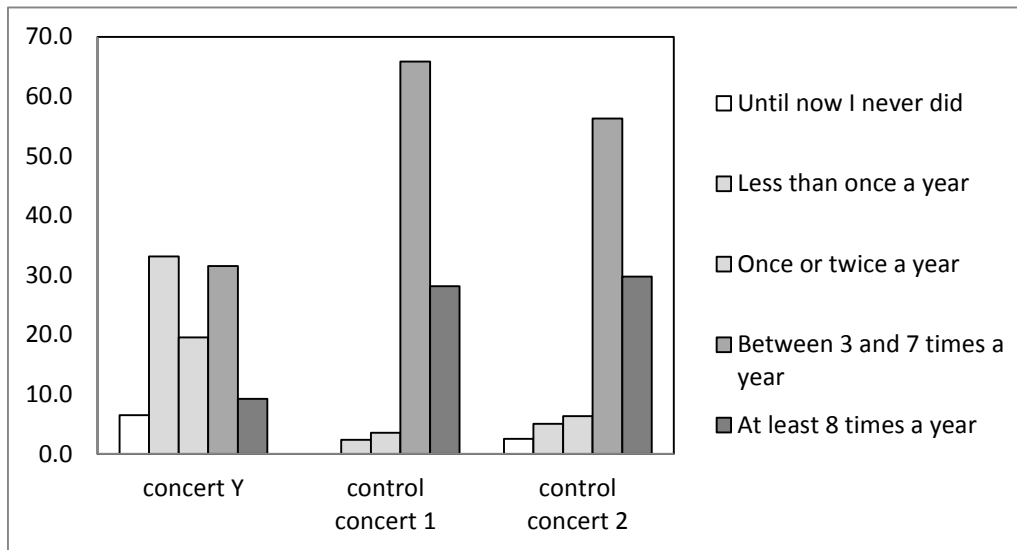


Table O7: Evaluation of project Y of the Odense Symfoniorkester by the audience

| ratings | concert as a whole | | music itself | | performance | | location | | music of orchestra's in general | |
|---------|--------------------|-------|--------------|-------|-------------|-------|----------|-------|---------------------------------|-------|
| | N | % | N | % | N | % | N | % | N | % |
| 1 | | 0.0 | | 0.0 | 1 | 0.5 | | 0.0 | | 0.0 |
| 2 | | 0.0 | | 0.0 | | 0.0 | 1 | 0.6 | | 0.0 |
| 3 | | 0.0 | 1 | 0.5 | | 0.0 | | 0.0 | 1 | 0.5 |
| 4 | 2 | 1.1 | 2 | 1.1 | | 0.0 | 2 | 1.1 | 1 | 0.5 |
| 5 | 9 | 4.9 | 9 | 4.9 | 3 | 1.6 | 4 | 2.2 | 6 | 3.3 |
| 6 | 6 | 3.2 | 14 | 7.6 | 5 | 2.7 | 9 | 5.0 | 6 | 3.3 |
| 7 | 25 | 13.5 | 27 | 14.7 | 23 | 12.4 | 18 | 10.0 | 20 | 10.9 |
| 8 | 52 | 28.1 | 48 | 26.1 | 48 | 25.8 | 39 | 21.7 | 41 | 22.3 |
| 9 | 48 | 25.9 | 44 | 23.9 | 48 | 25.8 | 50 | 27.8 | 46 | 25.0 |
| 10 | 43 | 23.2 | 39 | 21.2 | 58 | 31.2 | 57 | 31.7 | 63 | 34.2 |
| Total | 185 | 100.0 | 184 | 100.0 | 186 | 100.0 | 180 | 100.0 | 184 | 100.0 |
| Missing | 9 | 4.6 | 10 | 5.2 | 8 | 4.1 | 14 | 7.2 | 10 | 5.2 |
| Total | 194 | 100.0 | 194 | 100.0 | 194 | 100.0 | 194 | 100.0 | 194 | 100.0 |

Figure O7: Evaluation of project Y of the Odense Symfoniorkester by the audience

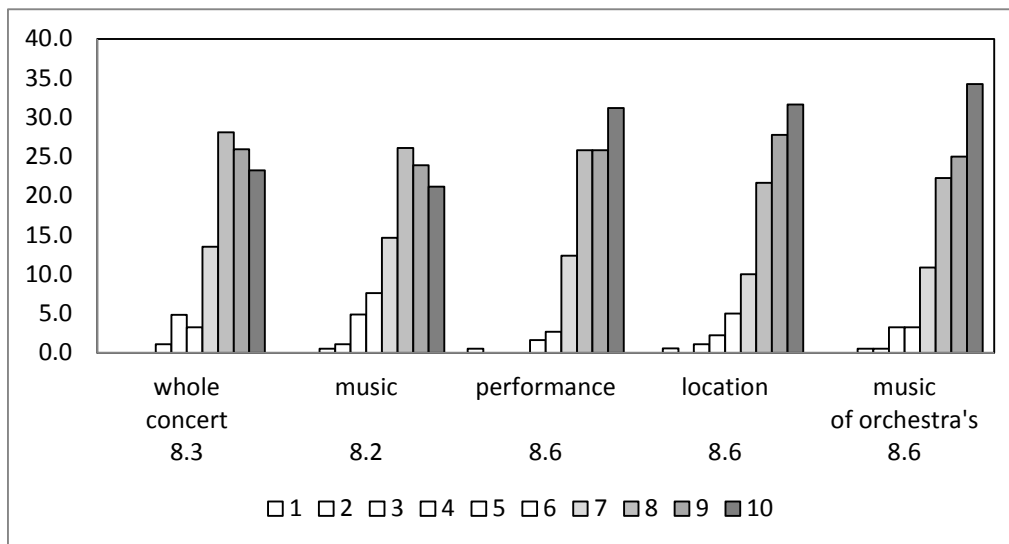


Table O8: Evaluation concert Y: Would you visit such a concert of the Odense Symfoniorkester again if ...

| Would you visit ...? | ... if the entrance fee was the same, at the same location and with a similar program | | ... if the entrance fee was 185 kr | | ... if the entrance fee was 300 kr | | ...if there would be more classical music on the program | | ...if there would be more popular music on the program | |
|----------------------------|---|------|------------------------------------|------|------------------------------------|------|--|------|--|------|
| | N | % | N | % | N | % | N | % | N | % |
| 6 Yes, certainly | 7 | 23.3 | 6 | 20.0 | 0 | 0.0 | 6 | 20.0 | 2 | 6.7 |
| 5 Yes, probably | 11 | 36.7 | 9 | 30.0 | 3 | 10.0 | 12 | 40.0 | 4 | 13.3 |
| 4 Maybe, I think so | 8 | 26.7 | 6 | 20.0 | 5 | 16.7 | 6 | 20.0 | 8 | 26.7 |
| 3 Maybe, I do not think so | 3 | 10.0 | 4 | 13.3 | 5 | 16.7 | 3 | 10.0 | 7 | 23.3 |
| 2 No probably not | 1 | 3.3 | 4 | 13.3 | 11 | 36.7 | 2 | 6.7 | 8 | 26.7 |
| 1 No, certainly not | | 0.0 | 1 | 3.3 | 6 | 20.0 | 1 | 3.3 | 1 | 3.3 |
| | 30 | 100 | 30 | 100 | 30 | 100 | 30 | 100 | 30 | 100 |

Figure O8: Evaluation concert Y: Would you visit such a concert of the Odense Symfoniorkester again if ... (average estimated probability (1-6, see Table O8))

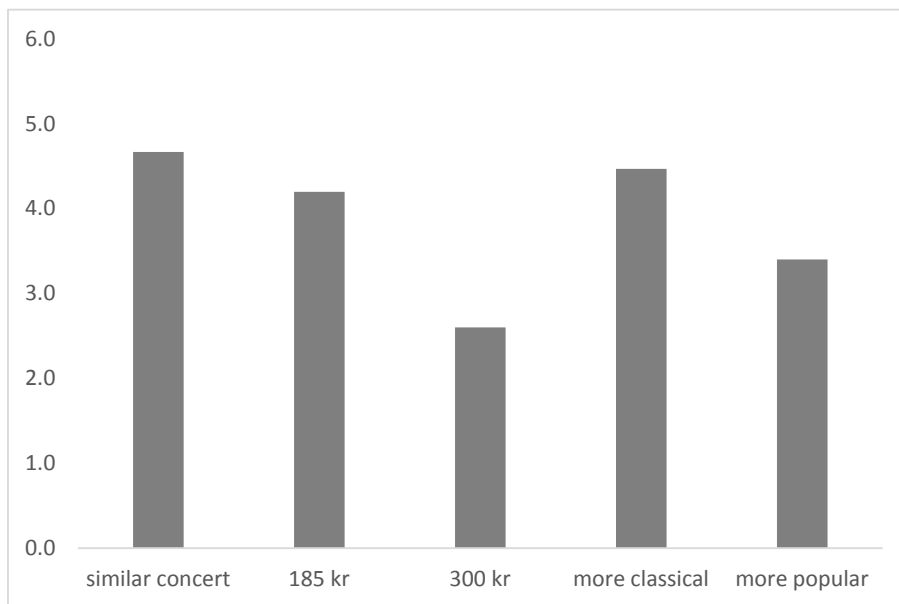


Table O9a: When was the last concert? Comparison of the audiences the Odense Symfoniorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys

| When was the last time ...? | concert Y | | | | regular concerts | | | |
|-------------------------------|-----------|-------|----|-------|------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 I never did | 1 | 3.2 | 0 | 0.0 | 5 | 4.0 | 1 | 0.9 |
| 1 Longer than 5 years ago | 5 | 16.1 | 0 | 0.0 | | 0.0 | 0 | 0.0 |
| 2 Between 1 and 5 years ago | 6 | 19.4 | 0 | 0.0 | 3 | 2.4 | 0 | 0.0 |
| 3 Between 6 and 12 months ago | 4 | 12.9 | 8 | 40.0 | 7 | 5.6 | 4 | 3.5 |
| 4 Less than half a year ago | 15 | 48.4 | 12 | 60.0 | 109 | 87.9 | 108 | 95.6 |
| Total | 31 | 100.0 | 20 | 100.0 | 124 | 100.0 | 113 | 100.0 |
| Missing | 0 | 0.0 | 11 | 35.5 | 4 | 3.1 | 15 | 11.7 |
| Total | 31 | 100.0 | 31 | 100.0 | 128 | 100.0 | 128 | 100.0 |

Figure O9a: When was the last concert? Comparison of the audiences the Odense Symfoniorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys

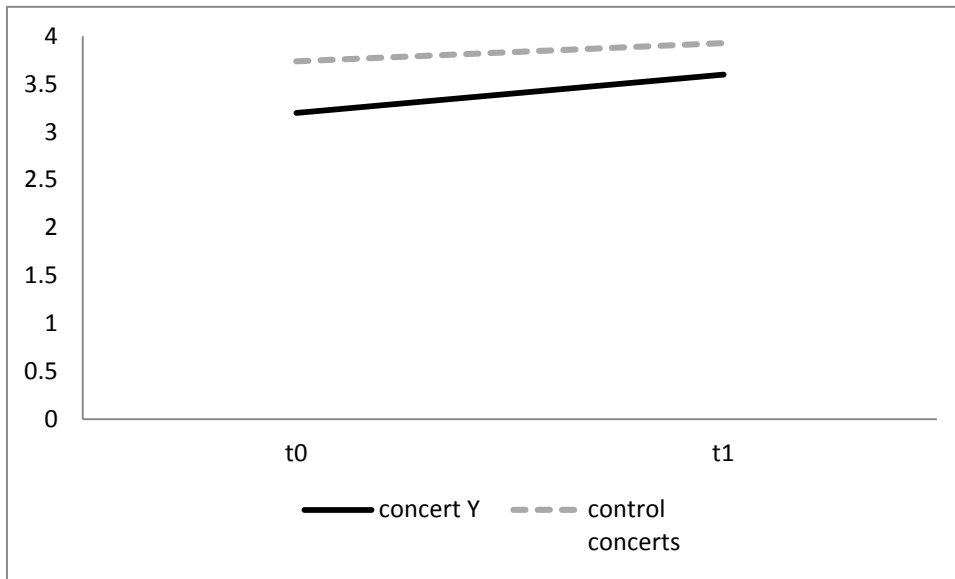


Table O9b: How often do you go to a concert of a symphony orchestra? Comparison of the audiences of three concerts of the Odense Symfoniorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys

| How often do you ...? | concert Y | | | | regular concerts | | | |
|--------------------------------|-----------|-------|-----|-------|------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 Until now I never did | 2 | 6.5 | 1 | 0.8 | 0 | 0.0 | 1 | 0.8 |
| 1 Less than once a year | 10 | 32.3 | 2 | 1.6 | 5 | 16.1 | 0 | 0.0 |
| 2 Once or twice a year | 4 | 12.9 | 6 | 4.7 | 10 | 32.3 | 4 | 3.2 |
| 3 Between 3 and 7 times a year | 10 | 32.3 | 82 | 64.6 | 13 | 41.9 | 78 | 62.9 |
| 4 At least 8 times a year | 5 | 16.1 | 36 | 28.3 | 3 | 9.7 | 41 | 33.1 |
| Total | 31 | 100.0 | 127 | 100.0 | 31 | 100.0 | 124 | 100.0 |
| Missing | 0 | 0.0 | 1 | 0.8 | 0 | 0.0 | 4 | 3.1 |
| Total | 31 | 100.0 | 128 | 100.0 | 31 | 100.0 | 128 | 100.0 |

Figure O9b: How often do you go to a concert of a symphony orchestra? Comparison of the audiences of three concerts of the Odense Symfoniorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys

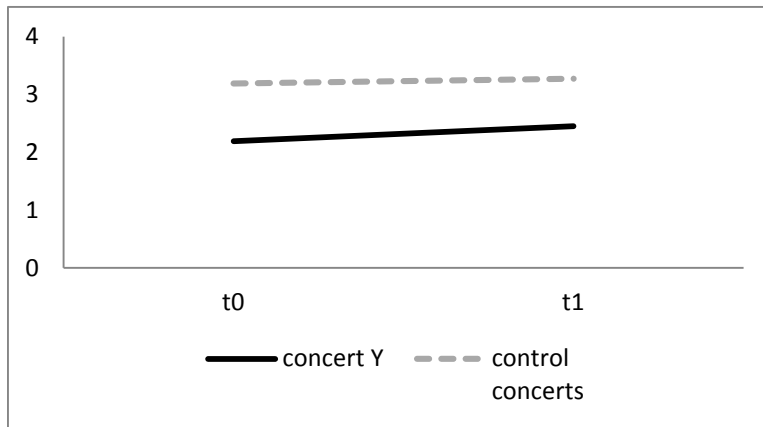


Table O10: Degree of affiliation with the orchestra. Comparison of the audiences of three concerts of the Odense Symfonorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| Affiliation | concert Y | | | | regular concerts | | | |
|----------------|-----------|-------|---------|-------|------------------|-------|---------|-------|
| | t0 N | % | t1 N | % | t0 N | % | t1 N | % |
| 1 not at all | 3 | 10.3 | 1 | 3.2 | 1 | 0.8 | 1 | 0.8 |
| 2 hardly | 7 | 24.1 | 10 | 32.3 | 12 | 10.0 | 8 | 6.4 |
| 3 somewhat | 5 | 17.2 | 5 | 16.1 | 34 | 28.3 | 32 | 25.6 |
| 4 quite strong | 9 | 31.0 | 8 | 25.8 | 45 | 37.5 | 52 | 41.6 |
| 5 very strong | 5 | 17.2 | 7 | 22.6 | 28 | 23.3 | 32 | 25.6 |
| Total | 29 | 100.0 | 31 | 100.0 | 120 | 100.0 | 125 | 100.0 |
| Missing | 2 | 6.5 | 0 | 0.0 | 8 | 6.3 | 3 | 2.3 |
| Total | 31 | 100.0 | 31 | 100.0 | 128 | 100.0 | 128 | 100.0 |

Figure O10: Degree of affiliation with the orchestra. Comparison of the audiences of three concerts of the Odense Symfonorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

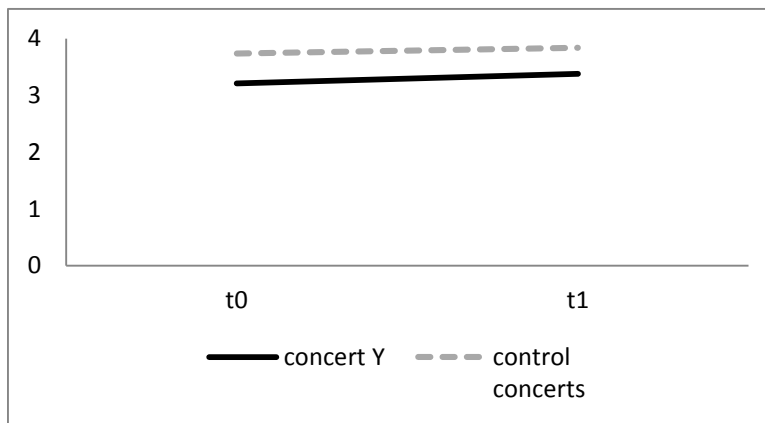


Table O11: Listening to music of orchestra's through media. Comparison of the audiences of three concerts of the Odense Symfoniorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| | concert Y | | | | regular concert 1 | | | |
|-----------------------------------|-----------|-------|----|-------|-------------------|-------|-----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 not in the past 4 weeks | 5 | 16.1 | 0 | 0.0 | 13 | 10.5 | 0 | 0.0 |
| 1 once the past 4 weeks | 4 | 12.9 | 9 | 33.3 | 12 | 9.7 | 22 | 18.3 |
| 2 2-3 times the past 4 weeks | 2 | 6.5 | 5 | 18.5 | 10 | 8.1 | 12 | 10.0 |
| 3 about once a week | 4 | 12.9 | 2 | 7.4 | 13 | 10.5 | 12 | 10.0 |
| 4 2 times a week or more frequent | 5 | 16.1 | 3 | 11.1 | 21 | 16.9 | 35 | 29.2 |
| 5 (almost) daily | 11 | 35.5 | 8 | 29.6 | 55 | 44.4 | 39 | 32.5 |
| Total | 31 | 100.0 | 27 | 100.0 | 124 | 100.0 | 120 | 100.0 |
| Missing | 0 | 0.0 | 4 | 0.0 | 4 | 3.1 | 8 | 6.3 |
| Total | 31 | 100.0 | 31 | 100.0 | 128 | 100.0 | 128 | 100.0 |

Figure O11: Listening to music of orchestra's through media. Comparison of the audiences of three concerts of the Odense Symfoniorkester at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

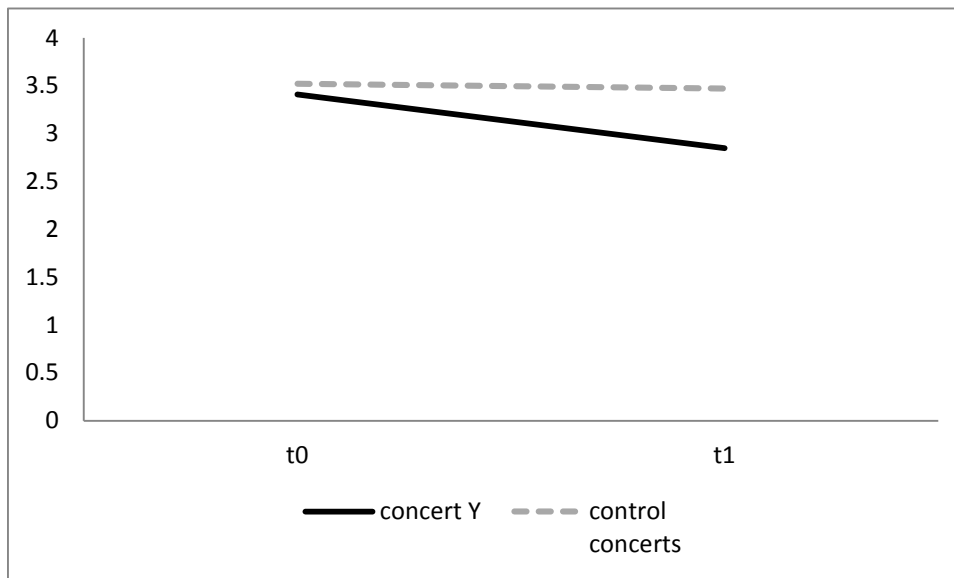


Table G1: Response among the audience of the Tonkünstler-Orchester Niederösterreich

| | surveys distributed | response t0 | response t0 % | response t1 | response t1 % |
|---------------------------|------------------------|----------------|------------------|----------------|------------------|
| 31 experimental concert Y | 950 | 257 | 27.1 | 58 | 22.6 |
| 32 regular concert | 300 | 134 | 44.7 | 17 | 12.7 |
| 33 regular concert | 300 | 169 | 56.3 | 26 | 15.4 |
| 34 regular concert | 300 | 112 | 37.3 | 23 | 20.5 |
| | 1850 | 672 | 36.3 | 124 | 18.5 |

Table G2: The distribution of age among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich

| age categories | class means | concert Y | | regular concert 1 | | regular concert 2 | | regular concert 3 | |
|----------------|-------------|-----------|-------|-------------------|-------|-------------------|-------|-------------------|-------|
| | | N | % | N | % | N | % | N | % |
| < 12 | 12 | 4 | 1.6 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 12-18 | 15 | 10 | 3.9 | 0 | 0.0 | 1 | 0.6 | 4 | 3.7 |
| 19-25 | 22 | 4 | 1.6 | 1 | 0.8 | 3 | 1.9 | 0 | 0.0 |
| 26-35 | 30 | 30 | 11.8 | 4 | 3.1 | 4 | 2.5 | 3 | 2.8 |
| 36-50 | 43 | 54 | 21.2 | 12 | 9.2 | 7 | 4.4 | 3 | 2.8 |
| 51-65 | 58 | 67 | 26.3 | 54 | 41.2 | 55 | 34.6 | 38 | 35.2 |
| > 65 | 65 | 86 | 33.7 | 60 | 45.8 | 89 | 56.0 | 60 | 55.6 |
| Total | | 255 | 99.2 | 131 | 97.8 | 159 | 94.1 | 108 | 96.4 |
| Missing | | 2 | 0.8 | 3 | 2.2 | 10 | 5.9 | 4 | 3.6 |
| Total | | 257 | 100.0 | 134 | 100.0 | 169 | 100.0 | 112 | 100.0 |

Figure G2: The distribution of age among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich

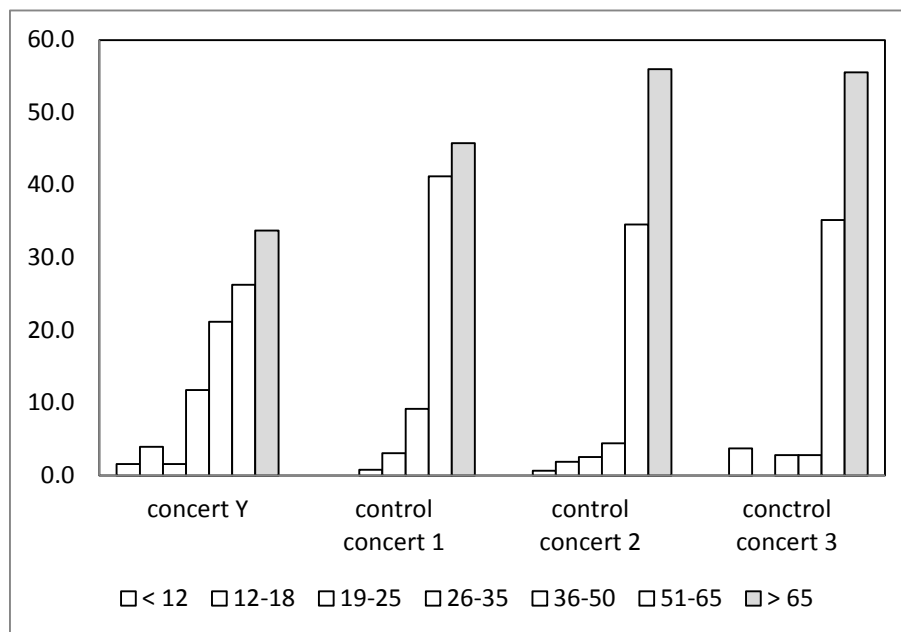


Table G3: The distribution of education over the three audiences of Table O3: The distribution of education over the three audiences of the Tonkünstler-Orchester Niederösterreich

| Education categories (low (1) – high (6)) | concert Y | | regular concert 1 | | regular concert 2 | | regular concert 3 | |
|--|-----------|-------|----------------------|-------|----------------------|-------|----------------------|-------|
| | N | % | N | % | N | % | N | % |
| 1 Pflichtschule nicht abgeschlossen | 5 | 2.0 | | 0.0 | | 0.0 | | 0.0 |
| 2 Pflichtschulabschluss | 12 | 4.9 | 7 | 5.5 | 7 | 4.5 | 4 | 3.7 |
| 3 Abschluss weiterbildenden Schule | 44 | 17.8 | 39 | 30.5 | 49 | 31.4 | 29 | 27.1 |
| 4 Höhere Schule mit Matura | 55 | 22.3 | 27 | 21.1 | 34 | 21.8 | 26 | 24.3 |
| 5 Ausbildung nach Höheren Schule | 35 | 14.2 | 17 | 13.3 | 19 | 12.2 | 14 | 13.1 |
| 6 Akademischer Grad, Fachhochschule | 96 | 38.9 | 38 | 29.7 | 47 | 30.1 | 34 | 31.8 |
| Total | 247 | 100.0 | 128 | 100.0 | 156 | 100.0 | 107 | 100.0 |
| Missing | 10 | 3.9 | 6 | 4.5 | 13 | 7.7 | 5 | |
| Total | 257 | 100.0 | 134 | 100.0 | 169 | 100.0 | 112 | 100.0 |

Figure G3: The distribution of education over the three audiences of Table O3: The distribution of education over the three audiences of the Tonkünstler-Orchester Niederösterreich

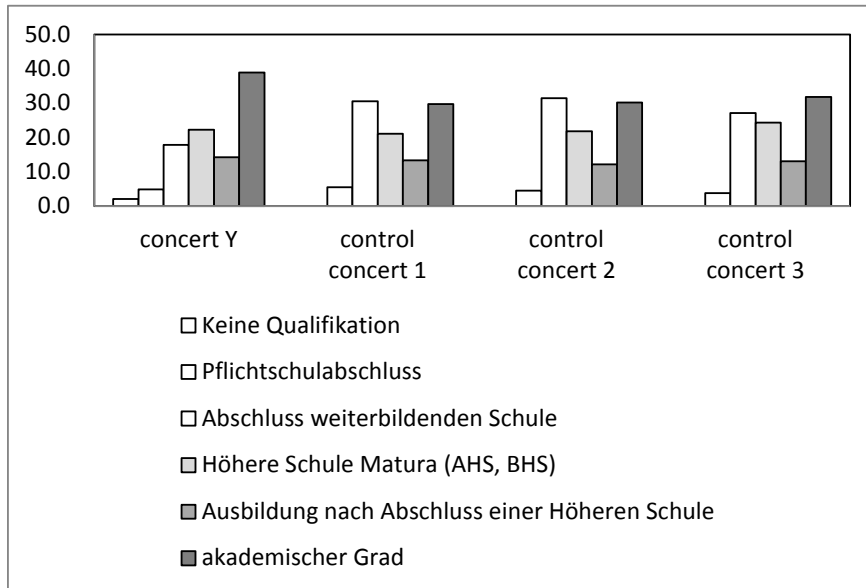


Table G4: The distribution of classical concert attendance by parents among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich.

| Parents' concert attendance | concert Y | | regular concert 1 | | regular concert 2 | | regular concert 3 | |
|-----------------------------|-----------|-------|-------------------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % | N | % |
| never (0) | 131 | 52.6 | 92 | 72.4 | 97 | 60.6 | 75 | 71.4 |
| less than once a year (.5) | 32 | 12.9 | 11 | 8.7 | 19 | 11.9 | 5 | 4.8 |
| at least once a year (1) | 86 | 34.5 | 24 | 18.9 | 44 | 27.5 | 25 | 23.8 |
| Total | 249 | 100.0 | 127 | 100.0 | 160 | 100.0 | 105 | 100.0 |
| Missing | 8 | 3.1 | 7 | 5.2 | 9 | 5.3 | 7 | 6.3 |
| Total | 257 | 100.0 | 134 | 100.0 | 169 | 100.0 | 112 | 100.0 |

Figure G4: The distribution of classical concert attendance by parents among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich.

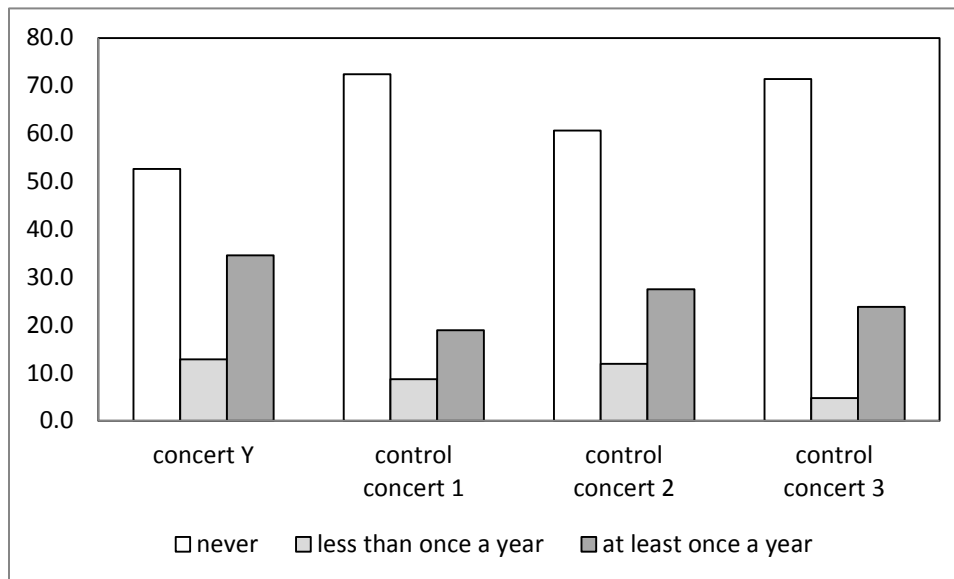


Table G5: At which age did you for the first time visit concert of a symphony orchestra? Distribution among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich.

| Age of first visit | | concert Y | | regular concert 1 | | regular concert 2 | | regular concert 3 | |
|--------------------|----|-----------|-------|-------------------|-------|-------------------|-------|-------------------|-------|
| | | N | % | N | % | N | % | N | % |
| 1 before age 12 | 12 | 62 | 25.7 | 15 | 11.9 | 25 | 16.2 | 16 | 15.7 |
| 2 at age 12-18 | 15 | 92 | 38.2 | 49 | 38.9 | 66 | 42.9 | 40 | 39.2 |
| 3 at age 19-50 | 40 | 72 | 29.9 | 50 | 39.7 | 56 | 36.4 | 36 | 35.3 |
| 4 after age 50 | 60 | 15 | 6.2 | 12 | 9.5 | 7 | 4.5 | 10 | 9.8 |
| Total | | 241 | 100.0 | 126 | 100.0 | 154 | 100.0 | 102 | 100.0 |
| Missing | | 16 | 6.2 | 8 | 6.0 | 15 | 8.9 | 10 | 8.9 |
| Total | | 257 | 100.0 | 134 | 100.0 | 169 | 100.0 | 112 | 100.0 |

Figure G5: At which age did you for the first time visit concert of a symphony orchestra? Distribution among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich.

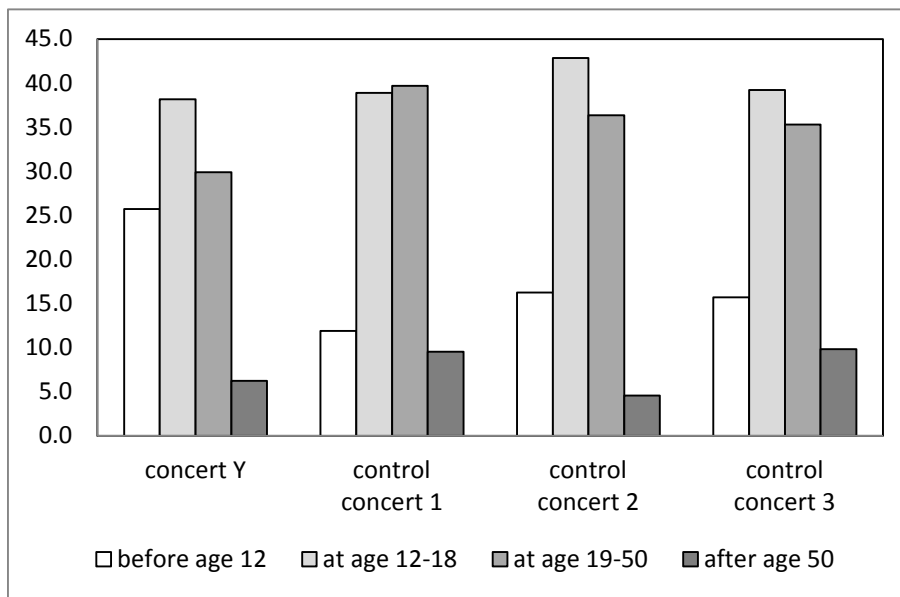


Table G6a: When was the last time you attended a music performance of a symphony orchestra? Distribution among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich

| When was the last time ...? | concert Y | | regular concert 1 | | regular concert 2 | | regular concert 3 | |
|-------------------------------|-----------|-------|-------------------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % | N | % |
| 0 I never did | 12 | 4.8 | 1 | 0.8 | 4 | 2.7 | 7 | 7.1 |
| 1 Longer than 5 years ago | 11 | 4.4 | 10 | 8.1 | 12 | 8.1 | 5 | 5.1 |
| 2 Between 1 and 5 years ago | 25 | 10.1 | 5 | 4.1 | 6 | 4.0 | 2 | 2.0 |
| 3 Between 6 and 12 months ago | 47 | 19.0 | 7 | 5.7 | 12 | 8.1 | 3 | 3.0 |
| 4 Less than half a year ago | 153 | 61.7 | 100 | 81.3 | 115 | 77.2 | 82 | 82.8 |
| Total | 248 | 100.0 | 123 | 100.0 | 149 | 100.0 | 99 | 100.0 |
| Missing | 9 | 3.5 | 11 | 8.2 | 20 | 11.8 | 13 | 11.6 |
| Total | 257 | 100.0 | 134 | 100.0 | 169 | 100.0 | 112 | 100.0 |

Figure G6a: When was the last time you attended a music performance of a symphony orchestra? Distribution among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich

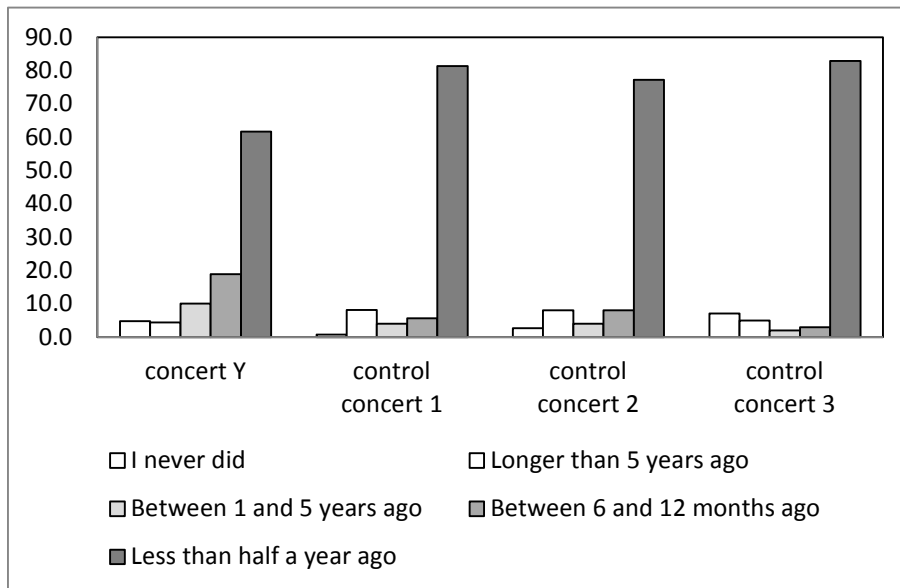


Table G6b: How often do you go to a concert of a symphony orchestra? Distribution among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich

| How often do you ...? | concert Y | | regular concert 1 | | regular concert 2 | | regular concert 3 | |
|--------------------------------|-----------|-------|-------------------|-------|-------------------|-------|-------------------|-------|
| | N | % | N | % | N | % | N | % |
| 0 Until now I never did | 9 | 3.6 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 1 Less than once a year | 42 | 16.8 | 7 | 5.3 | 6 | 3.7 | 1 | 0.9 |
| 2 Once or twice a year | 61 | 24.4 | 11 | 8.3 | 17 | 10.5 | 2 | 1.8 |
| 3 Between 3 and 7 times a year | 69 | 27.6 | 55 | 41.4 | 38 | 23.5 | 21 | 19.1 |
| 4 At least 8 times a year | 69 | 27.6 | 60 | 45.1 | 101 | 62.3 | 86 | 78.2 |
| Total | 250 | 100.0 | 133 | 100.0 | 162 | 100.0 | 110 | 100.0 |
| Missing | 7 | 2.7 | 1 | 0.7 | 7 | 4.1 | 2 | 1.8 |
| Total | 257 | 100.0 | 134 | 100.0 | 169 | 100.0 | 112 | 100.0 |

Figure G6b: How often do you go to a concert of a symphony orchestra? Distribution among the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich

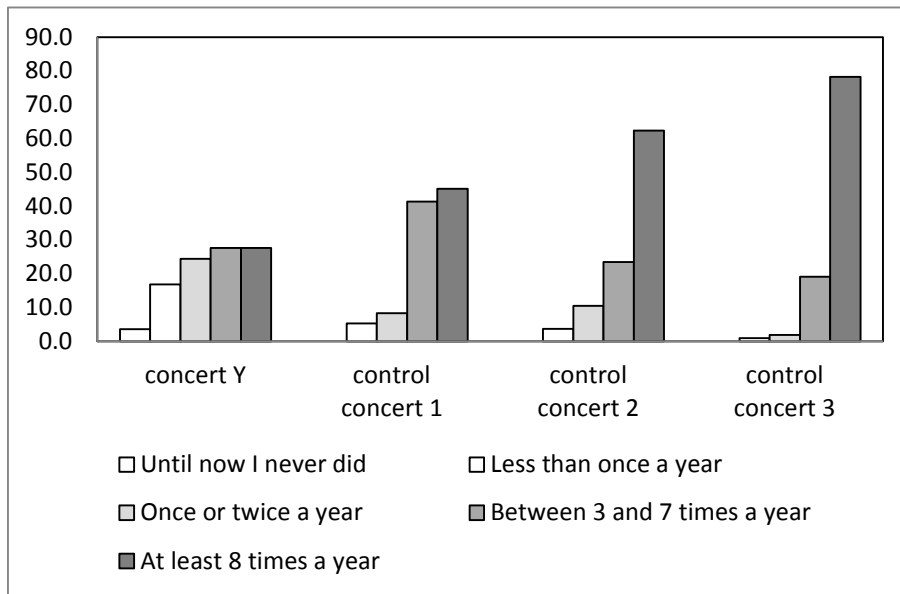


Table G7: Evaluation of project Y of the Tonkünstler-Orchester Niederösterreich by the audience

| Ratings | concert as a whole | | music itself | | performance | | location | | music of orchestra's in general | |
|---------|--------------------|-------|--------------|-------|-------------|-------|----------|-------|---------------------------------|-------|
| | N | % | N | % | N | % | N | % | N | % |
| 1 | 4 | 1.7 | 3 | 1.3 | 2 | 0.8 | 2 | 0.8 | 3 | 1.2 |
| 2 | | 0.0 | 1 | 0.4 | 2 | 0.8 | 2 | 0.8 | 1 | 0.4 |
| 3 | | 0.0 | | 0.0 | | 0.0 | 1 | 0.4 | 1 | 0.4 |
| 4 | 2 | 0.8 | | 0.0 | | 0.0 | 2 | 0.8 | 1 | 0.4 |
| 5 | 1 | 0.4 | 3 | 1.3 | 2 | 0.8 | 7 | 2.9 | 6 | 2.5 |
| 6 | 2 | 0.8 | | 0.0 | 1 | 0.4 | 8 | 3.3 | 2 | 0.8 |
| 7 | 7 | 2.9 | 5 | 2.1 | 5 | 2.1 | 18 | 7.4 | 11 | 4.5 |
| 8 | 16 | 6.6 | 19 | 7.9 | 15 | 6.3 | 38 | 15.7 | 29 | 12.0 |
| 9 | 28 | 11.6 | 26 | 10.8 | 28 | 11.7 | 33 | 13.6 | 32 | 13.2 |
| 10 | 182 | 75.2 | 183 | 76.3 | 185 | 77.1 | 131 | 54.1 | 156 | 64.5 |
| Total | 242 | 100.0 | 240 | 100.0 | 240 | 100.0 | 242 | 100.0 | 242 | 100.0 |
| Missing | 15 | 5.8 | 17 | 6.6 | 17 | 6.6 | 15 | 5.8 | 15 | 5.8 |
| Total | 257 | 100.0 | 257 | 100.0 | 257 | 100.0 | 257 | 100.0 | 257 | 100.0 |

Figure G7: Evaluation of project Y of the Tonkünstler-Orchester Niederösterreich by the audience

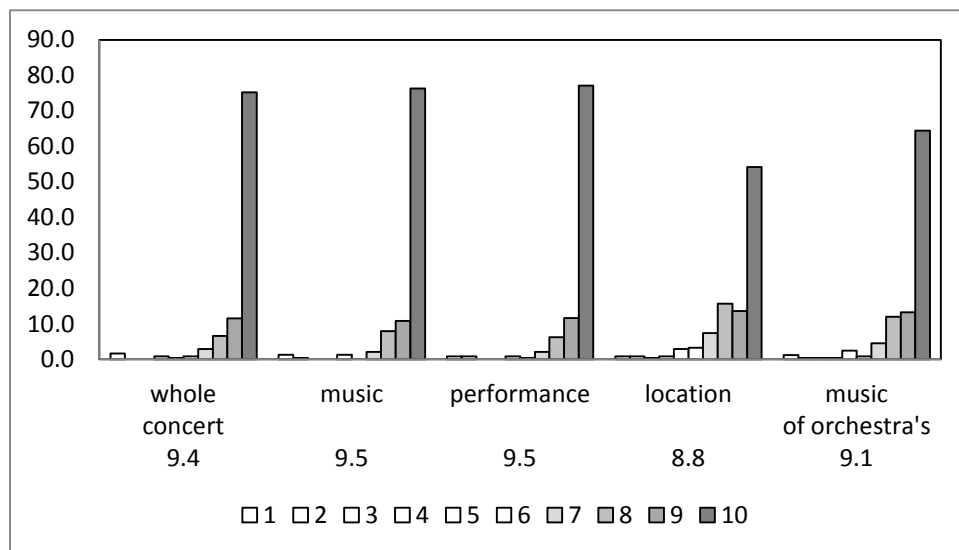


Table G8: Evaluation concert Y: Would you visit such a concert of the Tonkünstler-Orchester Niederösterreich again if ...

| Would you visit ...? | ... if the entrance fee was the same, at the same location and with a similar program | | ... if the entrance fee was 25 euro's | | ... if the entrance fee was 40 euro's | | ...if there would be more classical music on the program | | ...if there would be more popular music on the program | |
|----------------------------|---|------|---------------------------------------|------|---------------------------------------|------|--|------|--|------|
| | N | % | N | % | N | % | N | % | N | % |
| 6 Yes, certainly | 25 | 43.1 | 27 | 46.6 | 10 | 17.9 | 25 | 44.6 | 9 | 15.8 |
| 5 Yes, probably | 21 | 36.2 | 17 | 29.3 | 12 | 21.4 | 9 | 16.1 | 19 | 33.3 |
| 4 Maybe, I think so | 9 | 15.5 | 8 | 13.8 | 12 | 21.4 | 14 | 25.0 | 10 | 17.5 |
| 3 Maybe, I do not think so | 1 | 1.7 | 2 | 3.4 | 9 | 16.1 | 6 | 10.7 | 7 | 12.3 |
| 2 No probably not | 1 | 1.7 | 2 | 3.4 | 6 | 10.7 | 1 | 1.8 | 7 | 12.3 |
| 1 No, certainly not | 1 | 1.7 | 2 | 3.4 | 7 | 12.5 | 1 | 1.8 | 5 | 8.8 |
| | 58 | 100 | 58 | 100 | 56 | 100 | 56 | 100 | 57 | 100 |

Figure G8: Evaluation concert Y: Would you visit such a concert of the Tonkünstler-Orchester Niederösterreich again if ... (average estimated probability (1-6, see Table G8))

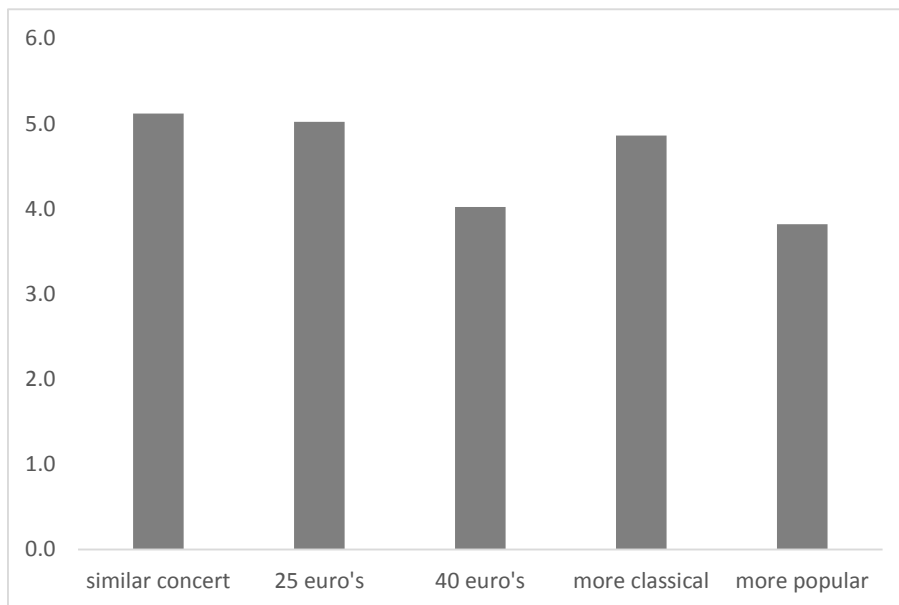


Table G9a: When was the last concert? Comparison of the audiences the Tonkünstler-Orchester Niederösterreich at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| When was the last time ...? | concert Y | | | | regular concerts | | | |
|-------------------------------|-----------|-------|----|-------|------------------|-------|----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 I never did | 1 | 1.8 | 0 | 0.0 | 1 | 1.8 | 0 | 0.0 |
| 1 Longer than 5 years ago | 0 | 0.0 | 0 | 0.0 | 4 | 0.0 | 0 | 0.0 |
| 2 Between 1 and 5 years ago | 5 | 9.1 | 0 | 0.0 | | 9.1 | 0 | 0.0 |
| 3 Between 6 and 12 months ago | 6 | 10.9 | 1 | 1.7 | 2 | 10.9 | 0 | 0.0 |
| 4 Less than half a year ago | 43 | 78.2 | 57 | 98.3 | 57 | 78.2 | 66 | 100.0 |
| Total | 55 | 100.0 | 58 | 100.0 | 64 | 100.0 | 66 | 100.0 |
| Missing | 3 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| Total | 58 | 100.0 | 58 | 100.0 | 64 | 100.0 | 66 | 100.0 |

Figure G9a: When was the last concert? Comparison of the audiences the Tonkünstler-Orchester Niederösterreich at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

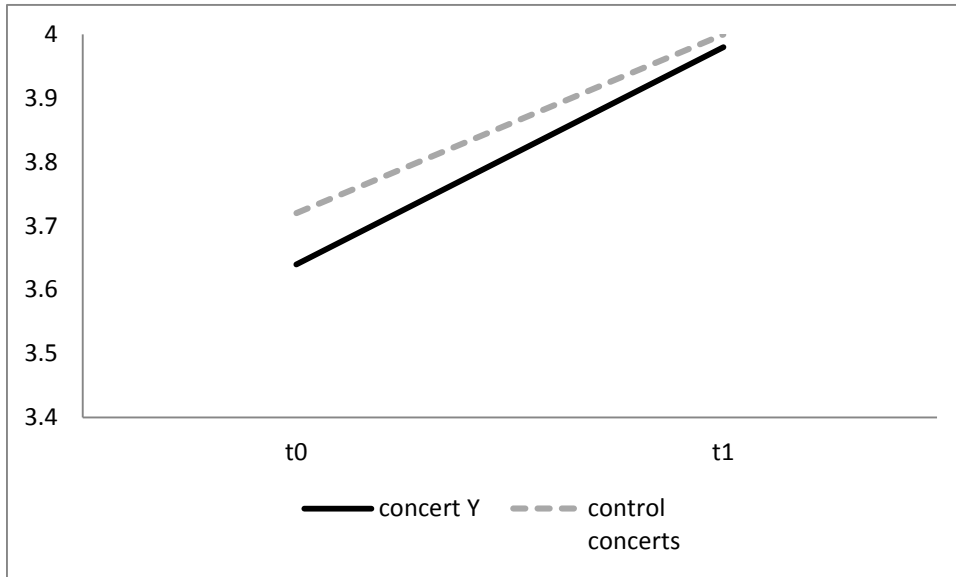


Table G9b: How often do you go to a concert of a symphony orchestra? Comparison of the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| How often do you ...? | concert Y | | | | regular concerts | | | |
|--------------------------------|-----------|-------|----|-------|------------------|-------|----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 Until now I never did | 1 | 1.7 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| 1 Less than once a year | 6 | 10.3 | 5 | 8.6 | 0 | 0.0 | 0 | 0.0 |
| 2 Once or twice a year | 12 | 20.7 | 12 | 20.7 | 1 | 1.5 | 1 | 1.5 |
| 3 Between 3 and 7 times a year | 19 | 32.8 | 24 | 41.4 | 19 | 28.8 | 16 | 24.2 |
| 4 At least 8 times a year | 20 | 34.5 | 17 | 29.3 | 46 | 69.7 | 49 | 74.2 |
| Total | 58 | 100.0 | 58 | 100.0 | 66 | 100.0 | 66 | 100.0 |
| Missing | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| Total | 58 | 100.0 | 58 | 100.0 | 66 | 100.0 | 66 | 100.0 |

Figure G9b: How often do you go to a concert of a symphony orchestra? Comparison of the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

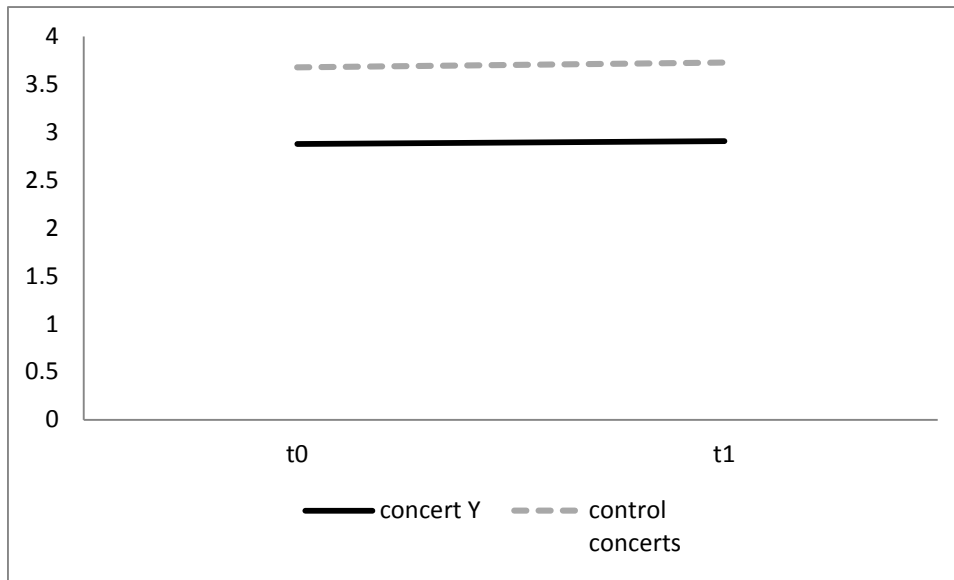


Table G10: Degree of affiliation with the orchestra. Comparison of the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| Affiliation | concert Y | | | | regular concerts | | | |
|----------------|-----------|-------|----|-------|------------------|-------|----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 1 not at all | 14 | 24.6 | 7 | 12.1 | 2 | 3.3 | 1 | 1.5 |
| 2 hardly | 8 | 14.0 | 18 | 31.0 | 4 | 6.6 | 5 | 7.6 |
| 3 somewhat | 14 | 24.6 | 9 | 15.5 | 15 | 24.6 | 20 | 30.3 |
| 4 quite strong | 11 | 19.3 | 12 | 20.7 | 26 | 42.6 | 23 | 34.8 |
| 5 very strong | 10 | 17.5 | 12 | 20.7 | 14 | 23.0 | 17 | 25.8 |
| Total | 57 | 100.0 | 58 | 100.0 | 61 | 100.0 | 66 | 100.0 |
| Missing | 1 | 1.7 | 0 | 0.0 | 5 | 7.6 | 0 | 0.0 |
| Total | 58 | 100.0 | 58 | 100.0 | 66 | 100.0 | 66 | 100.0 |

Figure G10: Degree of affiliation with the orchestra. Comparison of the audiences of three concerts of the Tonkünstler-Orchester Niederösterreich at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

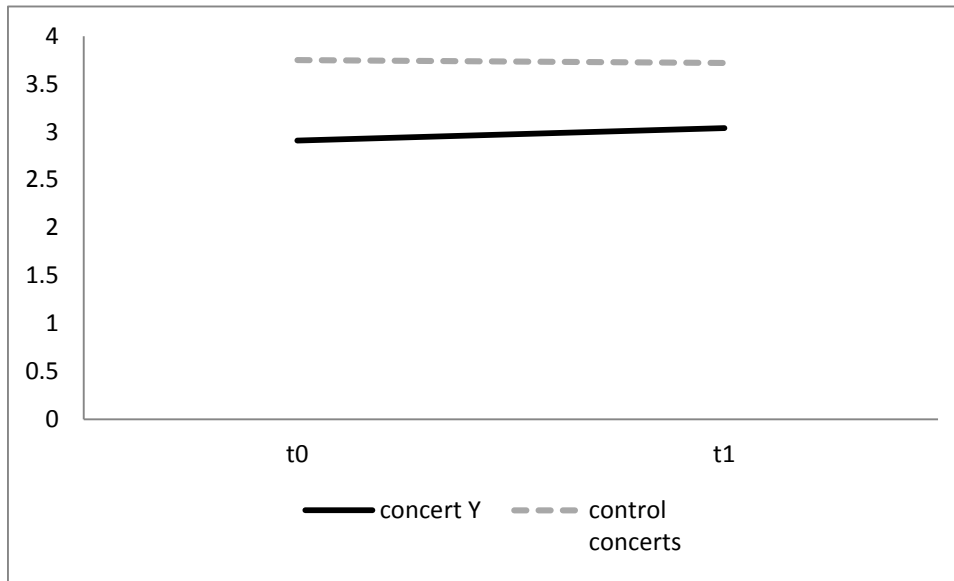


Table G11: Listening to music of orchestra's through media. Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

| Listening | concert Y | | | | regular concerts | | | |
|-----------------------------------|-----------|-------|----|-------|------------------|-------|----|-------|
| | t0 | | t1 | | t0 | | t1 | |
| | N | % | N | % | N | % | N | % |
| 0 not in the past 4 weeks | 6 | 10.5 | 6 | 10.3 | 2 | 3.0 | 1 | 1.5 |
| 1 once the past 4 weeks | 7 | 12.3 | 5 | 8.6 | 7 | 10.6 | 2 | 3.0 |
| 2 2-3 times the past 4 weeks | 8 | 14.0 | 8 | 13.8 | 4 | 6.1 | 11 | 16.7 |
| 3 about once a week | 8 | 14.0 | 11 | 19.0 | 6 | 9.1 | 9 | 13.6 |
| 4 2 times a week or more frequent | 7 | 12.3 | 12 | 20.7 | 15 | 22.7 | 17 | 25.8 |
| 5 (almost) daily | 21 | 36.8 | 16 | 27.6 | 32 | 48.5 | 26 | 39.4 |
| Total | 57 | 100.0 | 58 | 100.0 | 66 | 100.0 | 66 | 100.0 |
| Missing | 1 | 1.7 | 0 | 0.0 | 0 | 0.0 | 0 | 0.0 |
| Total | 58 | 100.0 | 58 | 100.0 | 66 | 100.0 | 66 | 100.0 |

Figure G11: Listening to music of orchestra's through media. Comparison of the audiences of three concerts of The Netherlands Symphony Orchestra at the first survey (t0) and during the second survey, half a year later (t1). Only respondents that took part in both surveys.

