

AUDIENCE RESEARCH REPORT EUROPEAN ORCHESTRA LABORATORY II: INVOLVING THE ORCHESTRAS'
MUSICIANS TO ENGAGE NEW AUDIENCES

Amsterdam, November 13, 2019

Dr. Ineke Nagel,

with the assistance of Julie Markerink and Caglar Yükseldi (students Communication Science)

Vrije Universiteit Amsterdam
Department of Sociology
De Boelelaan 1081
1081 HV Amsterdam
f.a.nagel@vu.nl
0031(0)205986832



Table of Contents

| | |
|--|-----|
| 1 MANAGEMENT SUMMARY | 4 |
| 2 MAIN REPORT | 6 |
| 2.1 Introduction and research questions | 6 |
| 2.2 Research design and data collection | 7 |
| 2.3 Analyses | 9 |
| 2.4 Results of the overall analyses | 10 |
| 3 Results: Tonkünstler Orchestra Austria | 14 |
| 3.1 Response rate and some basic characteristics | 14 |
| 3.2 Old and new audience | 14 |
| 3.3 Evaluation of the EO-LAB II concert..... | 17 |
| 3.4 Evaluation half a year later | 17 |
| 3.5 Tables and Figures - Tonkünstler Orchestra | 20 |
| 4 Results: Barcelona Symphony Orchestra | 36 |
| 4.1 Response rate and some basic characteristics | 36 |
| 4.2 Old and new audience | 36 |
| 4.3 Evaluation of the EO-LAB II concert..... | 38 |
| 4.4 Evaluation half a year later | 39 |
| 4.5 Tables and Figures - Barcelona Symphony Orchestra | 41 |
| 5 Results: Orkest van het Oosten The Netherlands | 58 |
| 5.1 Response rate and some basic characteristics | 58 |
| 5.2 Old and new audience | 58 |
| 5.3 Evaluation of the EO-LAB II concert..... | 61 |
| 5.4 Evaluation half a year later | 61 |
| 5.5 Tables and Figures - Orkest van het Oosten The Netherlands | 64 |
| 6 Results: Ulster Orchestra | 82 |
| 6.1 Response rate and some basic characteristics | 82 |
| 6.2 Old and new audience | 82 |
| 6.3 Evaluation of the EO-LAB II concert..... | 84 |
| 6.4 Evaluation half a year later | 85 |
| 6.5 Tables and Figures - Ulster Orchestra..... | 87 |
| 7 Results: Czech Philharmonic Orchestra | 102 |
| 7.1 Response rate and some basic characteristics | 102 |
| 7.2 Old and new audience | 102 |

| | |
|---|-----|
| 7.3 Evaluation of the EO-LAB II concert..... | 104 |
| 7.4 Evaluation half a year later | 105 |
| 7.5 Tables and Figures - Czech Philharmonic Orchestra..... | 107 |
| 8 Results: Hallé Orchestra Manchester..... | 125 |
| 8.1 Response rate and some basic characteristics | 125 |
| 8.2 Old and new audience | 125 |
| 8.3 Evaluation of the EO-LAB II concert..... | 128 |
| 8.4 Evaluation half a year later | 129 |
| 8.5 Tables and Figures - Hallé Orchestra | 131 |
| 9 Results: Romanian National Symphony Orchestra | 145 |
| 9.1 Response rate and some basic characteristics | 145 |
| 9.2 Old and new audience | 145 |
| 9.3 Evaluation of the EO-LAB II concert..... | 147 |
| 9.4 Tables and Figures - Romanian National Symphony Orchestra | 148 |
| 10 References | 160 |

1 MANAGEMENT SUMMARY

In the European Orchestra Laboratory II (EO-LAB II) project seven European symphony orchestras received a European grant from the Creative Europe programme to develop innovative ways of engaging new audiences by developing experimental music productions. EO-LAB II is a follow-up project of EO-LAB I, in which three European orchestras combined their efforts to attract new audiences, and to make their gained experience available to other orchestras. Both EO-LAB projects emerged out of concern on declining audiences of traditional music productions of symphony orchestras. Indeed, also in social sciences a trend of decreasing interest in classical culture music is addressed (DiMaggio and Mukhtar, 2004; Van Eijck and Knulst, 2005), in particular in classical concert attendance (DiMaggio and Mukhtar, 2004; Van de Broek et al. 2010; Van de Broek, 2014).

Here the audience research is reported that is part of the EO LAB II project. The main question is whether the concerts of the EO-LAB II projects have attracted new audiences as compared to the audiences of the orchestras' regular concerts, in particular concerning the degree to which the audiences can be considered as 'old' or 'new' public (De Jager, 1967; Verhoeff, 1992), in terms of their previous attendance of music productions of symphony orchestras, with respect to their age and education, and early socialization in music participation. Moreover, the visitors of the EO-LAB II projects rated the music productions they attended and it is examined to what extent younger and older, and highly and less highly educated visitors differently value the concert in terms of the performance and the music. Finally, by comparing the audiences overtime on their interest in classical music it is examined whether the EO-LAB II concert has actually changed their interest in music of symphony orchestras.

The audience of these new, experimental EO-LAB II music productions, and, for comparison, the audiences of two regular concerts of the orchestras were surveyed during their concert visit, by a paper-pencil questionnaire. This survey, which took place during or just after the concert, aimed to estimate the relative share of 'new' public among the EO-LAB II compared to the orchestras' regular audiences, and also to assess the appreciation of the concert by the audience. Half a year later, the audiences were surveyed again (online) to examine possible changes in the interest in music of orchestras. Here the comparison is between the time of the first interview (t0), and (roughly) half a year later (t1), among both the EO-LAB II and regular audiences to control potential seasonal or other over time influences. Whereas the regular audiences are expected to be rather stable over time in their interest in music of symphony orchestras, an increased interest could be expected from the EO-LAB II audiences.

In the audience research it is found that the orchestras' EO-LAB II music productions attracted visitors who use to go less frequently to concerts of symphony orchestras than visitors of regular concerts. In addition, the audiences of the EO-LAB II music productions were generally younger than the visitors of the traditional concerts. In most occasions the EO-LAB II audience was also less highly educated than the regular audiences. Finally, some marginal differences turned up between the audiences of the EO-LAB II and regular music productions with regard to early music socialization, the EO-LAB II audiences on average being less often raised with music of orchestras in their parental home and having started their concert attendance at a later age. No differences turned up with respect to the audiences' active music participation. In the UK, where occupational status was asked instead of education, there was no difference in occupational status between the EO-LAB II and regular audiences. Based on these findings, it can be concluded that **the EO-LAB II project succeeded to recruit new audiences. These audiences are new in the sense that they are less frequent concert visitors than the regular audiences of these orchestras, are generally younger, less highly educated, and, in some instances, were less often socialized with concert attendance at an early age by their parents.**

The audience research also revealed that the **ratings of the EO-LAB II concerts were with no exception quite high**, all EO-LAB concerts got grades from the audiences above 8 points on a scale from 1 to 10 (excellent). No consistent differences between 'old' and 'new' turn up in the evaluation of the concert. Generally, the concert was appreciated by younger and older visitors, of lower and higher education, by those who had a more or less strongly socialization in music of orchestras.

To assess changes in musical interest due to the EO-LAB II concert, visitors were surveyed again half a year after their concert visit and reported on their concert attendance, their listening to music of orchestra at home (media), their interest in and engagement with the orchestra, and their appreciation of music of orchestras. The overtime change of the musical interest of the EO-LAB II concert audience was compared to the overtime change among the regular audiences, to control general overtime (seasonal) variation in musical interest, but was also studied without reference to the regular audiences. Although in some instances the concert attendance of the EO-LAB II audience showed some signs of an increased musical interest, the evidence was too small to draw the conclusion that the EO-LAB II concert has led to an overall rise in of concert attendance. The frequency of listening to music of orchestra at home (media), the interest in and engagement with the orchestra, and the appreciation of music of orchestras generally did not show an increased musical interest either. **Based on these results, the conclusion is that there is not enough evidence to conclude that overall the EO-LAB II music productions increased the interest in music of orchestras of the visitors.** Apparently, just the one EO-LAB II concert was not enough to change the musical interest of its visitors. However, when asked to look back on the concert, half a year later, the EO-LAB II concert visitors still evaluated the concert very positively, and said that they would very likely attend such an event again.

2 MAIN REPORT

2.1 Introduction and research questions

The European Orchestra Laboratory II (EO-LAB II) is a follow-up project of EO-LAB I in which three European orchestras combined their efforts to attract new audiences, and to make their gained experience available to other orchestras. EO-LAB I emerged out of concern on declining audiences of traditional music productions of symphony orchestras. Indeed, also in social sciences a trend of decreasing interest in classical culture music is addressed (DiMaggio and Mukhtar, 2004; Van Eijck and Knulst, 2005), in particular in classical concert attendance (DiMaggio and Mukhtar, 2004; Van de Broek et al. 2010; Van de Broek, 2014).

In EO-LAB I three participating orchestras tested new ways to attract new audiences by developing experimental music productions. It turned out that these so-called ‘projects Y’ succeeded: they attracted an audience that was on average younger and less highly educated than the visitors of the orchestras’ usual music productions. Although there was not enough evidence to say that the project Y had changed their interest in classical concerts, the new audience evaluated the non-traditional concert very positively. Moreover, the visitors said they would very likely attend such an event again (Nagel, 2016).

EO-LAB II is a new cooperation of seven European orchestras that have received a European grant from the Creative Europe programme to develop innovative ways of engaging new audiences. In doing so, the orchestras will consider innovations with respect to four key elements (ABCD): the audience, the business model (financial and economic conditions), the contents, and the dissemination to different audiences. Compared to EO-LAB I, in EO-LAB II more orchestras participate, from six European countries: The Netherlands Symphony Orchestra (project leader), Tonkünstler-Orchester, the Hallé Orchestra, the Ulster Orchestra, the Czech Philharmonic Orchestra, the Romanian National Symphony Orchestra, and the Barcelona Symphony Orchestra. In EO-LAB II the focus is explicitly to involve the orchestras musicians to engage new audiences.

Here the audience research is reported that is part of the EO LAB II project. The main question is whether the concerts of the EO-LAB II projects attracted new audiences as compared to the audiences of the orchestras’ regular concerts, in particular on the degree to which the audiences can be considered as ‘old’ or ‘new’ public (De Jager, 1967; Verhoeff, 1992), in terms of their previous attendance of music productions of symphony orchestras, and with respect to their age and education. Moreover, the visitors of the EO-LAB II projects were asked to assess the music productions they attended. An interesting question is to what extent younger and older, and highly and less highly educated visitors differently value the concert in terms of the performance and the music. Finally, the audiences were surveyed half a year later on their interest in classical music, to examine whether the EO-LAB II concert had changed their interest in music of symphony orchestras half a year later.

Research questions

The research questions are:

- Do the EO-LAB II concerts attract relatively more people that can be considered as ‘new’ audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?
- How are the EO-LAB II concerts evaluated by the audiences? Do ‘old’ and ‘new’ audiences evaluate the EO-LAB II concerts differently?

- How do the visitors evaluate the EO-LAB II concerts half a year later? Did the EO-LAB II concert change their interest in the music of symphony orchestras?

2.2 Research design and data collection

Research design

The basic research design is a comparison between the audience of each orchestra's EO-LAB II concert and the audiences of two of the orchestra's regular concerts. From each orchestra, two regular music productions were chosen as comparison groups. Therefore the audience of both the EO-LAB II concerts, and the audiences of two regular concerts of the orchestra were surveyed during their visit to the concert, by a paper-pencil questionnaire. Half a year later, the audiences were surveyed again (online) to examine changes in the interest in music of orchestras. Here the comparison is between the time of the first interview (t0), which took place during or just after the concert, and (roughly) half a year later (t1), among both the EO-LAB II and regular audiences to control potential seasonal or other over time influences. Whereas the regular audiences are expected to be rather stable over time in their interest in music of symphony orchestras, an increasing interest would be expected from the EO-LAB II audiences. Seasonal influences are not always ruled out, since EO-LAB II and regular concerts not always took place at the same time. Still, these will be most important in concert attendance and hardly play a role in the other indicators of musical interest (listening at home, visits to website and engagement with the orchestra, and the valuation of music of orchestras).

Data collection: during the concert and a half year later

For each audience of the EO-LAB II and regular concerts the following procedure was applied. Just before the start of the concert, printed surveys (1 A4) with small pencils and envelopes were handed out to all visitors or distributed across (all) the seats, accompanied by a short introduction in which the project and the evaluation research were explained and information was provided on the confidentiality with regard to the use of the data. Orchestras also received a short text to announce the research just before the start of the concert. Survey questions were on the appreciation of the concert, interest in music of orchestras, previous concert attendance, personal and social background and a request to re-approach the respondent about half a year later, via email, for participation in an online survey, again accompanied by an explanation on how confidentiality was assured. The visitors were asked to put the envelopes with filled out surveys in mailboxes at the exits of the concert venue¹².

The online survey, constructed and distributed via the online survey program Qualtrics XM, was sent to the audiences of both EO-LAB II and regular concerts, about half a year later. Questions on the interest in music of orchestras, concert attendance and the evaluation of the concert were repeated and some additional questions were asked³. The second online survey could only be sent to visitors who gave their

¹ A different procedure was followed at the concerts of the Hallé Orchestra Manchester. As the concert hall management did not allow for the procedure of audience research, visitors received the questionnaire by mail, with their tickets. They could either fill in the survey online or send the filled-in questionnaire to the Hallé Orchestra. Both written and online responses were analyzed.

² Also in Austria, the management of the concert hall of the EO-LAB II concert did not allow for the questionnaires to be distributed. Therefore, they were placed at the tables outside the concert hall. This is probably the cause of the relative low response.

³ The procedure for the concerts of the Romanian National Symphony Orchestra is a different one. As the date of the EO-LAB II concert was established rather late, the questionnaires were printed in a different format (and were not accompanied by pencils and envelopes). Because the date of the EO-LAB II concert was rather close to the end

email address, which results in a smaller sample than that of the first wave (t0). Moreover, some mail addresses were not correct, partly due to handwritings that were hard to read. In these cases, one attempt was made to correct them. In addition, respondents did not always participate in the online survey. Two reminders were sent, one and two weeks after the first email. Note that respondents could have filled in the questionnaire later than the date planned six months after the first survey⁴. The response is somewhat selective, the higher educated and more frequent visitors are overrepresented among the respondents who participated to the online survey. This holds for both audiences equally. This is not a big problem though – as the comparison is between the same persons over time.

Measurement

The extent to which the EO-LAB II concerts have recruited an audience that is ‘newer’ than the traditional audiences of music productions of symphony orchestras is evaluated by comparing the audiences on a number of **indicators of ‘old’ and ‘new’ audience**: age, educational level⁵, previous concert attendance, indicators of early socialization, namely first age of concert attendance, first age of playing an instrument or singing in a choir, and the parents’ example of concert attendance. Questions on these indicators were part of the first survey. The **evaluation of the concert** by the visitors themselves was measured in the first survey by asking the audience to rate the concert, on a 1-10 scale, on different aspects: the concert overall, the music, the performance and the location. At the first survey also some (other) indicators of **musical interest** were asked in order to compare these over time. Besides previous concert attendance, these were frequency of listening to music of orchestras at home (through media), the rating of music of orchestras in general, visits to the website of the orchestra, and the engagement with the orchestra. These questions were repeated in the online survey half a year later to examine changes in musical interest.

Variable construction: technical details

Age categories were for statistical analyses recoded to their class means, so for instance age 12-18 was coded as 15 (except the lower and highest categories: age < 12 was coded as 10, age > 65 as 70). The educational categories were transformed into an interval scale by recoding the category numbers into country-specific ISLED scores that allow also to compare the effects of education between countries (Schroeder and Ganzeboom, 2013/2014). Occupations were coded in a first-digit ISCO code (International Labour Office, 2012), that were subsequently dichotomized into high status (ISCO08 first digit codes 1 and 2) and other occupations. The second indicator of previous concert attendance and the frequency of listening to music of orchestras through the media were recoded so that a higher value presents a higher concert attendance. The concert visitors reported on whether they played a musical instrument and at what age they started. After filling up missing values (considered as 1 ‘no’ when at least one of the remaining two items was answered positively (not 1)) these three questions were transformed into the youngest age at which one started playing the piano, another instrument or started singing in a choir. Then, the number of years ‘experience’ were counted. People who never were actively involved in music participation were counted as zero. As the number of years since the first active musical experience is closely related to age, age is controlled in the analyses. Both indicators of previous concert attendance –

date of the project, only data were gathered during the concert as the respondents could not be surveyed half a year later, and consequently, no mail addresses were collected.

⁴ Due some technical misconception the audience of the EO-LAB II concert in Barcelona had only one week time to respond the online survey, which leaves us with only 32 respondents (half of the 64 respondents that finally responded).

⁵ The audiences of the Hallé Orchestra in Manchester and the Ulster Orchestra did not receive the questions on education and active music participation, as this was considered to be too sensitive. Instead of education the (last) occupation was asked via an open question.

time since the last visit and frequency of concert attendance were combined into one measure of concert attendance. Both indicators correlate quite strongly (between .7 and .9). Before taking the average, both indicators were recoded so that a higher score represents a higher frequency and subsequently expressed into the same range (0-1). For the analyses, the indicators of musical interest were for comparability also recoded into a 0-1 range.

2.3 Analyses

First, the analyses were performed for each orchestra separately, for which in general three audiences are compared: the EO-LAB II audience and two audiences of regular concerts. In a second stage, the data from audiences of all orchestras were merged to test the overall differences between the EO-LAB II and regular audiences.

Descriptive analyses for each orchestra separately, displayed in graphical form, provide an overview of the differences between the audiences. Due to the low number of respondents some developments among the EO-LAB II audiences may seem more pronounced than among the regular audience represented by much more respondents. Statistical tests take these low number into account though, but have a low power, meaning that it will be hard to find effects even if they exist in the population. To test statistically whether the audience can be characterized as 'old' or 'new', we use AN(C)OVA or with the indicators of old and new audience as dependent variables, the EO-LAB II and regular concerts as the grouping variable, and in some cases a covariate is added to assess the unique contribution of the indicator. For instance, in the analyses of previous concert attendance, both education (if available) and age are controlled, to assess the differences between the audiences with respect to concert attendance that are not due to educational and age differences. This is also the case for listening to music of orchestras at home, and visits to the website. In the analyses of the differences between the audiences with respect to educational level, age of the first concert attendance, and the years since playing a musical instrument or singing in a choir, age is controlled. In the analyses, first an overall *F*-test is performed to test whether there are statistically significant differences between the audiences. In case of a significant difference at the 10% significance level, a contrast analysis tested differences between the EO-LAB II audience on the one hand and the regular audiences on the other⁶. To test the overall differences between all EO-LAB II audiences and all regular audiences, a multilevel model was applied, in which concert is the second level variable to correct for the clustering of visitors, and in which the overall difference between EO-LAB II and regular audiences is evaluated, controlled for the effects of the orchestra and the interaction between the EO-LAB II or regular audience (representing the specific effects of EO-LAB II per orchestra).

To analyze the overtime changes of the EO-LAB II audience and the regular audiences, first, per orchestra, a mixed ANOVA is performed with the indicators of musical interest, with the concerts and orchestras as between grouping variables and the overtime change as the within-factor. To test whether the overtime development of the EO-LAB II audience is different from that of the regular concert audience of the same orchestra, the *F*-test of the interaction between each concert and time is evaluated. The *F*-statistic of the trend tests whether the overtime musical interest among all concert audiences is significantly increasing or decreasing. The *F*-statistic of the interaction tests whether the change in musical interest is similar between the audiences. If the latter is significant at the 10% significance level, multivariate tests are explored to show which audiences show an increasing or decreasing trend in musical interest. To analyze

⁶ The assumption of homogeneity of variances was checked and in a few cases was violated. If the variance ratio also exceeded the value of Hartley's *F*, we applied a test which corrects for the heterogeneous variances. This is reported in the results.

the overall overtime changes of the EO-LAB II audience and the regular audiences a mixed ANOVA is performed with the indicators of musical interest, with the concerts and orchestras as between grouping variables and the overtime change as the within-factor. To test whether the overtime development of the EO-LAB II audience is different from that of the regular concert audience of the same orchestra, the *F*-test of the interaction between whether the concert is an EO-LAB II and time is evaluated, which is controlled for the main effect of time and the orchestra and orchestra * time interactions.

Although the comparison within individuals overtime does not require such a large number of respondents, we have to be cautious with final conclusion on the results of the overtime changes of the audiences of the Tonkünstler Orchestra and the Ulster Orchestra that have low numbers of respondents in the second wave. A consistent positive but non-significant development over overtime change may point at a lack of power, and therefore we checked if there were consistent (positive) but non-significant developments (which was not the case). There is also the risk that changes, and stability, may also be the result of coincidence of the selection of these particular participants. In that respect, more confidence comes from the results on overtime changes of The Netherlands' Symphony Orchestra, the Czech Philharmonic Orchestra and the Hallé Orchestra that have larger numbers of respondents at t1.

2.4 Results of the overall analyses

The share of newly recruited public among the EO-LAB II audience

In Table 1 the results of the overall analyses are summarized. In the appendices detailed results are described for all orchestras separately. To examine to what extent the EO-LAB II concerts have recruited a new audience, the EO-LAB II concert audience was compared to that of the regular audiences on a number of indicators of old and new public. With respect to the most direct indicator of the share 'new' visitors among the audiences, the frequency of concert attendance, it was found that the EO-LAB II audiences of six (out of seven) lagged behind on the regular audiences. Among the audiences of Czech Philharmonic Orchestra, The Netherlands' Orkest van het Oosten, the Tonkünstler-Orchestra, the Ulster Orchestra, the Hallé Orchestra, and the Barcelona Symphony Orchestra, the average concert attendance was higher among the regular audiences than among the EO-LAB II audiences. Moreover, the overall statistical analyses confirmed that with respect to concert attendance, the EO-LAB II audiences on average visit music productions of symphony orchestras less often than the regular audiences of these orchestras, with age and education controlled (5 orchestras) ($F(1,27.964) = 92.242, p < .05$), and with age controlled (7 orchestras) ($F(1,25.448) = 62.694, p < .05$). From these overall analyses it can be concluded that **with respect to previous concert attendance the EO-LAB II audiences are on average 'newer' than the regular audiences of these orchestras.**

With respect to age, for five orchestras (Czech Philharmonic Orchestra, Orkest van het Oosten from The Netherlands, the Tonkünstler-Orchestra, the Ulster Orchestra, and the Hallé Orchestra) it was found that the EO-LAB II audiences were on average younger than the regular audiences. Overall analyses point out there are significant differences with respect to age, the EO-LAB II audiences being younger ($F(1,25.295) = 18.312, p < .05$), on average six years. Also **with respect to age the EO-LAB II audiences are on average 'newer' than the regular audiences of these orchestras.**

Differences in educational level could be examined only for the five orchestras outside the UK. The EO-LAB II audiences of three out of five orchestras, the Orkest van het Oosten from The Netherlands, the Barcelona Symphony Orchestra and the Romanian National Symphony Orchestra, had on average a lower education than the regular audiences. Overall analyses also point out that there are significant differences

with respect to education, controlled for age, the EO-LAB II audiences being less highly educated ($F(1,19.827) = 8.845, p < .05$). **To summarize, it can be concluded that the EO-LAB II audiences are on average ‘newer’ with respect to educational level than the regular audiences of these orchestras.**

In the UK, for the Hallé Orchestra and the Ulster Orchestra, occupational status was used as a proxy of education. The EO-LAB II audience of the Ulster Orchestra has a lower occupational status than the two regular audiences, but the results are not statistically significant. The EO-LAB II audience of the Hallé Orchestra has a lower occupational status than regular audience of the Janáček concert, but a higher occupational status than the audience of Choral Extravaganza, with a more popular repertoire, although the differences are not statistically significant in an analysis controlled for age and gender. These results are confirmed in an overall analysis on both orchestras ($b = -.132, se = .224, p > .10$). **Thus, for the two orchestras in the UK where occupational status was used as a proxy of education, not enough evidence was found on a difference between the EO-LAB II audiences and the regular audiences of these orchestras.**

The age of first concert attendance is an indication of early socialization and acquaintance with music of orchestras. The EO-LAB II audiences of the Netherlands’ Orkest van het Oosten on average started their concert attendance later in life (age 26 and 29) than the two-regular audiences, and are in that respect relatively ‘new’ (age 24 and 25). The EO-LAB II audience of the Hallé Orchestra on average also started their concert attendance later in life (age 26) than the regular audience of the Janáček concert (age 19), although a bit earlier than the Choral Extravaganza regular concert audience (age 29). Overall analyses point out that overall the differences with age of first concert attendance are statistically significant, controlled for age, the EO-LAB II audiences having started at a later age ($F(1,27.002) = 5.717, p < .05$).

With respect to another indicator of early socialization, the visits by the parents to classical concerts and opera, the EO-LAB II audiences of the Netherlands’ Orkest van het Oosten and the Hallé Orchestra are less experienced than the regular audiences, for the Hallé Orchestra again in comparison to the Janáček concert, not the Choral Extravaganza concert. These results are confirmed by the overall statistical analysis ($F(1,3251) = 4.602, p < .05$). Moreover, no differences between the EO-LAB II audiences and the regular audiences came forward with respect to a third indicator of music socialization, the years of active music participation, controlled for age ($F(1,2409) = .003, p > .10$). Therefore, only socialization with respect to concert attendance itself differs between the EO-LAB II and the regular audiences. **With respect to early socialization into concert attendance, it can be concluded that the EO-LAB II audiences are on average ‘newer’ than the regular audiences of these orchestras.**

Table 1: The audiences of the EO-LAB II concerts compared to the audiences of two of the orchestras' regular concerts

| | Did the EO-LAB II concert attract new audience with respect to | | | | | |
|---------------------------------------|---|----------|---------------------|-------------------|------------------------------|--------------------------------|
| | Less frequent visitors? | Younger? | Lower education? | Earlier start? | Music partici- pation? | Parents' concert visits? |
| Tonkünstler-Orchester Austria | yes | yes | 0 | 0 | 0 | 0 |
| Barcelona Symphony Orchestra | yes | 0 | yes | 0 | yes | 0 |
| Orkest van het Oosten The Netherlands | yes | yes | yes | yes | 0 | yes |
| Ulster Orchestra | yes | yes | 0 ^b | 0 | na | 0 |
| Czech Philharmonic Orchestra | yes | yes | 0 | 0 | 0 | 0 |
| Hallé Orchestra Manchester | yes | yes | 0 ^b | yes | na | yes |
| Romanian National Symphony Orchestra | 0 | 0 | yes | 0 | 0 | na |
| All orchestra's – overall analyses | yes | yes | yes | yes | 0 | yes |

Yes = reported difference is statistically significant at the 10% significance level

0 = not enough evidence for a difference between the EO-LAB II and regular audiences

na = not available

^b In the UK, occupational status was used as a proxy of educational level. There was not enough evidence that the EO-LAB II audiences differ in occupational status from the regular audiences of these orchestras.

The ratings of the EO-LAB II concerts

The audience research also revealed that the **ratings of the EO-LAB II concerts were with no exception quite high**, all EO-LAB II concerts got grades from the audiences above 8 points on a scale from 1 to 10 (excellent). No consistent differences between 'old' and 'new' turn up in the evaluation of the concert. Generally, the concert was appreciated by younger and older visitors, of lower and higher education, by those who received more or less socialization in music of orchestras at an early age by their parents.

Overtime change of musical interest of the EO-LAB II audience

Visitors were surveyed again half a year later and reported on several aspects of musical interest: their concert attendance, their listening to music of orchestra at home (media), their interest in and engagement with the orchestra, and their appreciation of music of orchestras. They also looked back on the concert they had attended half year ago.

First, the overtime change of the musical interest of the EO-LAB II concert audience was compared the overtime change among the regular audiences, to control general overtime variation in musical interest, for instance due to seasonal influences. These analyses show that the concert attendance of the EO-LAB II audience of four orchestras developed somewhat differently than that of the regular audiences of these

orchestras. Some signs show up of a relative increased concert attendance, among the EO-LAB II audiences of the Czech Philharmonic Orchestra, the Orkest van het Oosten, and the Hallé Orchestra, but the evidence is rather weak, as the relative increase is only with regard to one of the regular audiences (Czech Philharmonic Orchestra), occurs among just one of the two EO-LAB II audiences (Orkest van het Oosten), or the increase was observed among the regular audiences as well (Orkest van het Oosten, Hallé Orchestra). Moreover, among the Barcelona Symphony Orchestra there was a relative decrease in concert attendance among the EO-LAB II audience. Among the EO-LAB II and regular concert audiences of the Tonkünstler-Orchestra and the Ulster Orchestra no different developments turned up. The overall analysis confirmed that there is not enough evidence for a change of concert attendance among the EO-LAB II audience as compared to that of the regular audiences, $F(1,886) = .107, p > .10$). In a second analysis, the overtime development of the EO-LB audiences was studied without considering the development of the regular concerts. Then, we find increases among the EO-LAB II audiences of the Hallé Orchestra and of the concert by the Orkest van het Oosten in Rijssen, but a decrease among the audience of the Barcelona Symphony Orchestra. In the overall analysis there is no statistically significant trend for concert attendance ($F(1,250) = .023, p > .10$). **The conclusion with respect to concert attendance is that although there are some signs of an increase of musical interest, the evidence is too small to draw the conclusion that the EO-LAB II concert has led to an overall increase of concert attendance.**

With respect to the other indicators, in a first analysis, the developments of musical interest of the EO-LAB II audiences were compared to the developments of the regular audiences. The EO-LAB II audience of the Tonkünstler-Orchestra increased its frequency of listening to music of orchestras at home, whereas no such a trend was signaled among the regular audiences. However, this was the only instance of a relative increase among one of the EO-LAB II audiences. No other indicators of musical interest showed a relative increase as compared to the regular audiences, and in some cases even a relative decrease (Hallé Orchestra: listening to music of orchestras at home; Orkest van het Oosten Rijssen and Tonkünstler-Orchestra: appreciation of music of orchestras). The statistical tests show non-significant results for listening to music of orchestras at home ($F(1,877) = .205, p > .10$), for visits to the website ($F(1,864) = .07, p > .10$), for engagement with the orchestra ($F(1,853) = 1.566, p > .10$). For the appreciation of music of orchestras, there is a relative decrease ($F(1,847) = 14.603, p < .05$). In the second analysis, in which the overtime change was studied without reference to the regular concert audiences, there is an increase in visits to the website of the orchestra among the Diepenveen EO-LAB II audience of the Orkest van het Oosten, but decreases in the appreciation of music of orchestras among the EO-LAB II audiences of the Orkest van het Oosten, and in the engagement with the orchestra among the EO-LAB II audiences of the Czech Philharmonic Orchestra, the Hallé Orchestra, and the Barcelona Symphony Orchestra. The statistical tests that in the overall analysis point at non-significant trends are for listening to music of orchestras at home ($F(1,245) = .028, p > .10$), and for visits to the website ($F(1,241) = .180, p > .10$). For the engagement with the there is a relative decrease ($F(1,238) = 8.749, p < .05$), and the same holds for the appreciation of music of orchestras ($F(1,238) = 13.339, p < .05$). **The conclusion with respect to indicators of musical interest is therefore that there is not enough evidence to conclude that the EO-LAB II concert has led to an overall increased musical interest.**

3 Results: Tonkünstler Orchestra Austria

3.1 Response rate and some basic characteristics

The EO-LAB II concert on June 9 was attended by 75 people, of whom 42 responded. The response rate is quite good, considering that, according to the orchestra's staff, some families filled out one questionnaire for all including children. The response rate of the regular concert on June 4 is very low (5.5%). The organizer of the event did not approve of announcing the audience research and did not want to distribute the questionnaires, so they were put on a table. The response of the second regular concert was fine, with 68.9% filled out questionnaires.

At all three concert **females** were a small majority (55% at the EO-LAB II concert, 55% and 58% at the other two concerts), and a larger majority was **accompanied by partner, relative or friends**, 73% at the EO-LAB II concert, 75% and 79.7% at the two other concerts. Between 15% and 16% of the visitors came alone. Half of the visitors of the EO-LAB II concert (51%) says to **know someone who performed** in the concert, and an additional 8% participated in the preparations of the concert themselves. The other 41% did not know anyone of the participants of the music production personally, which is quite lower than the 75% and 85.7% of the two regular concerts. A majority of the audience of the EO-LAB II concert (61%) has an **amateur or professional education in music**, a bit more than the audience of the two regular concerts (47% and 54.3%).

3.2 Old and new audience

Did the concert as part of the EO-lab II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table 3.2 and Figure 3.2 and the results are presented for the age distribution between the three audiences.
- The results show that almost all visitors of the regular concerts are older than 50, with estimated average ages of 62 and 59. The audience of the EO-LAB II concert is somewhat younger, with an average age of 55, a significant difference ($t(343) = 3.2, p < .05, r = .17$). The age difference is due to a larger age variation. Note that at the EO-LAB II concert also children were present.
- **Conclusion: It can be concluded that the EO-LAB II concert has attracted a broader range of age groups and, thus, has on average a somewhat younger audience than the two regular concerts.**

EDUCATION

- In Table 3.3 and Figure 3.3 the results are presented for the distribution of education of the three audiences.
- The results show that the visitors of the EO-LAB II concert and the regular concert Chopin and Sibelius are predominantly from the highest educational category: university education. The respondents of the Dvorak concert have most often a secondary education, but as there are few, we cannot draw any conclusions about that. Further analyses, with a selection on only adults (> 21), and with a correction for age differences, point out that there are no indications that the educational level of the EO-LAB II audience differs from that of the two regular concerts ($F(2,332) = 1.502, p > .10$).

- **Conclusion: There are no differences in educational level between the EO-LAB II audience and the two regular audiences.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 3.4 and Figure 3.4 the results are presented for the age of first concert attendance.
- It is hard to compare the results of the three audiences, as the numbers of respondents at the regular concert Dvorak and also at the EO-LAB II concert are rather low, which makes that a few respondents may influence the results. For further analyses this is not so much a problem, because significance testing takes into account the low numbers.
- Further analyses, in which age differences are taken into account, point out that there are no statistically significant differences between the three audiences with regard to the age at which they started their concert attendance ($F(2,333) = 1.884, p > .10$).
- **Conclusion: It can be concluded that the EO-LAB II concert did not attract an audience that has visited their first concert at a later age than the audiences of the two regular concerts.**

FIRST AGE OF MUSIC PARTICIPATION

- Table 3.5 and Figure 3.5 present the results for the active music participation: playing the piano, another instrument or sing in a choir.
- Again, it is hard to compare the results of the three audiences, as the respondents at the regular concert Dvorak and the EO-LAB II concert are rather low in number. Overall, the percentage of people who ever learned to play a musical instrument or sang in a choir is very high, between 80% and 90%.
- To test whether there are differences between the audiences the years since the start of active music participation were analyzed. The average years since starting to learn to play a musical instrument or singing in a choir is a bit higher among the audiences of regular concerts than among the EO-LAB II audience, but to analyze this properly age should be taken into account (as for older people this will be automatically higher). Taken the age of the concert visitors into account, there are however no differences between the audiences with respect to the years since the start of active music participation ($F(2,332) = .225, p > .10$).
- **Conclusion: The EO-LAB II audiences do not differ from the regular audiences in the age since they learned to play an instrument or started singing in a choir.**

PARENTS' CONCERT ATTENDANCE

- Table 3.6 and Figure 3.6 present the results for parents' concert and opera attendance.
- Again, it is hard to compare the three audiences because of the low number of respondents of two of the three concerts.
- To test whether there are differences between the audiences we take the average of parents' attendance of the three sorts of musical performances (Cronbach's $\alpha = .72$, which changes to .79 if parents' attendance to other concerts is removed). On average, the parents' concert attendance of the EO-LAB II audiences is somewhat higher than that of the two regular audiences, which is against the expectation of attracting a 'new' audience. The differences are marginally statistically significant ($F(2,342) = 2.390, p < .10$). This is also the case when parents' highbrow concert attendance, classical concerts and opera, are considered separately.
- **Conclusion: The EO-LAB II audiences are not from parental families in which highbrow concert attendance, classical concerts and opera, was less common than the two regular concert audiences.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 3.7 and Figure 3.7 present the results for visitors' own concert attendance. As in the audience research of the other orchestras there were two indicators of the frequency of concert attendance: the time since the last visit, and the frequency of concert attendance. However, the translation of one indicator contained an error (the audience was asked for their musical attendance instead of their attendance of music productions of symphony orchestras). We therefore only consider 'frequency of concert attendance'.
- The percentages visitors who frequently visit a music production of a symphonic orchestra are much higher among the regular concert audiences than among the EO-LAB II audience. Among the regular audiences most people visit music productions of symphonic orchestras quite often, 8 times a year or more, whereas among the visitors of the EO-LAB II concert the three upper categories are more equally chosen.
- Further analyses, in which age and education are controlled (so these differences are not due to age or education), show that the EO-LAB II audience has a significantly lower frequency of concert visiting than the two regular audiences combined ($t(334) = 7.1, p < .05, r = .36$). Among the EO-LAB II audience there is more variation in concert attendance than among the regular concert audiences ($F(2,336), p < .05$), which also becomes clear from figure 3.7. As this violates the assumption of homogeneity of variance, a t -test with a correction of unequal variances is performed, controlled for age and education (the EO-LAB II audience compared to each of the two regular audiences), which leads to similar results.
- **Conclusion: The previous concert attendance among the EO-LAB II audience is on average less frequent than that of the two regular audiences.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

To answer the question to what extent the interest in music of orchestras has changed over time, a comparison is made between several indicators of musical interest at the time of the first survey (t_0), and at the time of the second survey half a year later (t_1), which will be done in the last section. Here we will describe these indicators at the time of the first survey, including all visitors (not only those who responded at half a year later (t_1)). One of these indicators, concert attendance, is already described above. Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 3.8 to 3.10.

- Table 3.8 and Figure 3.8 present the results of listening to music of orchestras. There are no clear differences with respect to the frequency of listening to music of orchestra at home, through the media. The audiences of the EO-LAB II concert and the regular concert Dvorak seem to listen more frequently, but it is hard to tell because of the low numbers (in which one different answer may lead a quite different picture). Further analyses show that there are no statistically significant differences between the audiences in an analysis controlled for education and age ($F(2,334) = .631, p > .10$).
- Table 3.9 and Figure 3.9 are on visits to the website of the orchestra. Like in the previous table, the differences between the audiences are not so clear. Further analyses point out that there are no statistically significant differences with respect to the visits to the website between the EO-LAB II audience and the two regular audiences in an analysis in which education and age are taken into account ($t(327) = 1.1, p > .10$).
- Table 3.10 and Figure 3.10 shows the developments in engagement with the orchestra as an organization. The audience of the regular concerts on average seem have a somewhat higher engagement with the orchestra than the audiences of the EO-LAB II concert. The statistical test is not significant at the 5% level ($F(1,320) = 2.850, p > .05$), but is at the 10% level. Further analyses, in which

the audience of the EO-LAB II concert is compared with the audiences of the two regular concerts combined, point out that the EO-LAB II audience is less strongly engaged with the orchestra than the two regular audiences ($t(323) = 2.4, p < .05, r = .13$).

3.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general. Table 3.8 and Figure 3.8 give an overview of the ratings, on a scale from 1 to 10.

- As can be read from the table, in general the visitors are very positive about the concert, with most visitors giving the maximum rate of 10, and with an average ratings between 9 and 10. Two visitors do not seem to have liked the concert, with consistently extremely low ratings.
- To analyze to what extent the EO-LAB II was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's $\alpha = .90$). The average rating is 9.0 (standard deviation 2.1). The grade of the venue was for the other orchestras less closely related to the other ratings (and was therefore left out), and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself.
- Further analyses show that visitors who learned to play a musical instrument or sang in a choir gave higher ratings, the result is marginally statistically significant (at the 10% level). No other statistically significant variations between old and new audiences turn up with regard to the ratings they gave.
- The regular concerts also received high ratings: the Dvorak concert 9.7 (stddev .6), the Chopin and Sibelius concert 9.3 (stddev 1.2). Among the Dvorak and the Chopin and Sibelius concert no variations between old and new audiences turned up. The 'Chopin and Sibelius' concert received higher rates from women.

3.4 Evaluation half a year later

How do the visitors evaluate the EO-LAB II concerts half a year later? Do the EO-LAB II concerts have changed their interest in the music of symphony orchestras? To answer these questions, a comparison is made between the time of the first interview (t_0), which took place just after the concert, and (roughly) half a year later (t_1). The EO-LAB II audience of the Tonkünstler Orchestra, first interviewed on June 9 2018, received the online questionnaire on December 21, 6 months later; the regular concert audience, interviewed on June 4, also received the online questionnaire on December 21, 6 months later. The overall response rate to the online survey is rather low (see Table 3.1), around 12% among the EO-LAB II audience and the Chopin and Sibelius audiences, due to missing email addresses of respondents (not filled-in during the first survey) and non-participation to the online survey. Among the Dvorak audience there was almost no response, but this is due to the low response during the first survey. The response to the online survey is somewhat selective: participants to the online survey have a higher education than non-participants. As this holds for the three audiences equally and the comparisons are within persons, this is not problematic. Among the EO-LAB II audience female visitors have responded to the online survey more frequently than male visitors, whereas among the regular audiences men have responded more often than women. As there are no particular reasons to expect a different over time development among women than men, we do not consider this a problem either.

Because families sometimes filled out the first questionnaire jointly, it is not quite certain that the online survey refers to the same person (but still to the same family), which makes that we have to interpret the results with caution. Moreover, due to the low number of respondents some developments among the

EO-LAB II audiences may seem more pronounced than among the regular audiences represented by much more respondents. If one of the five EO-LAB II respondents would estimate their musical interest just by one point in his or her answer, this would be immediately result in a different picture. Statistical tests take these low number into account, but suffer from a low power, meaning that it will be hard to find effects even if they exist in the population.

- The figures 3.12 describe the changes over time in the indicators of interest in music of orchestras. With respect to the frequency of concert attendance, figure 4.12 shows that there is a slow decrease in concert attendance among the three audiences. Further analyses show that the overall decrease is not statistically significant ($F(1,61) = 2.510, p > .10$) and that the concert attendance of the three audiences does not develop differently ($F(2,61) = .096, p > .10$).
- Among the participants of the online survey the average listening to music of orchestras seems to develop differently between the three audiences. However, we have to take into consideration that the audiences of the EO-LAB II concert and the regular concert Dvorak are very small. Statistical tests confirm that there is no overall trend ($F(1,60) = .083, p > .10$). On the 10% significance level there are differences in the change of listening to music of orchestras ($F(2,60) = 2.951, p < .10$). Therefore we look at the separate trends of the three audiences. It turns out that among the EO-LAB II audiences the frequency of listening of music of orchestras at home significantly increased over time ($F(1,60) = 4.551, p < .05, r = .26$), which is not the case for the two regular audiences (concert Dvorak: $F(1,60) = 1.152, p > .10$; Chopin and Sibelius: $F(1,60) = .209, p > .10$).
- The visits to the website of the orchestra remain on average rather stable among the three audience. The figure shows some different developments, but these are among the two small audiences, the EO-LAB II audience and the audience of the concert Dvorak. There is no statistically significant trend ($F(1,61) = .061, p > .10$), and neither are there significant differences in the change in visits to website of the orchestra ($F(2,61) = .554, p > .10$).
- The engagement with the orchestra remains about at the same level. There is no statistically significant increase or decrease ($F(1,60) = .599, p > .10$), and this is not different between the EO-LAB II audience and the two regular audiences ($F(2,60) = .202, p > .10$).
- The rating of the concert that was attended seems to decrease slightly, among all three audiences, but there is no statistically significant trend between t0 and t1 ($F(1,60) = .389, p > .10$), and no different development between the audiences ($F(2,60) = .023, p > .10$). Half a year later both audiences are similarly positive about the concert, with ratings above 9, on the scale of 1-10.
- With regard of the ratings of music of orchestras in general, there is no statistically significant trend between t0 and t1 ($F(1,60) = 1.086, p > .10$), but there are different development between the audiences that are statistically significant at the 10% level ($F(2,60) = 2.731, p < .10$). The separate developments of the three audiences show that the decrease of the rating of music of orchestras in general is statistically significant among the EO-LAB II audience ($F(1,60) = 5.415, p < .05, r = .29$), which is not the case for the two regular audiences (concert Dvorak: $F(1,60) = .068, p > .10$; Chopin and Sibelius: $F(1,60) = .173, p > .10$).

Respondents were also asked to look back on the concert they had attended.

- Table 3.13 presents the results for the extent the visitors themselves think the attendance of the concert has changed their interest in the music of symphonic orchestras. As can be read from the table, almost all visitors are in the upper end of the scale, indicating that their interest has increased, varying from a small extent to a large extent.
- Respondents were also asked if they would visit such a concert by the orchestra again if it was offered in the same way, and with a similar program. The results are in Table 3.14. They indicate

that people are (still) very positive about the concert and would definitely or probably visit such a concert again.

Generally, there are not enough indications that the overtime change in musical interest increased, in particular among the EO-LAB II audience. There were not many changes in any of the indicators of musical interest. An exception is the frequency of listening to music of orchestras at home through the radio or other media, that showed an increase among the EO-LAB II audience, which was not present among the two regular audiences. The evaluation of music of orchestras, however, decreased among the EO-LAB II audience, whereas it did not among the regular audiences. **The conclusion is therefore, that although the audience remains quite positive about the EO-LAB II concert, there is not enough evidence of an increased musical interest among the EO-LAB II audience as compared to the regular audiences.**

3.5 Tables and Figures - Tonkünstler Orchestra

Table 3.1: Tonkünstler Orchestra Austria - Participants audience research

| Concert | Date | nr of questionnaires distributed | nr of questionnaires received | response t0 | response t1 | response t1 |
|--|--------------------|---|--|------------------------|------------------------|------------------------|
| EO-LAB II concert Klanginseln Abschlusskonzert | June 9 2018 | 75 | 42 | 56.0% | 9 | 12.0% |
| regular concert Dvorak | June 4 2018 | 400 | 22 | 5.5% | 5 | 1.3% |
| regular concert Chopin and Sibelius | October 15 2018 | 425 | 293 | 68.9% | 51 | 12.0% |

Table 3.2: Tonkünstler Orchestra Austria - Age of the audiences

| | concert 21 EO-LAB II | | concert 22 regular 1 | | concert 23 regular 2 | |
|-------------|-------------------------|--------|-------------------------|--------|-------------------------|-------|
| 1 age <12 | 1 | 2.6% | 0 | 0.0% | 0 | 0.0% |
| 2 age 12-18 | 1 | 2.6% | 0 | 0.0% | 0 | 0.0% |
| 3 age 19-25 | 0 | 0.0% | 0 | 0.0% | 2 | 0.7% |
| 4 age 26-35 | 2 | 5.1% | 0 | 0.0% | 9 | 3.1% |
| 5 age 36-50 | 6 | 15.4% | 0 | 0.0% | 25 | 8.7% |
| 6 age 51-65 | 13 | 33.3% | 9 | 42.9% | 92 | 32.2% |
| 7 age 65+ | 16 | 41.0% | 12 | 57.1% | 158 | 55.2% |
| N | 39 | 100.0% | 21 | 100.0% | 286 | 99.9% |
| average age | 54.8 | 14.0 | 62.0 | 3.6 | 59.4 | 8.8 |

Figure 3.2: Tonkünstler Orchestra Austria - Age of the audiences

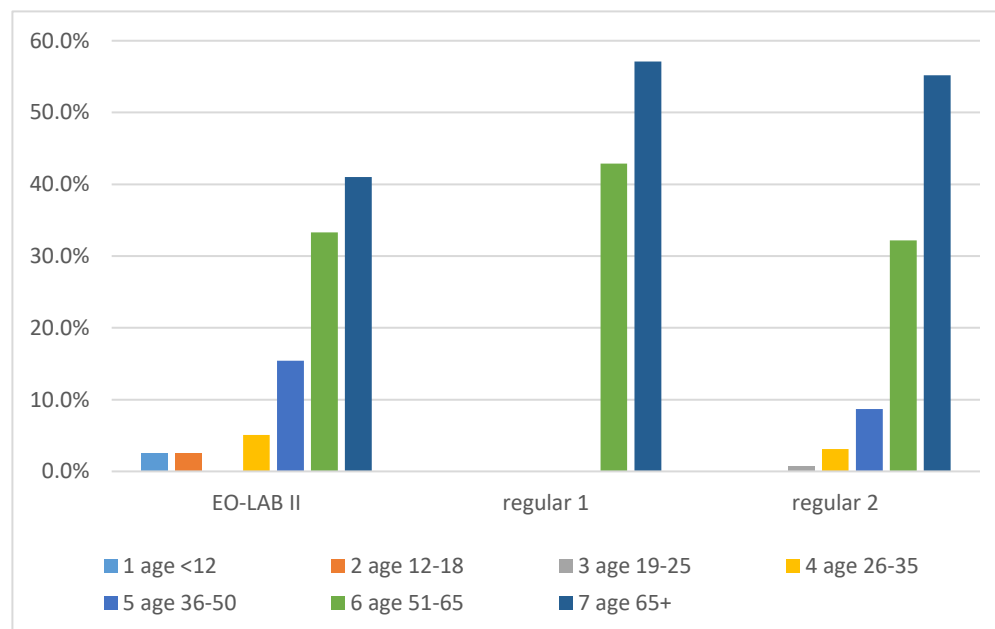


Table 3.3: Tonkünstler Orchestra Austria - Education of the audiences

| | | EO-LABII Klanginseln | | regular | | regular | |
|------------------|-------|-------------------------|--------|---------|--------|---------------------|--------|
| | ISLED | Abschlusskonzert | | Dvorak | | Chopin and Sibelius | |
| no qualification | 16.89 | 1 | 2.4% | | 0.0% | | 0.0% |
| primary | 30.62 | 2 | 4.9% | 1 | 4.8% | 9 | 3.2% |
| lower secondary | 46.38 | 8 | 19.5% | 7 | 33.3% | 63 | 22.1% |
| upper secondary | 65.07 | 7 | 17.1% | 6 | 28.6% | 71 | 24.9% |
| post-secondary | 72.05 | 7 | 17.1% | 4 | 19.0% | 42 | 14.7% |
| tertiary | 80.38 | 16 | 39.0% | 3 | 14.3% | 100 | 35.1% |
| | | 41 | 100.0% | 21 | 100.0% | 285 | 100.0% |
| average / stddev | | 66 | 17 | 61 | 14 | 66 | 14 |

Figure 3.3: Tonkünstler Orchestra Austria - Education of the audiences

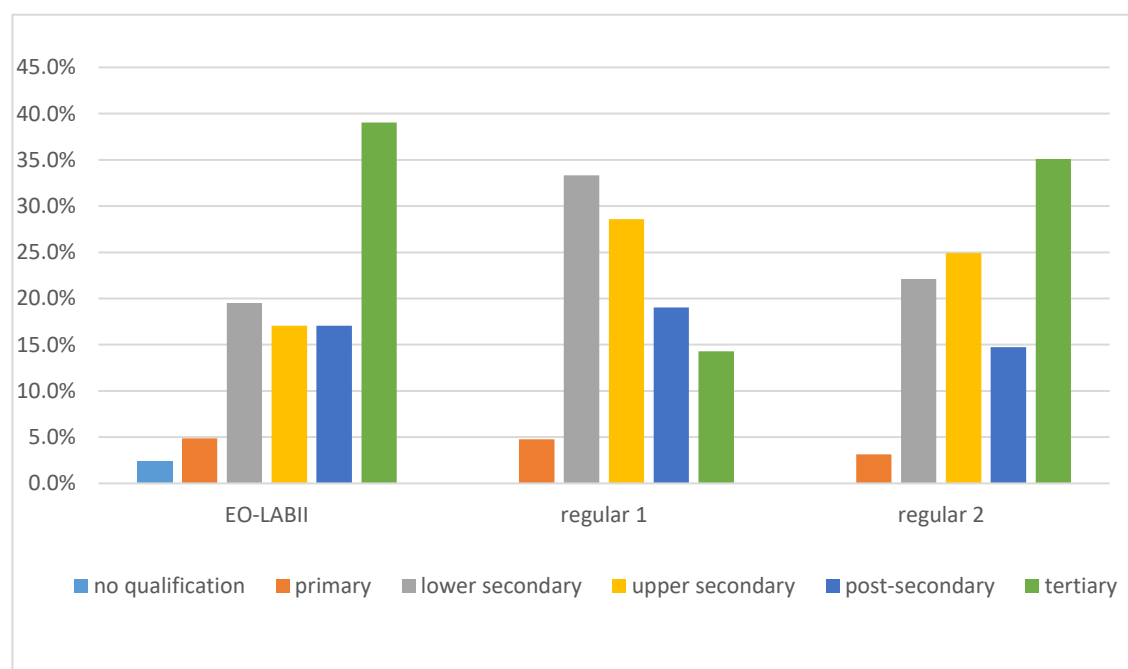


Table 3.4: Tonkünstler Orchestra Austria - First age of concert attendance

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|----------------|---|--------|---------------------------|--------|--|--------|
| Age < 12 | 7 | 18.4% | 3 | 14.3% | 39 | 13.7% |
| Age 12-18 | 10 | 26.3% | 12 | 57.1% | 103 | 36.3% |
| Age 19-50 | 20 | 52.6% | 4 | 19.0% | 127 | 44.7% |
| Age 50 > | 1 | 2.6% | 2 | 9.5% | 15 | 5.3% |
| Total | 38 | 100.0% | 21 | 100.0% | 284 | 100.0% |
| Average/stddev | 25.5 | 11.8 | 21.4 | 12.8 | 25.1 | 12.1 |

Figure 3.4: Tonkünstler Orchestra Austria - First age of concert attendance

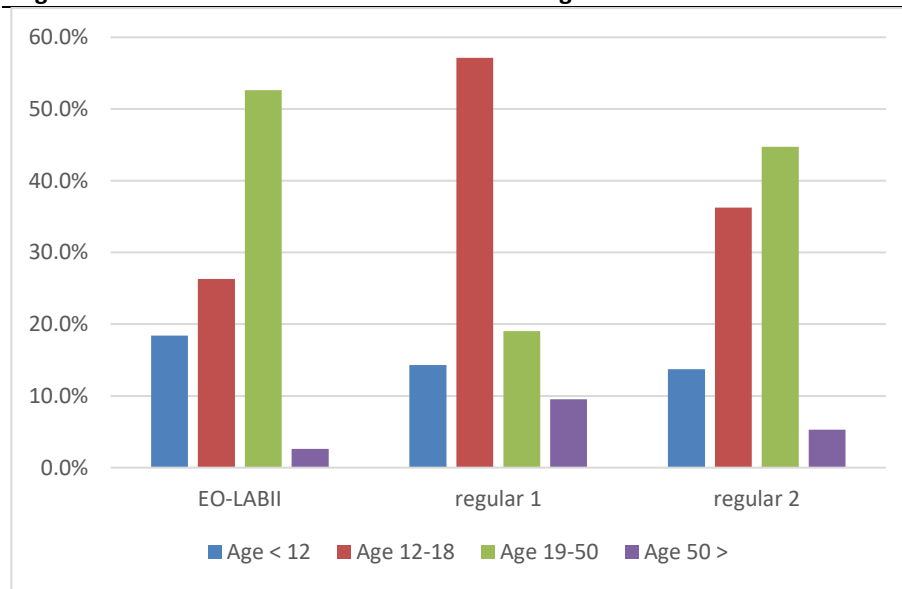


Table 3.5: Tonkünstler Orchestra Austria - First age of music participation

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|---------------------------------|---|--------|---------------------------|--------|--|--------|
| Piano | | | | | | |
| No | 20 | 54.1% | 15 | 71.4% | 152 | 54.3% |
| Under 12 years | 15 | 40.5% | 3 | 14.3% | 98 | 35.0% |
| Between 12-18 years | 2 | 5.4% | 3 | 14.3% | 24 | 8.6% |
| Between 19-50 years | 0 | 0.0% | 0 | 0.0% | 6 | 2.1% |
| Over 50 years | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| Total | 37 | 100.0% | 21 | 100.0% | 280 | 100.0% |
| Other instrument | | | | | | |
| No | 18 | 47.4% | 11 | 55.0% | 158 | 56.8% |
| Under 12 years | 14 | 36.8% | 7 | 35.0% | 80 | 28.8% |
| Between 12-18 years | 4 | 10.5% | 2 | 10.0% | 28 | 10.1% |
| Between 19-50 years | 2 | 5.3% | 0 | 0.0% | 9 | 3.2% |
| Over 50 years | 0 | 0.0% | 0 | 0.0% | 3 | 1.1% |
| Total | 38 | 100.0% | 20 | 100.0% | 278 | 100.0% |
| Sing in a choir | | | | | | |
| No | 17 | 43.6% | 8 | 40.0% | 140 | 50.4% |
| Under 12 years | 13 | 33.3% | 5 | 25.0% | 60 | 21.6% |
| Between 12-18 years | 5 | 12.8% | 4 | 20.0% | 55 | 19.8% |
| Between 19-50 years | 2 | 5.1% | 3 | 15.0% | 21 | 7.6% |
| Over 50 years | 2 | 5.1% | 0 | 0.0% | 2 | 0.7% |
| Total | 39 | 100.0% | 20 | 100.0% | 278 | 100.0% |
| Ever played instrument/sang | | 89.7% | | 81.0% | | 80.9% |
| Average years practice / stddev | 36.2 | 19.5 | 38.5 | 20.7 | 37.7 | 21.0 |

Figure 3.5: Tonkünstler Orchestra Austria - First age of music participation

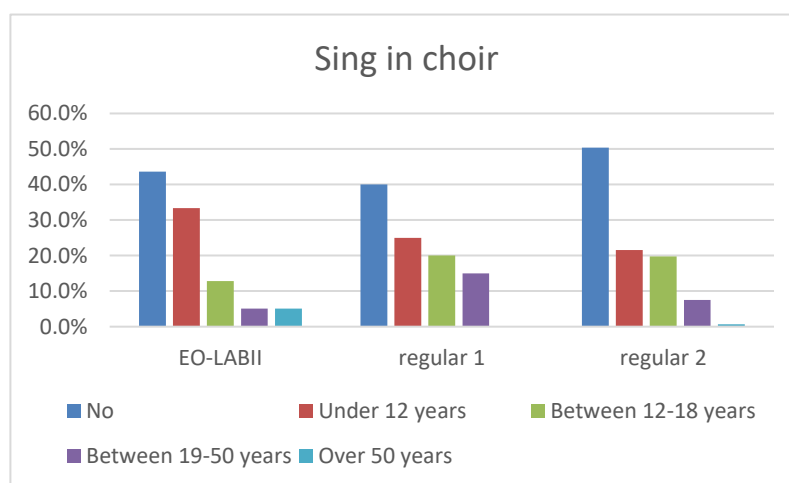
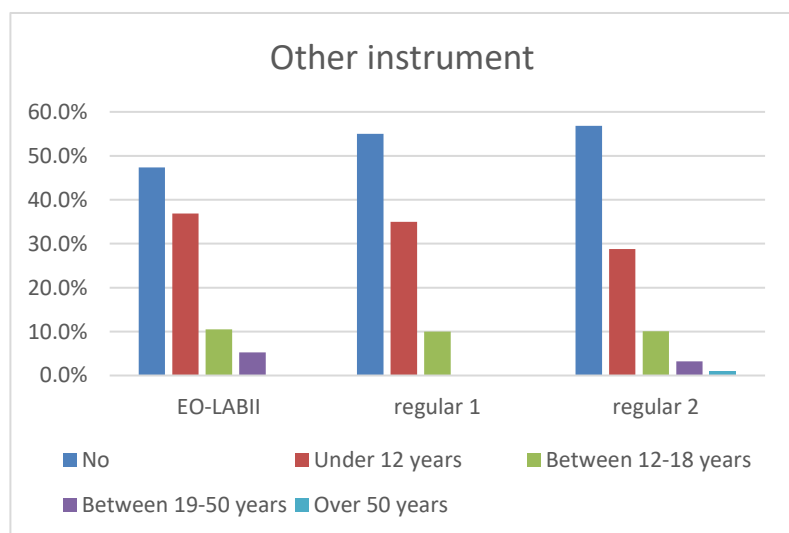
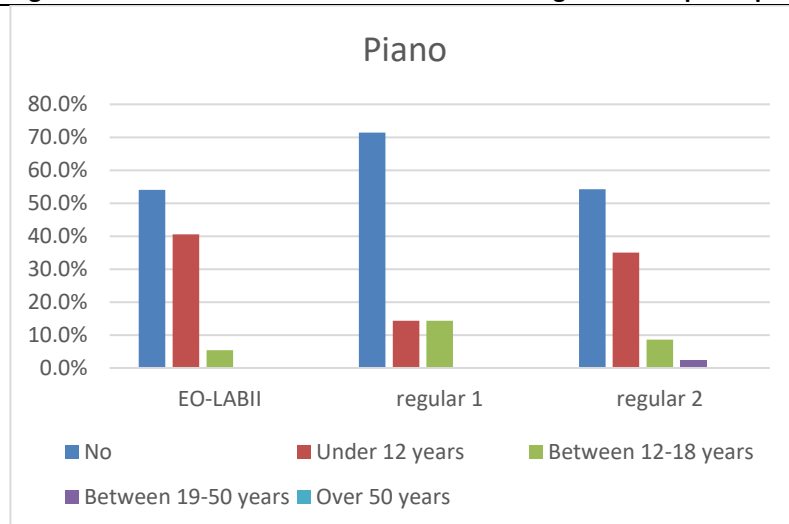


Table 3.6: Tonkünstler Orchestra Austria - Parents' concert attendance

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|-----------------------|---|--------|---------------------------|--------|--|--------|
| Classical | | | | | | |
| Never | 21 | 55.3% | 16 | 76.2% | 172 | 60.4% |
| Less than once a year | 2 | 5.3% | 3 | 14.3% | 37 | 13.0% |
| At least yearly | 15 | 39.5% | 2 | 9.5% | 76 | 26.7% |
| Total | 38 | 100.0% | 21 | 100.0% | 285 | 100.0% |
| Opera | | | | | | |
| Never | 19 | 55.9% | 15 | 37.5% | 173 | 63.6% |
| Less than once a year | 5 | 14.7% | 5 | 12.5% | 48 | 17.6% |
| At least yearly | 10 | 29.4% | 20 | 50.0% | 51 | 18.8% |
| Total | 34 | 100.0% | 40 | 100.0% | 272 | 100.0% |
| Other | | | | | | |
| Never | 8 | 22.2% | 8 | 40.0% | 110 | 40.9% |
| Less than once a year | 10 | 27.8% | 5 | 25.0% | 53 | 19.7% |
| At least yearly | 18 | 50.0% | 7 | 35.0% | 106 | 39.4% |
| Total | 36 | 100.0% | 20 | 100.0% | 269 | 100.0% |
| Average (1-3)/stddev | 1.9 | 0.7 | 1.5 | 0.4 | 1.7 | 0.7 |

Figure 3.6: Tonkünstler Orchestra Austria - Parents' concert attendance

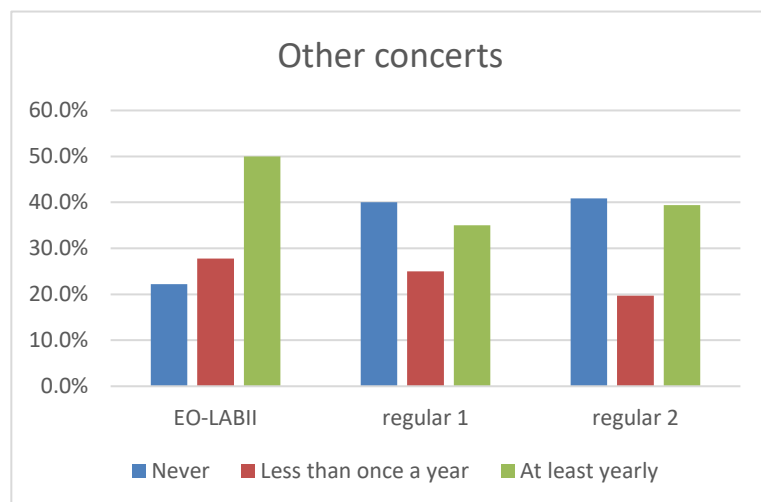
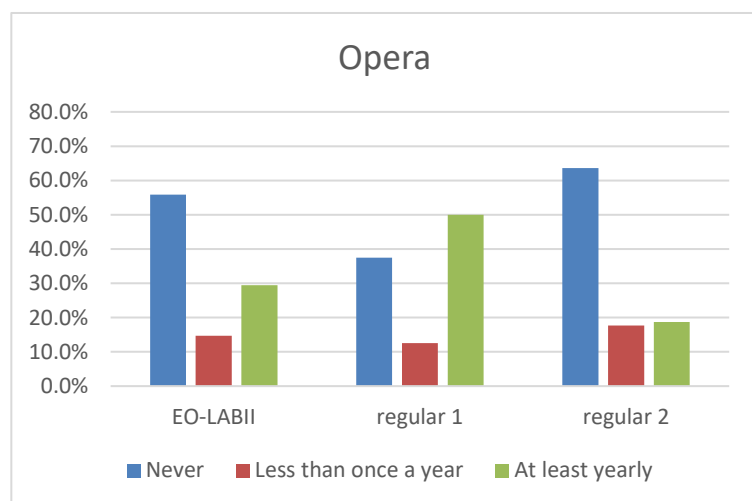
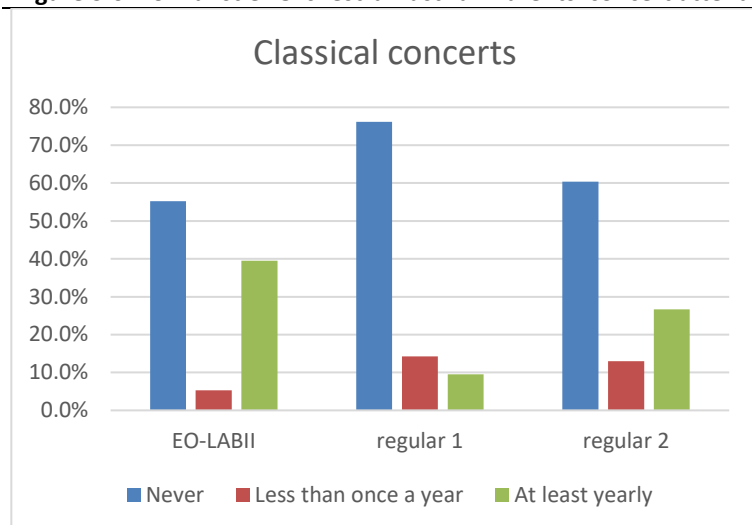


Table 3.7: Tonkünstler Orchestra Austria - Frequency of concert attendance

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|------------------------------|---|--------|---------------------------|--------|--|--------|
| At least 8 times a year | 10 | 24.4% | 15 | 71.4% | 214 | 73.8% |
| Between 3 and 7 times a year | 14 | 34.1% | 5 | 23.8% | 61 | 21.0% |
| Once or twice a year | 13 | 31.7% | 1 | 4.8% | 13 | 4.5% |
| Less than once a year | 3 | 7.3% | 0 | 0.0% | 2 | 0.7% |
| This is the first time | 1 | 2.4% | 0 | 0.0% | 0 | 0.0% |
| Total | 41 | 100.0% | 21 | 100.0% | 290 | 100.0% |
| Average (0-1)/stddev | 0.7 | 0.3 | 0.9 | 0.1 | 0.9 | 0.1 |

Table 3.7: Tonkünstler Orchestra Austria - Frequency of concert attendance

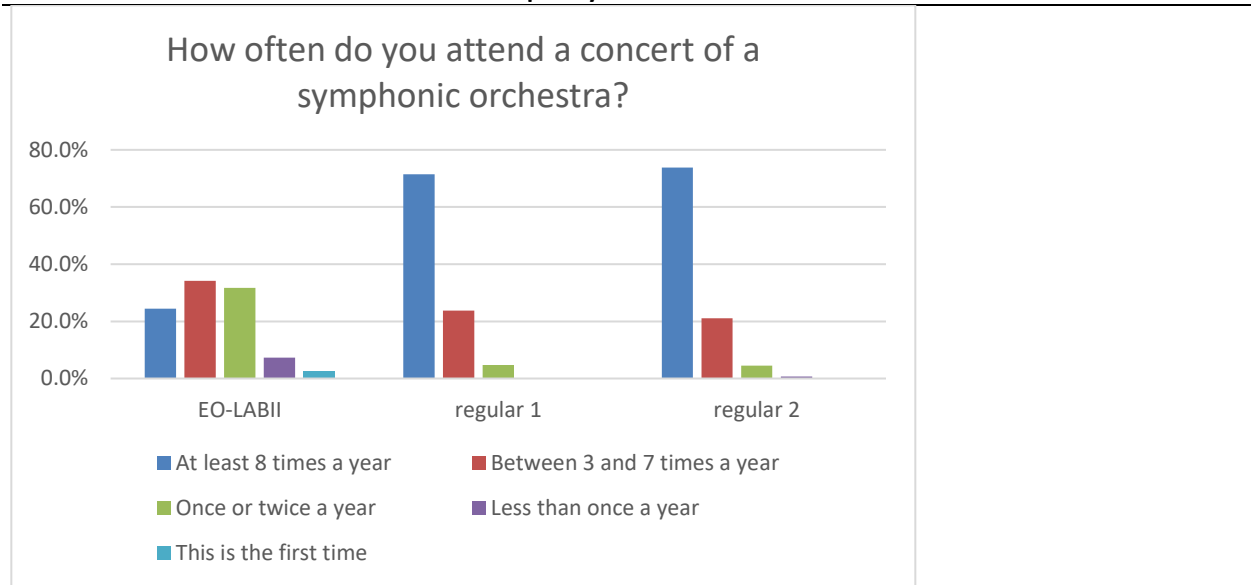


Table 3.8: Tonkünstler Orchestra Austria - Listening to music of orchestras at home

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|--|---|--------|---------------------------|--------|--|--------|
| <i>listened to music of orchestras in the past four weeks:</i> | | | | | | |
| Almost daily | 16 | 39.0% | 11 | 52.4% | 85 | 29.3% |
| Twice a week or more often | 5 | 12.2% | 2 | 9.5% | 57 | 19.7% |
| About once a week | 1 | 2.4% | 3 | 14.3% | 51 | 17.6% |
| 2-3 time in the past 4 weeks | 9 | 22.0% | 2 | 9.5% | 30 | 10.3% |
| Once in the past 4 weeks | 6 | 14.6% | | | 28 | 9.7% |
| Not in the past 4 weeks | 4 | 9.8% | 3 | 14.3% | 39 | 13.4% |
| Total | 41 | 100.0% | 21 | 100.0% | 290 | 100.0% |
| Average (0-1). reversed coded. stddev | 0.62 | 0.37 | 0.72 | 0.37 | 0.62 | 0.35 |

Figure 3.8: Tonkünstler Orchestra Austria - Listening to music of orchestras at home

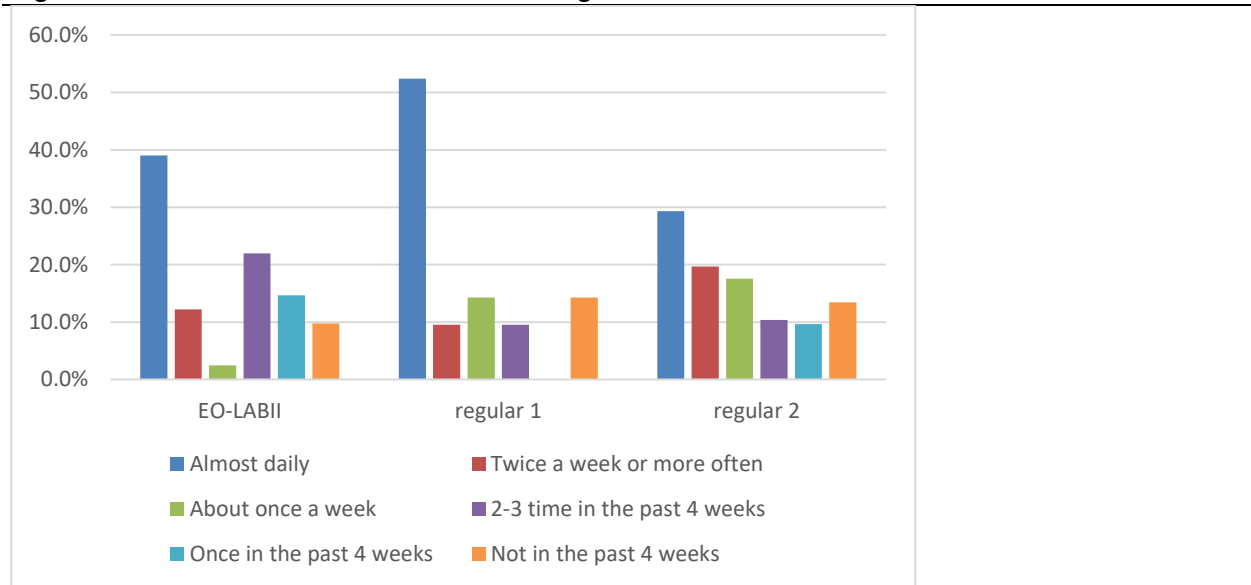


Table 3.9: Tonkünstler Orchestra Austria - How many times visited the website of the orchestra ?

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|--------------------------|---|--------|---------------------------|--------|--|--------|
| I never have | 13 | 32.5% | 5 | 25.0% | 116 | 40.7% |
| Not in the past 6 months | 1 | 2.5% | 1 | 5.0% | 32 | 11.2% |
| Once | 0 | 0.0% | 2 | 10.0% | 25 | 8.8% |
| 2 or 3 times | 12 | 30.0% | 6 | 30.0% | 52 | 18.2% |
| 4 or 5 times | 7 | 17.5% | 1 | 5.0% | 26 | 9.1% |
| About once a month | 2 | 5.0% | 4 | 20.0% | 17 | 6.0% |
| More than once a month | 5 | 12.5% | 1 | 5.0% | 17 | 6.0% |
| Total | 40 | 100.0% | 20 | 100.0% | 285 | 100.0% |
| Average (0-1). Stddev | 0.44 | 0.35 | 0.44 | 0.33 | 0.31 | 0.32 |

Figure 3.9: Tonkünstler Orchestra Austria - How many times visited the website of the orchestra ?

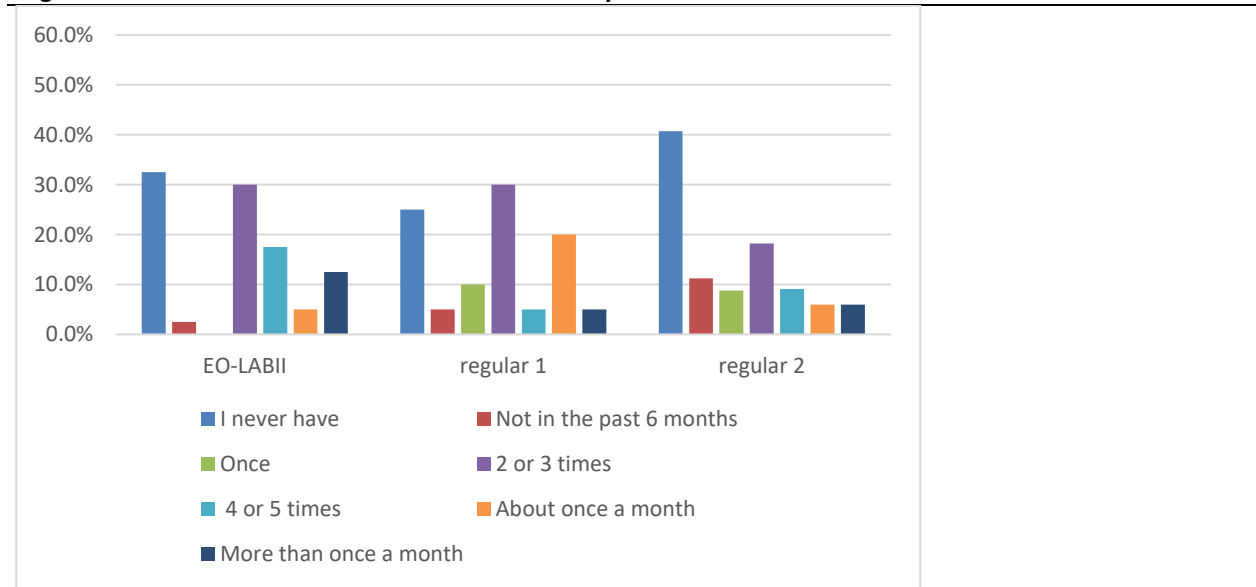


Table 3.10: Tonkünstler Orchestra Austria - To what extent do you feel engaged with the orchestra?

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|-----------------------|---|--------|---------------------------|--------|--|--------|
| Not at all | 1 | 2.6% | 0 | 0.0% | 9 | 3.4% |
| low | 4 | 10.5% | 0 | 0.0% | 5 | 1.9% |
| Moderate | 9 | 23.7% | 3 | 15.0% | 57 | 21.5% |
| High | 17 | 44.7% | 9 | 45.0% | 107 | 40.4% |
| Very high | 7 | 18.4% | 8 | 40.0% | 87 | 32.8% |
| Total | 38 | 100.0% | 20 | 100.0% | 265 | 100.0% |
| Average (0-1). stddev | 0.66 | 0.25 | 0.81 | 0.18 | 0.74 | 0.24 |

Table 3.10: Tonkünstler Orchestra Austria - To what extent do you feel engaged with the orchestra?

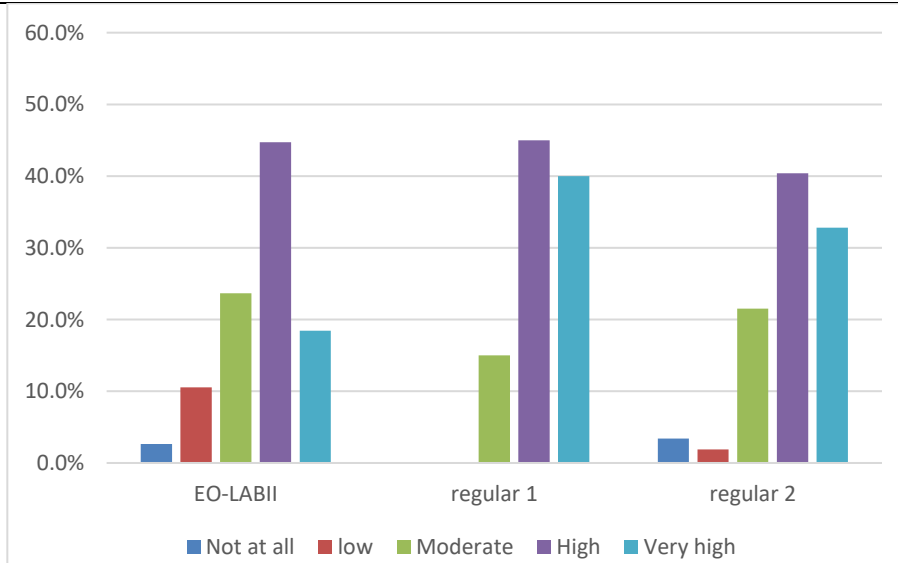


Table 3.11: Tonkünstler Orchestra Austria - ratings EO-LAB II concert

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|------------------|----------------------|--------|------------|--------|------------------|--------|------------|--------|--------------------------------|--------|
| 1 | 2 | 5.0% | 2 | 5.0% | 2 | 5.1% | 2 | 5.1% | 2 | 5.1% |
| 2 | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 4 | | | 1 | 2.5% | | | | | | |
| 5 | | | | | 1 | 2.6% | 2 | | 1 | |
| 6 | 1 | 2.5% | | | | | 2 | | 1 | 2.6% |
| 7 | 2 | 5.0% | 4 | 10.0% | 2 | 5.1% | 6 | 15.4% | 2 | 5.1% |
| 8 | 2 | 5.0% | 5 | 12.5% | 2 | 5.1% | 2 | 5.1% | 5 | 12.8% |
| 9 | 4 | 10.0% | 3 | 7.5% | 2 | 5.1% | 7 | 17.9% | 3 | 7.7% |
| 10 | 29 | 72.5% | 25 | 62.5% | 30 | 76.9% | 18 | 46.2% | 25 | 64.1% |
| | 40 | 100.0% | 40 | 100.0% | 39 | 100.0% | 39 | 100.0% | 39 | 100.0% |
| average / stddev | 9.1 | 2.1 | 8.8 | 2.2 | 9.1 | 2.2 | 8.3 | 2.3 | 8.8 | 2.2 |

Table 3.11: Tonkünstler Orchestra Austria - ratings EO-LAB II concert

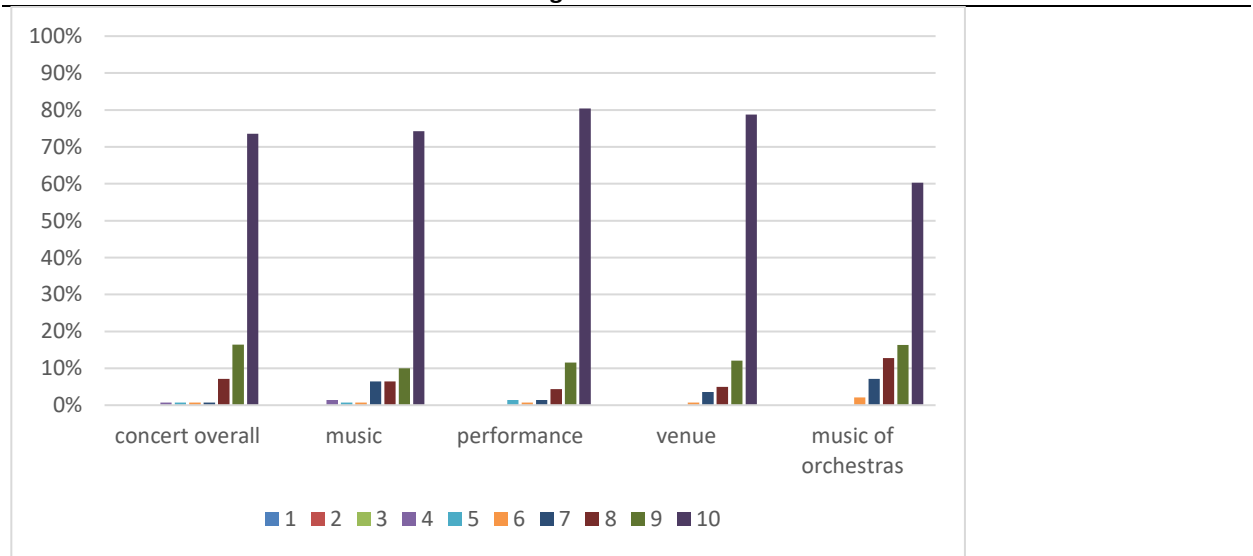


Figure 3.12: Tonkünstler Orchestra Austria - Changes of musical interest

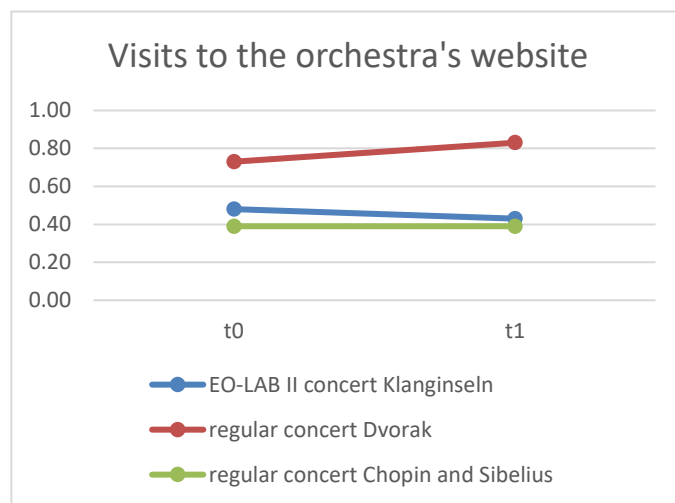
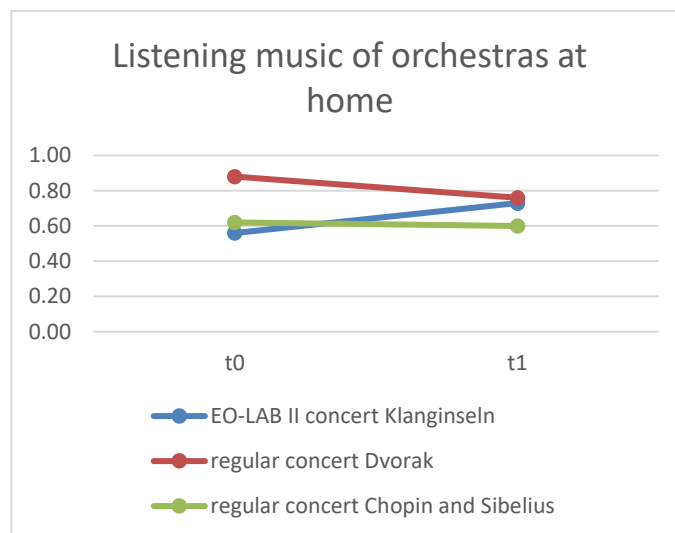
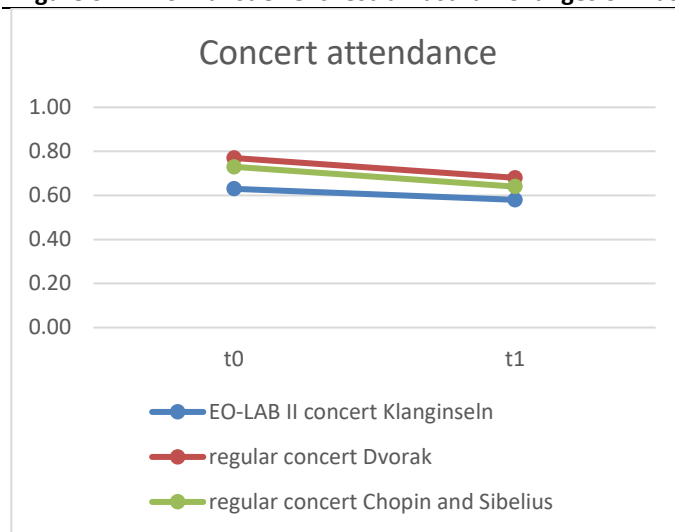


Figure 3.12: Tonkünstler Orchestra Austria - Changes of musical interest

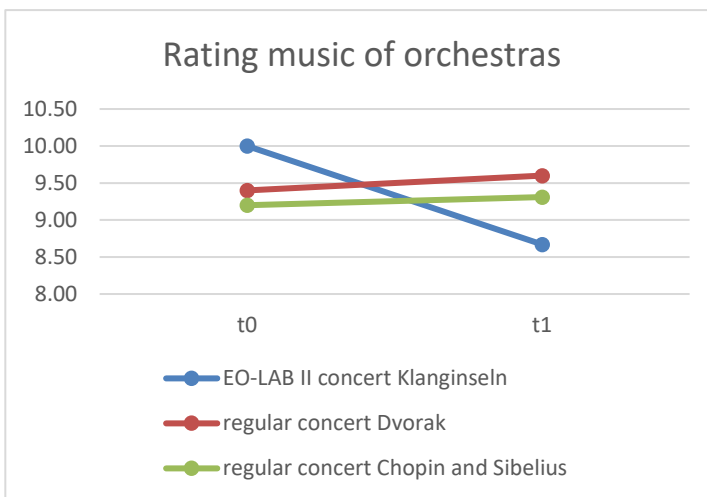
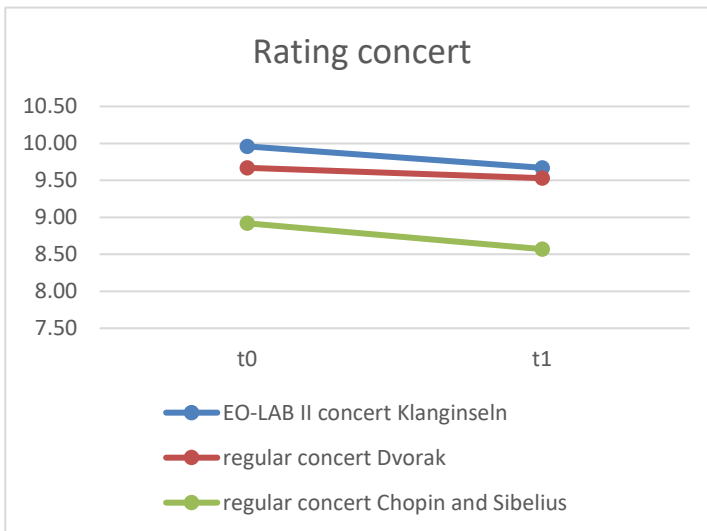
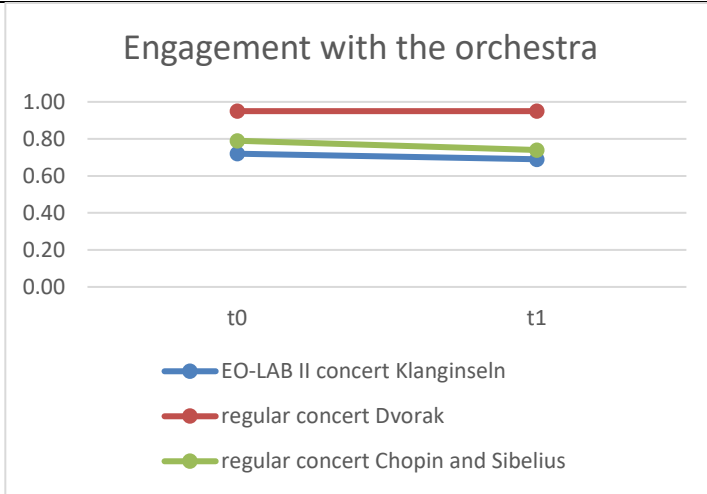


Table 3.13: Tonkünstler Orchestra Austria - Own perception of changed interest in music of symphony orchestras

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|----------------------------|---|--------|---------------------------|--------|--|--------|
| 1 decreased significantly | | | | | | |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | | | | | | |
| 5 | 1 | 14.3% | | | 14 | 30.4% |
| 6 | | | 1 | 20.0% | 7 | 15.2% |
| 7 | | | | | 4 | 8.7% |
| 8 | 3 | 42.9% | | | 4 | 8.7% |
| 9 | | | 1 | 20.0% | 7 | 15.2% |
| 10 increased significantly | 3 | 42.9% | 3 | 60.0% | 10 | 21.7% |
| Total respondents | 7 | 100.0% | 5 | 100.0% | 46 | 100.0% |

Table 3.14: Tonkünstler Orchestra Austria - Would you visit such a concert by the orchestra again, if it was offered in the same way, and with a similar programme?

| | EO-LABII concert Klanginseln Abschlusskonzert | | regular concert Dvorak | | regular concert Chopin and Sibelius | |
|-------------------------------|---|--------|---------------------------|--------|--|--------|
| Yes. I definitely would | 7 | 77.8% | 5 | 100.0% | 28 | 56.0% |
| Yes. I probably would | 2 | 22.2% | | | 13 | 26.0% |
| Maybe. now I think I would | | | | | 8 | 16.0% |
| Maybe. now I think I wouldn't | | | | | 1 | 2.0% |
| No. probably not | | | | | | |
| No. definitely not | | | | | | |
| Total | 9 | 100.0% | 5 | 100.0% | 50 | 100.0% |

4 Results: Barcelona Symphony Orchestra

4.1 Response rate and some basic characteristics

The EO-LAB II concert 'Canta amb l'OBC- Una experiència única!' was on April 17 2018, the regular concert selected for the audience research 'Dvorak' on June 1 2018. A second regular concert for the audience research was planned in October 2018, but due to some misunderstandings the questionnaires were already used during the concert in June, which explains the larger number of distributed questionnaires. Because the response at the regular concert (Table 4.1) is quite reasonable (55.8%) and it is a concert with a traditional repertoire, the comparison with one instead of two regular audiences is not problematic. Also the response at the EO-LAB II concert is fine (50.6%).

At both concerts **females** were a small majority (61.0% at the EO-LAB II concert, 55.7% at the other concerts), and a larger majority was **accompanied by partner, relative or friends**, 78.2% at the EO-LAB II concert, 83.9% at the regular concert. Of the EO-LAB II visitors, 5.0% came alone (12.2% with someone else), against 10.8% of the regular concert visitors. Part of the visitors of the EO-LAB II concert (39.1%) says to **know someone who performed** in the concert, and an additional 2.5% participated in the preparations of the concert themselves, which is more than among the regular concert visitors of whom 19.2% knew anyone of the participants of the music production personally. Almost half of the audience of the two concert has an **amateur or professional education in music** (46.7% among the EO-LAB II audience, 48.1% of the regular concert audience).

4.2 Old and new audience

Did the concert as part of the EO-LAB II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table 4.2 and Figure 4.2 and the results are presented for the age distribution between the EO-LAB II audience and the audience of the regular concert 'Dvorak'.
- The results show that the large majority (83.8% and 90.5%) of the visitors of both concerts are older than 50, with estimated average ages of 58.5 and 59.6, quite similar and not statistically significant ($t(438.3) = -1.3, p > .10$).
- **Conclusion: The EO-LAB II concert did not attract a younger audience than the regular concert.**

EDUCATION

- The results in Table 4.3 show that although the visitors of both concerts are predominantly from the highest educational categories, post-secondary and university education, this is more extremely the case among the regular audience. Among the EO-LAB II audience each of the other (lower) educational categories has a relatively higher percentage visitors than among the regular audience.
- Further analyses show that the level of education of the EO-LAB II audience is lower than that of the regular audience, also when a selection is made on adults of an age at which they have completed their education (> 26), and controlled for age differences ($F(644) = 12.669, p < .05, r = .14$).
- **Conclusion: It can be concluded that the EO-LAB II concert in Barcelona has attracted an audience that includes people with lower educational background than the regular concert.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 4.4 and Figure 4.4 the results are presented for the age of first concert attendance.
- The descriptive results indicate that the audiences of the EO-LAB II concert and the regular concert hardly differ in the age at which visitors attended their first concert: 28 and 27 years.
- Further analyses, in which age differences are taken into account, point out that the three concerts do not differ in the age at which visitors attended their first concert ($F(1,659) = .692, p > .10$).
- **Conclusion: It can be concluded that the EO-LAB II concert did not attract an audience that has visited their first concert at later age than the audiences of the regular concert.**

FIRST AGE OF MUSIC PARTICIPATION

- Table 4.5 and Figure 4.5 present the results for the active music participation: playing the piano, another instrument or sing in a choir.
- There do not seem many differences between the audiences. Among the EO-LAB II visitors, playing the piano is less common than among the visitors of the regular concert, but somewhat more common to sing in a choir. A majority of the visitors ever learned to play a musical instrument or sang in a choir, somewhat over 60% among both audiences. To test whether there are differences between the audiences the years since the start of active music participation were analyzed, 22 and 26 years for the two audiences. Taken the age of the concert visitors into account, the difference is marginally statistically significant at the 10% level, the EO-LAB II audience having more recently started active music participation than the regular audience ($F(1,622) = 3.208, p < .10$).
- **Conclusion: The EO-LAB II audience has started their active music participation (learned to play an instrument or started singing in a choir) at a later age than the regular audience.**

PARENTS' CONCERT ATTENDANCE

- Table 4.6 and Figure 4.6 present the results for parents' concert and opera attendance.
- Again, there do not seem many differences between the audiences.
- To test whether there are differences between the audiences we take the average of parents' attendance of the three sorts of musical performances (Cronbach's alpha = .62, but could be .67 if parents' attendance to other concerts was removed). There is however not enough evidence to conclude that the EO-LAB II audience differs from the regular audience with respect to parents' overall concert attendance ($t(659) = .608, p > .10$). This is also the case if only the highbrow concerts, classical concerts and opera, and other concerts are considered separately ($t(650) = -.150, p > .10$).
- **Conclusion: There are no indications that the EO-LAB II audience differs from the audience of the regular concert with respect to the concert attendance of the family they were raised in.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 4.7 and Figure 4.7 present the results for visitors' own concert attendance. There are two indicators of the frequency of concert attendance: the time since the last visit (the shorter, the higher frequency of attendance), and the frequency of concert attendance.
- The percentages visitors who quite recently visited a music production of a symphonic orchestra are higher among the regular concert audience. Among the EO-LAB II audiences there are more visitors who attend such a music production for the first time, or whose last visit was longer than five years ago, more than among the regular audiences.
- The same pattern occurs in the frequency of concert attendance. Among the regular audiences there are much more people than among the EO-LAB II audiences who visit music productions of symphonic orchestras quite often, 3 to 7 times a year or more often.

- To test whether there are differences between the audiences we take the average of both indicators of concert attendance that are strongly related (correlation .720, both recoded into the same range and so that a higher score represents a higher frequency). In the analyses age and education are controlled, to be sure that difference according to the frequency of attendance are not due to differences in age or education. The results show that the EO-LAB II audience attends concerts less frequently than the regular audience ($F(1,659) = 26.120, p < .05, r = .19$), and can be considered as relatively 'new' audience in this respect. Among the EO-LAB II audience there is also more variation in concert attendance than among the regular concert audience ($F(1,654), p < .05$), which also becomes clear from figure 4.7. As this violates the assumption of homogeneity of variance, a *t*-test (on the residuals when concert attendance is regressed on age and education) with a correction of unequal variances is performed, which leads to similar results.
- **Conclusion: The concert attendance among the EO-LAB II audience is on average lower than that of the regular audience.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

To answer the question to what extent the interest in music of orchestras of the EO-LAB II audience has increased as compared to the regular audience, a comparison is made between several indicators of musical interest at the time of the first survey, and at the time of the second survey half a year later, which will be done in the last section. One of these indicators, concert attendance, is described above. Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 4.8 to 4.10.

- Table 4.8 and Figure 4.8 present the results of listening to music of orchestras. There are not many differences between both audiences, not statistically significant in an analysis controlled for education and age ($F(1,651) = .017, p > .10$).
- Table 4.9 and Figure 4.9 are on visits to the website of the orchestra. Again, there are not many differences between both audiences, the EI-LAB II audience having visited the website more often than the regular audience, marginally statistically significant in an analysis controlled for education and age ($F(1,645) = 2.816, p < .10$).
- Table 4.10 and Figure 4.10 shows the developments in engagement with the orchestra as an organization, in which, again, not many differences between both audiences turn up. These are not statistically significant ($F(1,644) = .486, p > .10$).

4.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general. Table 4.11 and Figure 4.11 give an overview of the ratings, on a scale from 1 to 10.

- As can be read from the table, in general the visitors are very positive about the concert, with an average ratings around 9.
- To analyze to what extent the EO-LAB II concert was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's alpha = .89). The grade of the venue was less closely related to the other ratings, and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself. The average rate is 9.1 (std dev 1.1).

- Further analyses show that there are significant variations in the grading according to the previous concert attendance of the visitors. Visitors who attend music productions of symphonic orchestra less often, gave a higher rating than more frequent visitors, the difference between someone who never visited a concert before and a visitor with the most frequent concert attendance being, other things equal, -.7 at the 1-10 scale. Also, women and visitors who started their concert attendance at a later age appreciated the concert to a higher extent.
- The regular concert also received high ratings: 8.5 (stddev 1.1). the regular concert was more appreciated by lower educated, by those who started their concert attendance at a later age, by those who were raised in families in which concert attendance was rather common, and by those who ever learned to play a musical instrument (in these respects a mixture of old and new characteristics).

4.4 Evaluation half a year later

How do the visitors evaluate the EO-LAB II concerts half a year later? Do the EO-LAB II concerts in their view have changed their interest in the music of symphony orchestras? To answer these questions, a comparison is made between the time of the first interview (t0), which took place just after the concert, and (roughly) half a year later (t1). The EO-LAB II audience of the Barcelona Symphony Orchestra, first interviewed at April 27, received the online questionnaire on November 30 2019, 7 months later; the regular concert audience, interviewed on June 1, received the online questionnaire on December 7, 6 months later. Unfortunately, the online questionnaire was only one week available in the right format. After launching the online questionnaire one week later, it was overwritten by the questionnaire for the regular audience, in which was referred to the regular concert 'Dvorak'. Therefore responses of the EO-LAB II audience that were received after a week were not considered valid, which leaves only 32 respondents, a rather low number⁷, only 6.4% of the distributed questionnaires. The overall response rate to the online survey among the regular audience is more than half of the filled-in questionnaires of the first survey, but 18.0% of the total (800) distributed questionnaires (see Table 4.1). The non-response is due to the low response during the first survey, missing email addresses of respondents (not filled-in during the first survey) and non-participation to the online survey. Due to the low number of respondents some developments among the EO-LAB II audience may seem more pronounced than among the regular audience represented by much more respondents. Statistical tests take these low number into account though. The response is somewhat selective, the higher educated and more frequent visitors are overrepresented among the respondents who participated to the online survey. This holds for both audiences equally. This is not a big problem though – as the comparison is between the same persons over time.

- The figures 4.12 describe the changes over time in the indicators of interest in music of orchestras. With respect to the frequency of concert attendance, figure 4.12 shows that there is a slow decrease in concert attendance among the EO-LAB II audience, and a slight increase among the regular audience. Further analyses show that these developments are significantly different, ($F(1,174) = 8.584, p < .05$). The decrease of concert attendance among the EO-LAB II visitors is marginally statistically significant, at the 10% level ($F(1,174) = 3.553, p < .10$)⁸, the increase among the regular concert visitors is ($F(1,174) = 8.253, p < .05, r = .21$).

⁷ To check the robustness of the results, the analyses were repeated among a selection of the regular audience who also reacted within one week. Only the few deviating results will be reported.

⁸ It is significant at the 5% level if selection is made on response within one week, $F(1,138)=4.373, p < .05$.

- Among the participants of the online survey the average listening to music of orchestras decreases slightly from .70 to .65, whereas the regular audience seems to remain stable in its listening behavior, .66 at t0 and .67 at t1. Further analyses show that there is no significant trend ($F(1,172) = .575, p > .10$) and that these development do not differ significantly ($F(1,172) = 1.109, p > .10$).
- The visits to the website of the orchestra remain on average rather stable among the EO-LAB II audience, .52 at t0, .51 at t1. Among the regular audience the visits to the website decrease slightly, .49 at t0 and .46 at t1. Further analyses show that there is no statistically significant trend ($F(1,170) = .397, p > .10$) and that these developments do not differ significantly ($F(1,170) = .803, p > .19$).
- The engagement with the orchestra decreases slightly: among the EO-LAB II audience from .77 to .71, among the regular audience from .75 to .71. Further analyses show that the overall decrease is statistically significant ($F(1,165) = 6.140, p < .05$) and that these developments do not differ significantly ($F(1,165) = .527, p > .10$).
- The rating of the concert that was attended seems to increase slightly, but there is no statistically significant difference between t0 and t1 ($F(1,153) = .026, p > .10$) and no different development between the EO-LAB II audience and the regular audience ($F(1,153) = .003, p > .10$). Half a year later both audiences are similarly positive about the concert. The same holds for the ratings of music of orchestras in general, $F(1,164) = .779, p > .10$, and this is not different for the EO-LAB II audience than for the regular audience ($F(1,164) = .547, p > .10$).

Via two additional questions respondents were asked to look back on the concert they attended.

- Table 4.13 presents the results for the extent the visitors themselves think the attendance of the concert has changed their interest in music of symphonic orchestras. As can be read from the table, almost all visitors are in the upper end of the scale, indicating that for most of them their interest has increased, varying from a small extent to a large extent. The pattern is similar among the audiences of the EO-LAB II and the regular concerts.
- Respondents were also asked if they would visit such a concert by the orchestra again, if it was offered in the same way, and with a similar program. The results are in Table 4.14. They indicate that people are (still) very positive about the concert and would definitely or probably visit such a concert again. The audiences are remarkable similar in their answers.

To summarize the results, with respect to the frequency of concert attendance, that increased among the regular audience, the EO-LAB II audience is lagging behind, not showing an increase. With respect to all other indicators of musical interest, the EO-LAB II audience follows the same trend as the regular audience. With respect to listening to music through the media, visits to the website, the appreciation of music of orchestras in general this is a stable trend, no changes occur in these indicators. With respect to the engagement with the orchestra, there is a decrease, similarly for the EO-LAB II audience as for the regular audience. Finally, the ratings of the attended concert remain stable, among both the EO-LAB II audience and the regular audience. They are still as positive in their rating as at the day they attended the concert. This is confirmed by a positive evaluations on the concert on their own perception of the impact of the EO-LAB II concert and their intention of possibly attending such a concert again. **The conclusion is therefore, that although the audience remains quite positive about the EO-LAB II concert, there is no evidence of an increased musical interest among the EO-LAB II audience as compared to the regular audiences.**

4.5 Tables and Figures - Barcelona Symphony Orchestra

Table 4.1: Barcelona Symphony Orchestra - Participants audience research

| Concert | Date | nr of questionnaires | | response rate | emails sent | response t1 | response rate t1 |
|---|------------------|----------------------|----------|------------------|----------------|-----------------|---------------------|
| | | distributed | received | | | | |
| EO-LAB II concert Canta amb l'OBC- Una experiència única! | April 17 2018 | 500 | 253 | 50.6% | 141 | 32 ^a | 6.4% |
| regular concert Dvorak | June 1 2018 | 800 | 446 | 55.8% | 267 | 144 | 18.0% |

^a selection on response within one week

Table 4.2: Barcelona Symphony Orchestra - Age of the audiences

| | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|-------------|------------------------------|--------|---------------------------|--------|
| 1 age <12 | 1 | 0.4% | 0 | 0.0% |
| 2 age 12-18 | 4 | 1.6% | 2 | 0.5% |
| 3 age 19-25 | 4 | 1.6% | 7 | 1.6% |
| 4 age 26-35 | 4 | 1.6% | 12 | 2.8% |
| 5 age 36-50 | 27 | 10.9% | 20 | 4.7% |
| 6 age 51-65 | 65 | 26.3% | 154 | 35.8% |
| 7 age 65+ | 142 | 57.5% | 235 | 54.7% |
| N | 247 | 100.0% | 430 | 100.0% |
| average age | 58.5 | 11.2 | 59.6 | 9.3 |

Figure 4.2: Barcelona Symphony Orchestra - Age of the audiences

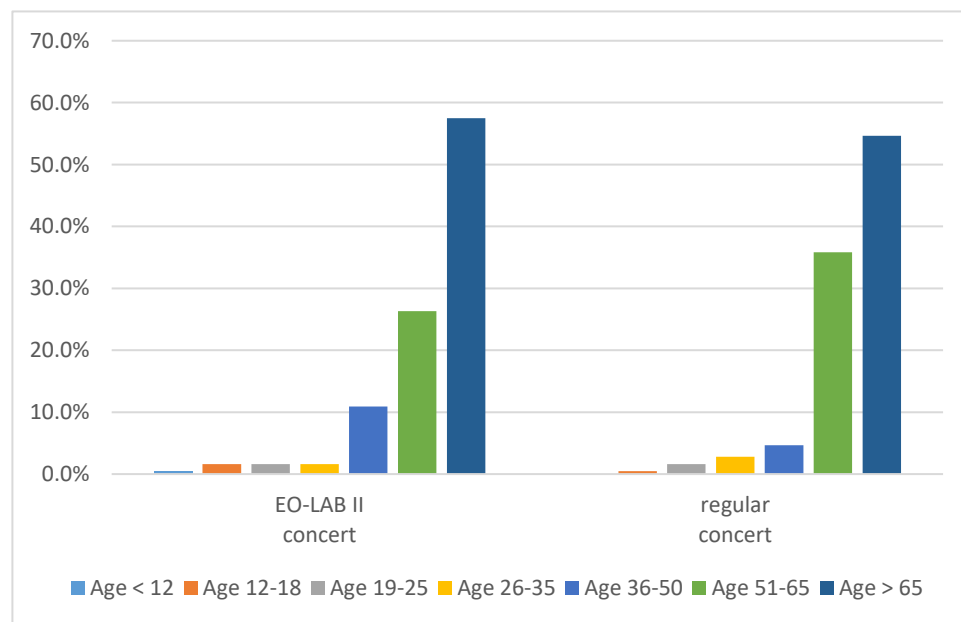


Table 4.3: Barcelona Symphony Orchestra - Education of the audiences

| | ISLED | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|------------------|-------|------------------------------|--------|---------------------------|--------|
| No education | 20.88 | 2 | 0.8% | 2 | 0.5% |
| Primary | 21.84 | 15 | 6.1% | 16 | 3.7% |
| Lower secondary | 27.62 | 24 | 9.8% | 32 | 7.4% |
| Vocational I | 42.88 | 16 | 6.5% | 14 | 3.2% |
| Vocational II | 53.92 | 16 | 6.5% | 15 | 3.5% |
| Higher secondary | 58.95 | 32 | 13.0% | 49 | 11.3% |
| Post-secondary | 77.49 | 58 | 23.6% | 95 | 21.9% |
| University | 91.69 | 83 | 33.7% | 210 | 48.5% |
| Total | | 246 | 100.0% | 433 | 100.0% |
| Average /stddev | | 67 | 24 | 74 | 22 |

Figure 4.3: Barcelona Symphony Orchestra – Education of the audiences

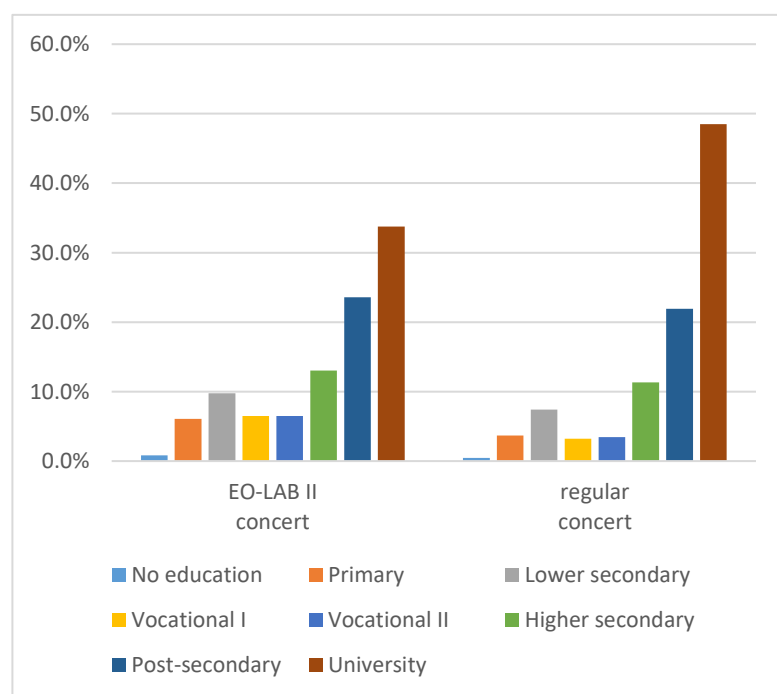


Table 4.4: Barcelona Symphony Orchestra - First age of concert attendance

| | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|----------------|------------------------------|--------|---------------------------|--------|
| Age < 12 | 41 | 16.8% | 63 | 14.6% |
| Age 12-18 | 59 | 24.2% | 117 | 27.1% |
| Age 19-50 | 116 | 47.5% | 214 | 49.7% |
| Age 50 > | 28 | 11.5% | 37 | 8.6% |
| Total | 244 | 100.0% | 431 | 100.0% |
| Average/stddev | 28 | 13 | 27 | 13 |

Figure 4.4: Barcelona Symphony Orchestra - First age of concert attendance

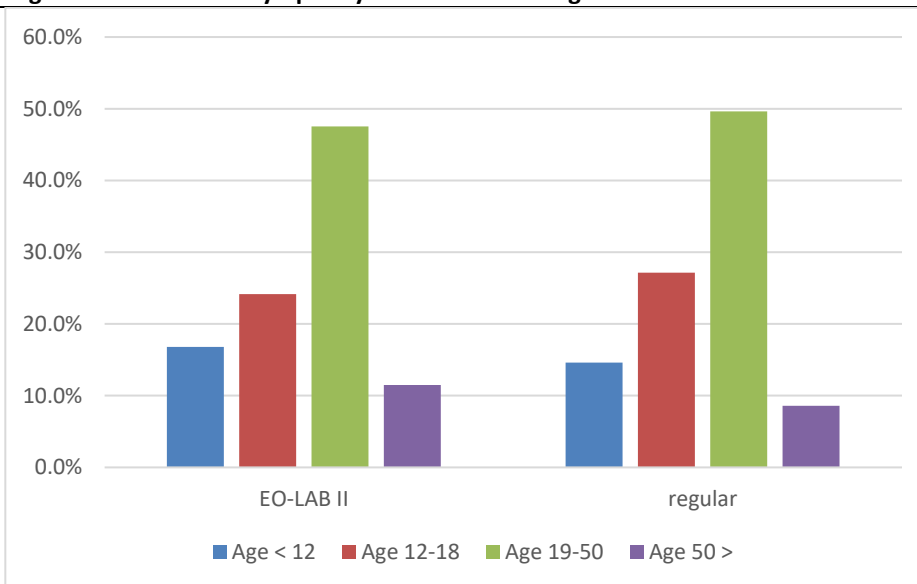


Table 4.5: Barcelona Symphony Orchestra - First age of music participation

| | EO-LAB II | | regular concert | |
|---------------------------------|-----------------|--------|-----------------|--------|
| | Canta amb l'OBC | | Dvorak | |
| Piano | | | | |
| No | 175 | 74.8% | 260 | 65.3% |
| Under 12 years | 36 | 15.4% | 79 | 19.8% |
| Between 12-18 years | 8 | 3.4% | 30 | 7.5% |
| Between 19-50 years | 10 | 4.3% | 23 | 5.8% |
| Over 50 years | 5 | 2.1% | 6 | 1.5% |
| Total | 234 | 100.0% | 398 | 100.0% |
| Other instrument | | | | |
| No | 176 | 76.9% | 313 | 78.8% |
| Under 12 years | 20 | 8.7% | 35 | 8.8% |
| Between 12-18 years | 21 | 9.2% | 34 | 8.6% |
| Between 19-50 years | 12 | 5.2% | 10 | 2.5% |
| Over 50 years | 0 | 0.0% | 5 | 1.3% |
| Total | 229 | 100.0% | 397 | 100.0% |
| Sing in a choir | | | | |
| No | 128 | 55.4% | 239 | 60.1% |
| Under 12 years | 34 | 14.7% | 55 | 13.8% |
| Between 12-18 years | 25 | 10.8% | 42 | 10.6% |
| Between 19-50 years | 29 | 12.6% | 43 | 10.8% |
| Over 50 years | 15 | 6.5% | 19 | 4.8% |
| Total | 231 | 100.0% | 398 | 100.0% |
| Ever played instrument/sang | | 61.4% | | 64.7% |
| Average years practice / stddev | 22 | 22 | 26 | 23 |

Figure 4.5: Barcelona Symphony Orchestra - First age of music participation

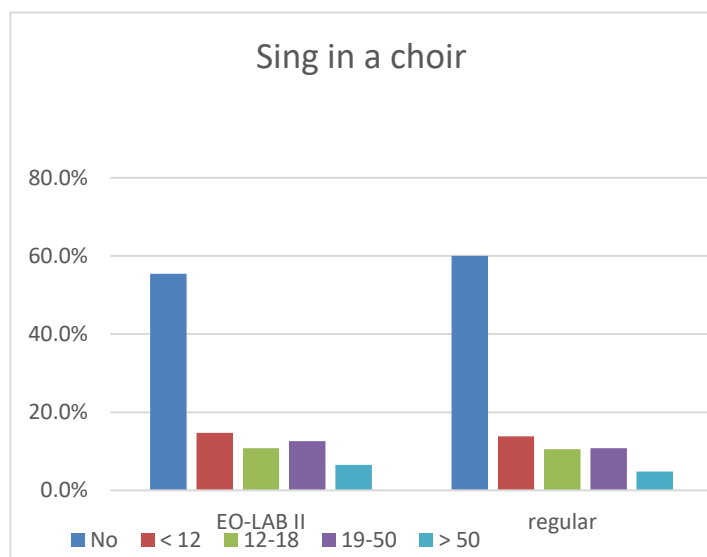
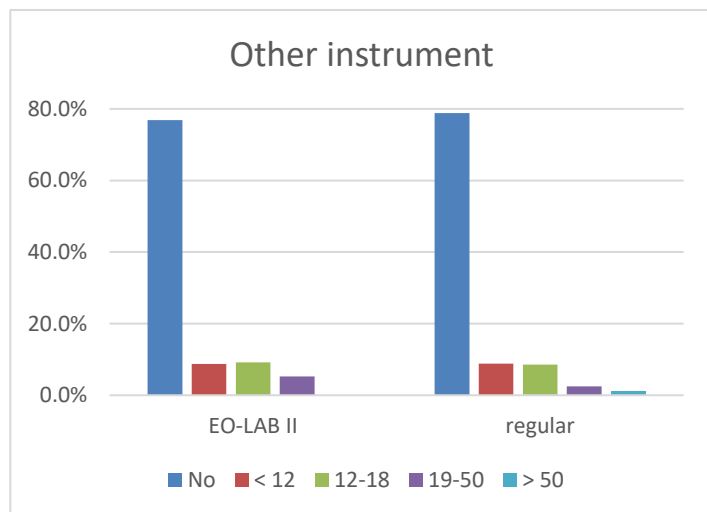
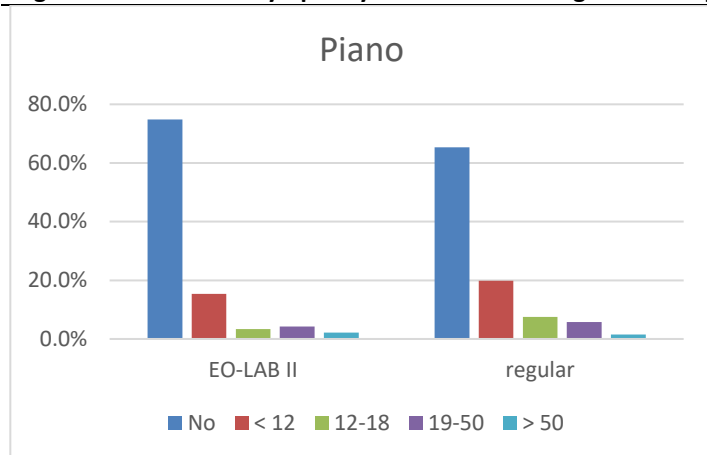


Table 4.6: Barcelona Symphony Orchestra - Parents' concert attendance

| | EO-LAB II | | regular concert | |
|-----------------------|-----------------|--------|-----------------|--------|
| | Canta amb l'OBC | | Dvorak | |
| Classical | | | | |
| Never | 148 | 63.2% | 269 | 64.8% |
| Less than once a year | 29 | 12.4% | 46 | 11.1% |
| At least yearly | 57 | 24.4% | 100 | 24.1% |
| Total | 234 | 100.0% | 415 | 100.0% |
| Opera | | | | |
| Never | 166 | 74.4% | 288 | 73.7% |
| Less than once a year | 24 | 10.8% | 37 | 9.5% |
| At least yearly | 33 | 14.8% | 66 | 16.9% |
| Total | 223 | 100.0% | 391 | 100.0% |
| Other | | | | |
| Never | 116 | 51.8% | 194 | 49.2% |
| Less than once a year | 44 | 19.6% | 72 | 18.3% |
| At least yearly | 64 | 28.6% | 128 | 32.5% |
| Total | 224 | 100.0% | 394 | 100.0% |
| Average (1-3)/stddev | 1.6 | 0.6 | 1.6 | 0.6 |

Figure 4.6: Barcelona Symphony Orchestra - Parents' concert attendance

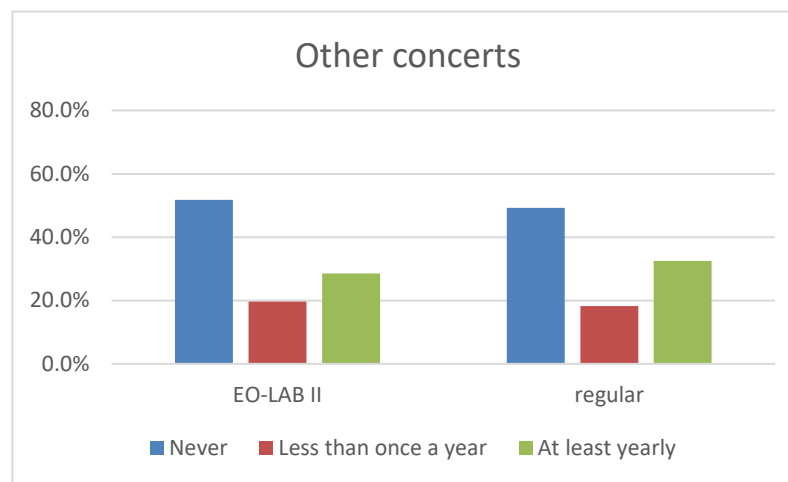
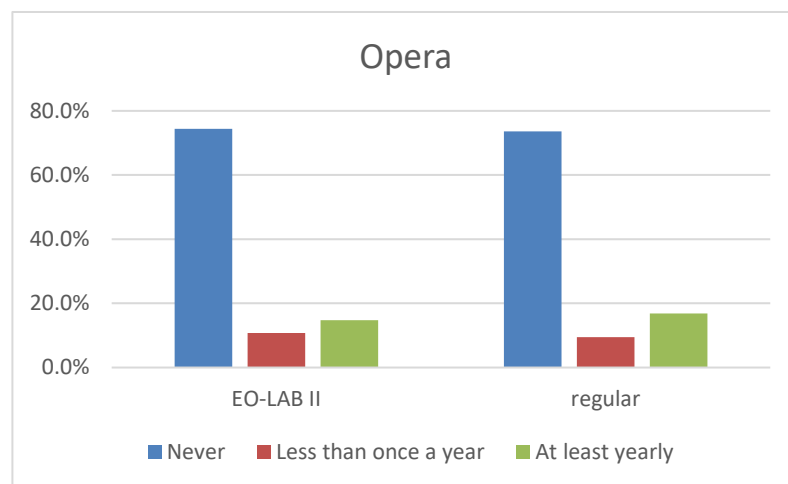
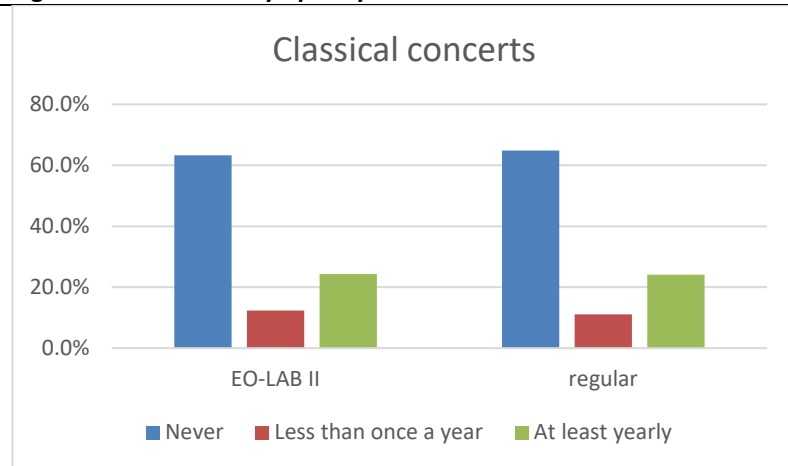


Table 4.7: Barcelona Symphony Orchestra - Frequency of concert attendance

| | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|------------------------------|------------------------------|--------|---------------------------|--------|
| First time | 13 | 5.2% | 4 | 0.9% |
| Longer than 5 years | 12 | 4.8% | 11 | 2.5% |
| Between 1 and 5 years ago | 25 | 10.0% | 13 | 3.0% |
| Between 6 and 12 months ago | 17 | 6.8% | 17 | 3.9% |
| Between 3 and 6 months ago | 8 | 3.2% | 10 | 2.3% |
| Between 1 and 3 months ago | 42 | 16.7% | 126 | 28.7% |
| In the past month | 134 | 53.4% | 258 | 58.8% |
| Total | 251 | 100.0% | 439 | 100.0% |
| At least 8 times a year | 100 | 40.7% | 199 | 45.4% |
| Between 3 and 7 times a year | 64 | 26.0% | 193 | 44.1% |
| Once or twice a year | 33 | 13.4% | 24 | 5.5% |
| Less than once a year | 38 | 15.4% | 19 | 4.3% |
| This is the first time | 11 | 4.5% | 3 | 0.7% |
| Total | 246 | 100.0% | 438 | 100.0% |
| Average (0-1)/stddev | 0.74 | 0.30 | 0.85 | 0.18 |

Figure 4.7: Barcelona Symphony Orchestra - Frequency of concert attendance

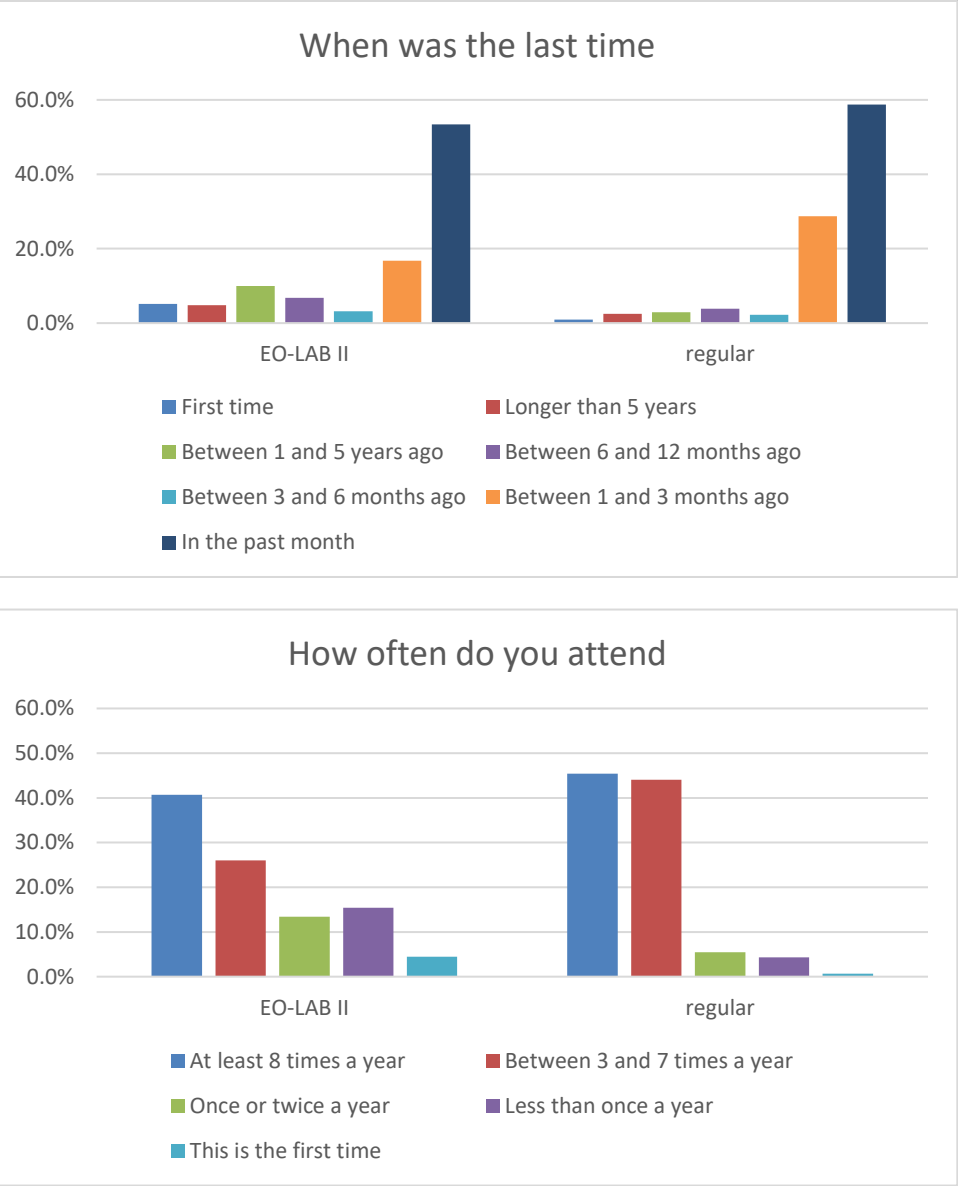


Table 4.8: Barcelona Symphony Orchestra - Listening to music of orchestras at home

| | EO-LAB II | | regular concert | |
|--|-----------------|--------|-----------------|--------|
| | Canta amb l'OBC | | Dvorak | |
| <i>listened to music of orchestras in the past four weeks:</i> | | | | |
| Almost daily | 76 | 30.6% | 132 | 30.4% |
| Twice a week or more often | 50 | 20.2% | 76 | 17.5% |
| About once a week | 34 | 13.7% | 64 | 14.7% |
| 2-3 time in the past 4 weeks | 20 | 8.1% | 63 | 14.5% |
| Once in the past 4 weeks | 38 | 15.3% | 53 | 12.2% |
| Not in the past 4 weeks | 30 | 12.1% | 46 | 10.6% |
| Total | 248 | 100.0% | 434 | 100.0% |
| Average (0-1). reversed coded. stddev | 0.61 | 0.36 | 0.62 | 0.35 |

Figure 4.8 Barcelona Symphony Orchestra - Listening to music of orchestras at home

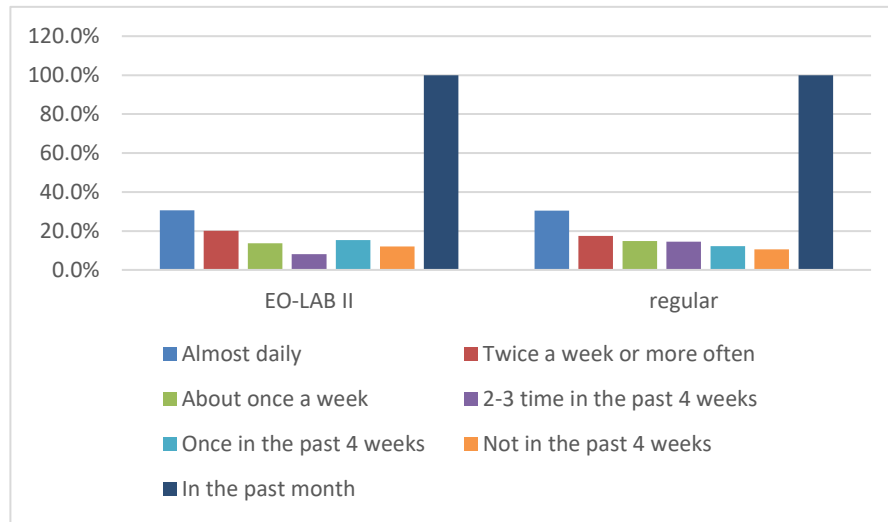


Table 4.9: Barcelona Symphony Orchestra - How many times visited the website of the orchestra ?

| | EO-LAB II | | regular concert | |
|---------------------------------|-----------------|--------|-----------------|--------|
| | Canta amb l'OBC | | Dvorak | |
| <i>In the past 6 months ...</i> | | | | |
| I never have | 80 | 32.7% | 141 | 32.7% |
| Not in the past 6 months | 15 | 6.1% | 37 | 8.6% |
| Once | 27 | 11.0% | 49 | 11.4% |
| 2 or 3 times | 43 | 17.6% | 72 | 16.7% |
| 4 or 5 times | 21 | 8.6% | 50 | 11.6% |
| About once a month | 27 | 11.0% | 42 | 9.7% |
| More than once a month | 32 | 13.1% | 40 | 9.3% |
| Total respondents t0 | 245 | 100.0% | 431 | 100.0% |
| Average (0-1)/stddev | 0.41 | 0.36 | 0.39 | 0.35 |

Figure 4.9: Barcelona Symphony Orchestra - How many times visited the website of the orchestra ?

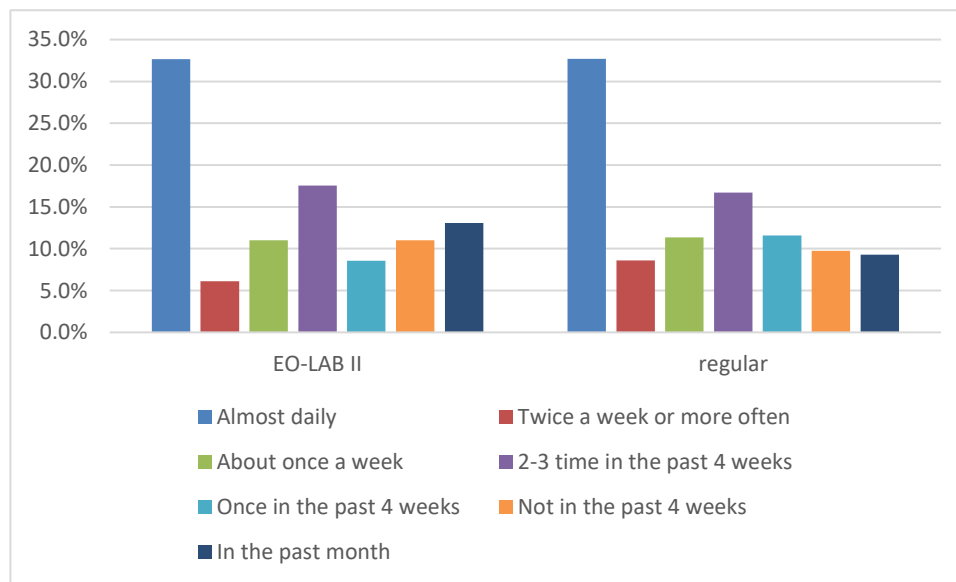


Table 4.10: Barcelona Symphony Orchestra - To what extent do you feel engaged with the orchestra?

| | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|-----------------------|------------------------------|--------|---------------------------|--------|
| Not at all | 10 | 4.3% | 14 | 3.4% |
| low | 30 | 13.0% | 26 | 6.3% |
| Moderate | 38 | 16.5% | 92 | 22.2% |
| High | 84 | 36.4% | 178 | 42.9% |
| Very high | 69 | 29.9% | 105 | 25.3% |
| Total respondents to | 231 | 100.0% | 415 | 100.0% |
| Average (0-1). stddev | 0.69 | 0.29 | 0.70 | 0.25 |

Figure 4.10: Barcelona Symphony Orchestra - To what extent do you feel engaged with the orchestra?

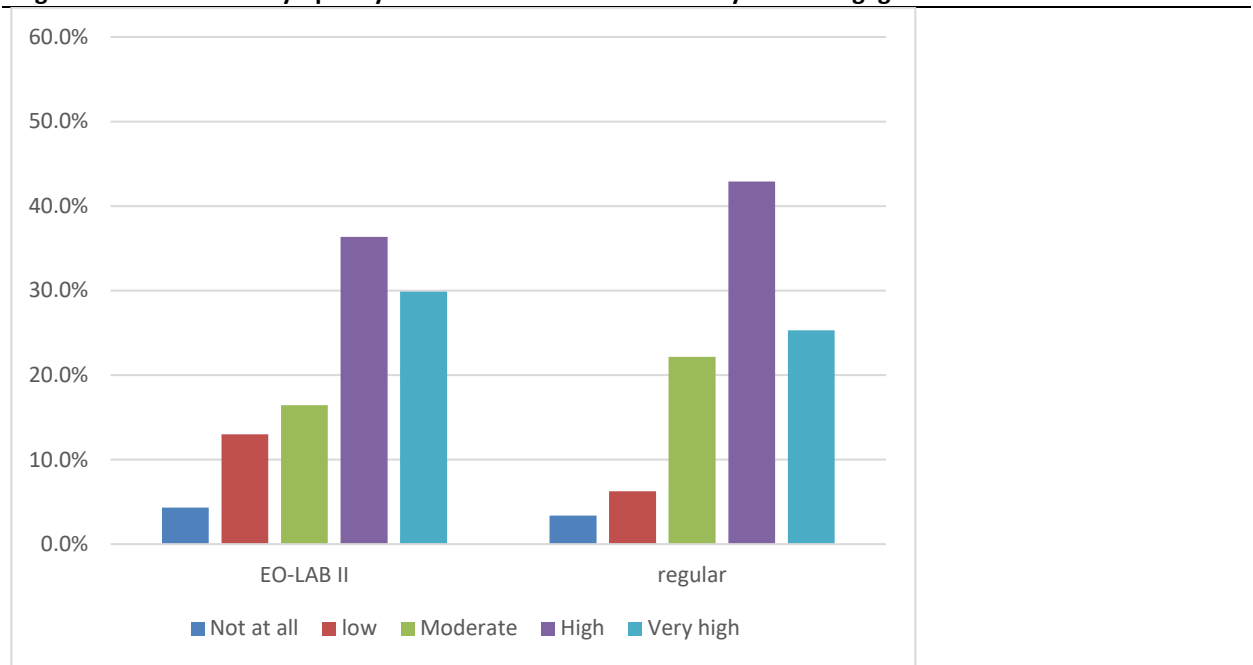


Table 4.11: Barcelona Symphony Orchestra - rating EO-LAB II concert

| | | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|---------------------|------|-------------------------|-----|--------------|------|---------------------|-----|-------------|------|-----------------------------------|--|
| 1 | | | | | | | | 3 | 1.3% | | |
| 2 | | | | | | | | 2 | 0.9% | | |
| 3 | | | | | | | | 3 | 1.3% | | |
| 4 | 2 | 0.9% | 3 | 1.3% | 2 | 0.9% | 4 | 1.8% | 1 | 0.4% | |
| 5 | 1 | 0.4% | | 0.0% | 3 | 1.3% | 5 | 2.2% | | | |
| 6 | 2 | 0.9% | 3 | 1.3% | 6 | 2.7% | 5 | 2.2% | 1 | 0.4% | |
| 7 | 17 | 7.6% | 7 | 3.1% | 12 | 5.4% | 16 | 7.1% | 6 | 2.6% | |
| 8 | 35 | 15.6% | 32 | 14.3% | 35 | 15.7% | 39 | 17.4% | 32 | 13.9% | |
| 9 | 66 | 29.5% | 80 | 35.7% | 75 | 33.6% | 65 | 29.0% | 74 | 32.0% | |
| 10 | 101 | 45.1% | 99 | 44.2% | 90 | 40.4% | 82 | 36.6% | 117 | 50.6% | |
| | | | | 100.0 | | | | 100.0 | | | |
| | 224 | 100.0% | 224 | % | 223 | 100.0% | 224 | % | 231 | 100.0% | |
| average / stddev | 9.05 | 1.135 | 3 | 9.1 1.074 | 8.96 | 1.209 | 5 | 8.5 1.85 | 9.28 | 0.906 | |

Figure 4.11: Barcelona Symphony Orchestra - rating EO-LAB II concert

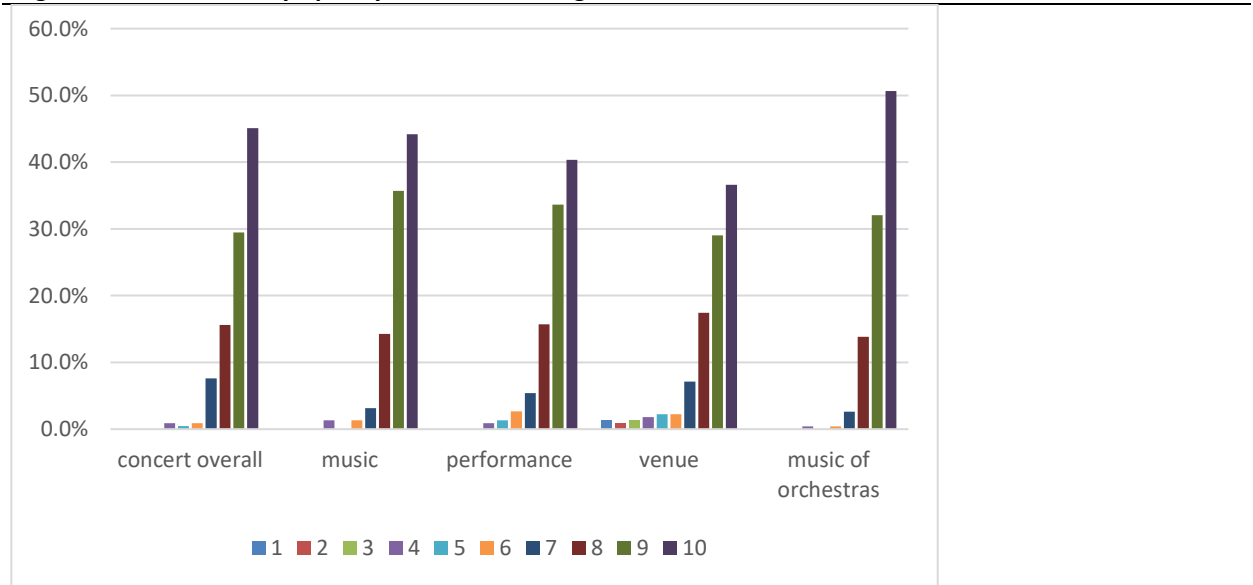


Figure 4.12: Barcelona Symphony Orchestra - Changes over time (t0-t1)

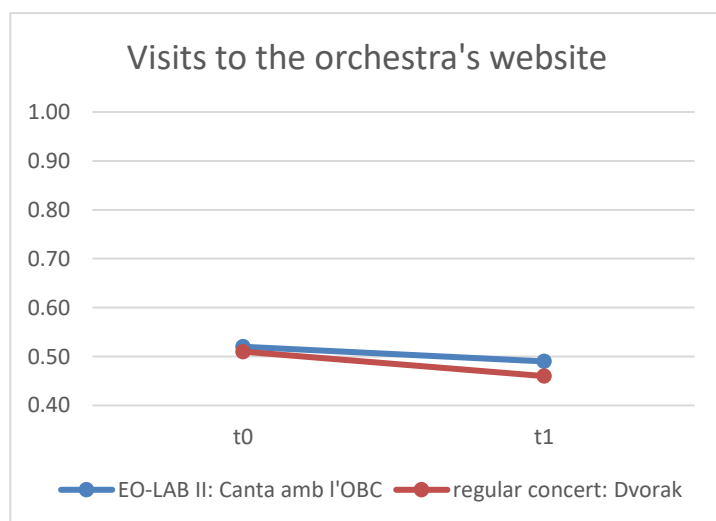
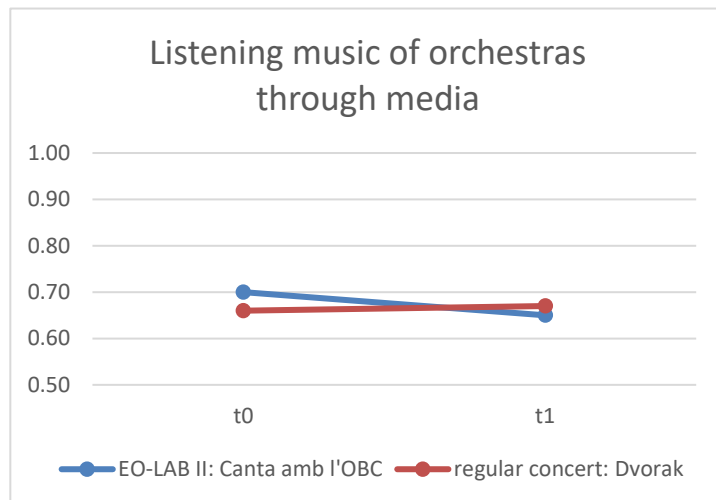
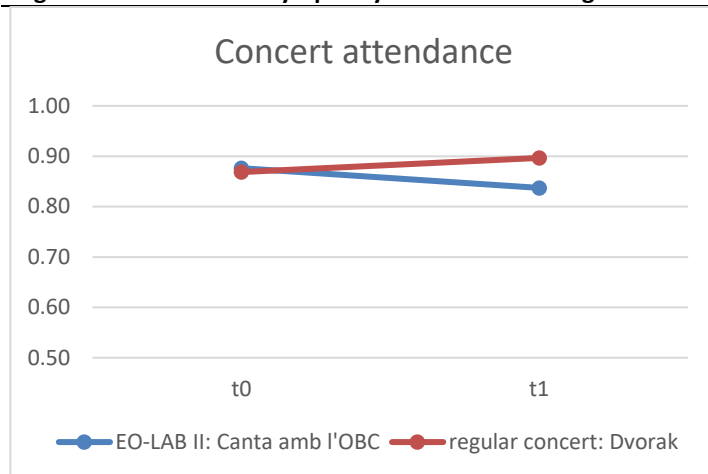


Figure 4.12: Barcelona Symphony Orchestra - Changes over time (t0-t1)

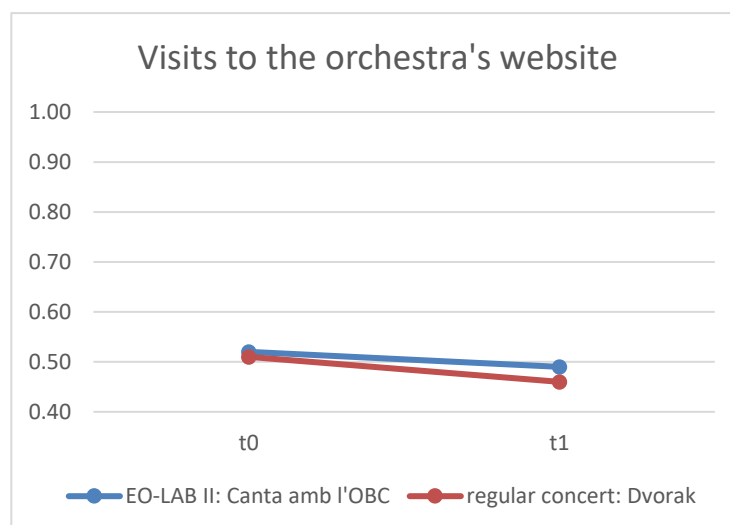
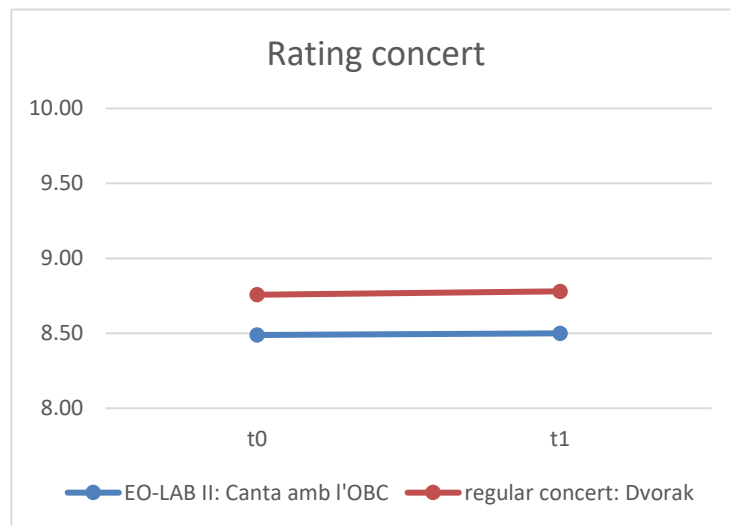
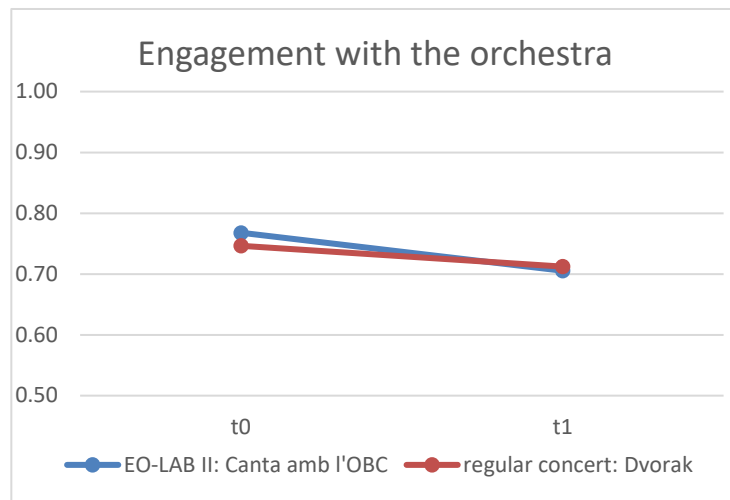


Table 4.13: Barcelona Symphony Orchestra - Own perception of changed interest in music of symphony orchestras

| | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|----------------------------|------------------------------|--------|---------------------------|--------|
| 1 decreased significantly | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | 7 | 22.6% | 23 | 18.0% |
| 6 | 4 | 12.9% | 15 | 11.7% |
| 7 | 5 | 16.1% | 15 | 11.7% |
| 8 | 5 | 16.1% | 33 | 25.8% |
| 9 | 5 | 16.1% | 26 | 20.3% |
| 10 increased significantly | 5 | 16.1% | 16 | 12.5% |
| Total respondents t0 | 31 | 100.0% | 128 | 100.0% |

Table 4.14: Barcelona Symphony Orchestra - Would you visit such a concert by the orchestra again. if it was offered in the same way. and with a similar programme?

| | EO-LAB II Canta amb l'OBC | | regular concert Dvorak | |
|-------------------------------|------------------------------|--------|---------------------------|--------|
| Yes, I definitely would | 18 | 58.1% | 82 | 58.2% |
| Yes, I probably would | 11 | 35.5% | 50 | 35.5% |
| Maybe, now I think I would | 2 | 6.5% | 5 | 3.5% |
| Maybe, now I think I wouldn't | | | 4 | 2.8% |
| No, probably not | | | | |
| No, definitely not | | | | |
| Total | 31 | 100.0% | 141 | 100.0% |

5 Results: Orkest van het Oosten The Netherlands

5.1 Response rate and some basic characteristics

In the Netherlands two of four EO-LAB II concerts were selected for the audience research, as well as two regular concerts at locations close to those of the EO-LAB II concerts. The response rate of the audience at two concerts (one EO-LAB II and one regular concert) is rather low, with response rates of 34.0% and 27.0%. At the other two concerts the response is reasonable.

At all four concert **females** were a small majority, around 60% (57.7% and 58.8% at the regular concerts, 63.4% and 61.6% at the two EO-LAB II concerts). A large majority of the visitors were **accompanied by partner, relative or friends**, 79.0% and 75.9% at the two regular concerts, and even more so at the EO-LAB II concerts, 92.3% and 92.1%. Among the regular concert visitors 22.4% and 18.0% **know someone who performed** in the concert personally. This percentage is much higher among the visitors of the (first) EO-LAB II concert in Rijssen (38.9%), and really large among the audience in Diepenveen (80.3%). Between 33% and 40% of all concert visitors has an **amateur or professional education in music** (regular concerts: 33.3% and 33.9%; EO-LAB II concerts 39.2% and 35.9%).

5.2 Old and new audience

Did the concert as part of the EO-lab II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table 5.2 and Figure 5.2 the results are presented for the age distribution between the two audiences.
- The results show that there is more age variation among the visitors of the EO-LAB II concerts (this is confirmed by a Levene's test comparing the two regular concerts jointly versus the two EO-LAB II concerts separately, $F(2,655) = 39.989$, $p < .05$). The audience of the EO-LAB II concert in Rijssen is with an average age of 40.7 significantly younger than the audience of the two regular concerts jointly (on average 56.2, $t(655) = 9.0$, $p < .05$, $r = .33$). The audience of the EO-LAB II concert in Diepenveen is with 53.8 years also younger than the regular audience, but here the difference is smaller and only marginally significant, at the 10% level ($t(655) = 1.7$, $p < .10$, $r = .07$).
- **Conclusion: The age of the EO-LAB II audiences is lower than that of the regular audiences.**

EDUCATION

- In Table 5.3 and Figure 5.3 the results are presented for the education distribution between the four audiences.
- The results show that the visitors of the two regular concerts are predominantly from the highest educational categories: higher vocational and university education. This is not the case for the audiences of the two EO-LAB II concerts where the category middle vocational education is rather high. Also, at the EO-LAB II concert in Rijssen relatively many visitors with primary education attended.
- Further analyses show that the level of education of the EO-LAB audiences of Rijssen and Diepenveen is lower than that of the two regular audiences combined, also when a selection on adults (> 25, from

this age onward most people have completed their education) was made, and controlled for age differences (Rijssen; $t(569) = 6.4, p < .05, r = .26$; Diepenveen: $t(569) = 5.1, p < .05, r = .21$).

- **Conclusion: It can be concluded that the two EO-LAB II concerts in Rijssen and Diepenveen have attracted an audience that includes people with more diverse and lower educational background than the two regular concerts.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 5.4 and Figure 5.4 the results are presented for the distribution between the audiences of the age of first concert attendance.
- The results show that among the audiences of the EO-LAB II concerts relatively more people have attended their first concert at a later age than among the audience of the two regular concerts.
- Further analyses, which take age differences into account, point out that the EO-LAB II audiences differ from the regular audiences: they attended their first concert at a (statistically significant) later age (26 and 29) than the regular audiences (24 and 25) (Rijssen: $t(618)=4.5, p < .05, r = .18$; Diepenveen: $t(618)=4.8, p < .05, r = .19$), and are in that sense relatively new.
- **Conclusion: It can be concluded that the EO-LAB II concerts have attracted an audience that has visited their first concert at a later age than the audiences of the two regular concerts.**

FIRST AGE OF MUSIC PARTICIPATION

- Table 5.5 and Figure 5.5 present the results for active music participation: playing the piano, another instrument or sing in a choir.
- At first sight there do not seem many differences between the four audiences. The percentages of the visitors who ever learned to play a musical instrument or sang in a choir are among all four audiences rather high, around 80%. To test whether there are differences between the four audiences the years since the start of active music participation were analyzed. Taken the age of the concert visitors into account, there are no differences between the audiences with respect to the years since the start of active music participation ($F(2,624) = .016, p > .10$).
- **Conclusion: The EO-LAB II audiences do not differ from the regular audiences in the age since they learned to play an instrument or started singing in a choir.**

PARENTS' CONCERT ATTENDANCE

- Table 5.6 and Figure 5.6 present the results for parents' concert and opera attendance.
- The percentages visitors whose parents' did not attend classical concerts or opera are a bit higher among the EO-LAB II concerts, but on the other hand, the percentages of those whose parents did not visit other concerts are a bit lower.
- To test whether there are differences between the four audiences the average of parents' attendance of the three sorts of musical performances were taken (Cronbach's $\alpha = .56$). Further analyses show that there is not enough evidence to conclude that the EO-LAB II audiences differ from the regular audiences with respect to parents' overall concert attendance ($F(2,649) = 1.976, p > .10$). If only the highbrow concerts, classical concerts and opera, are considered, the EO-LAB II audiences are from parental families in which highbrow concert attendance was less common (Rijssen: $t(647) = 3.6, p < .05, r = .14$; Diepenveen: $t(647) = 4.1, p < .05, r = .16$). No statistical differences between the EO-LAB II and regular audiences were found with respect to the parents' attendance of 'other concerts'.
- **Conclusion: The EO-LAB II audiences are from parental families in which highbrow concert attendance, classical concerts and opera, was less common than the two regular concert audiences. With respect to visits to other concerts there are no differences between the EO-LAB II and the regular concert audiences.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 5.7 and Figure 5.7 present the results for visitors' own concert attendance. There are two indicators of the frequency of concert attendance: the time since the last visit, and the frequency of concert attendance.
- The percentages visitors who quite recently visited a music production of a symphonic orchestra are higher among the regular concert audiences. Among the EO-LAB II audiences there are quite some people who attend such a music production for the first time, much more than among the regular audiences.
- The same pattern occurs in the frequency of concert attendance. Among the regular audiences there are much more people than among the EO-LAB II audiences who visit music productions of symphonic orchestras quite often, 3 to 7 time a year or more.
- To test whether there are differences between the four audiences we take the average of both indicators of concert attendance (correlation .821, when both indicators are recoded into the same range and so that a higher score represents a higher frequency). In the analyses age and education are controlled, to test the differences apart from those resulting from age and education. The results show that both EO-LAB II audiences have a lower concert attendance than regular audiences (Rijssen: $t(637) = 6.2, p < .05, r = .24$; Diepenveen: $t(637) = 9.5, p < .05, r = .35$).
- **Conclusion: The concert attendance among the two EO-LAB II audiences is on average lower than that of the two regular audiences.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

To answer the question to what extent the interest in music of orchestras has changed over time, a comparison is made between several indicators of musical interest at the time of the first survey (t0), and at the time of the second survey half a year later (t1), which will be done in the last section. Here we will describe these indicators at the time of the first survey, including all visitors (not only those who responded at half a year later (t1). One of these indicators, concert attendance, is already described above. Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 5.8 to 5.10.

- Table 5.8 and Figure 5.8 present the results of listening to music of orchestras. The audience of both regular concerts on average listen more frequently to music of orchestras at home than the EO-LAB II concert audiences, in an analysis with age and education controlled (Rijssen: $t(636) = 16.9, p < .05, r = .16$; Diepenveen: $t(636) = 10.5, p < .05, r = .13$).
- Table 5.9 and Figure 5.9 are on visits to the website of the orchestra. The visitors of the two regular concerts more frequently visit the website of the orchestra than the visitors of the EO-LAB II concerts (Rijssen: $t(633) = 13.4, p < .05, r = .14$; Diepenveen: $t(633) = 11.3, p < .05, r = .13$).
- Table and Figure 5.10 shows the developments in engagement with the orchestra as an organization. The audience of the regular concerts on average have a somewhat higher engagement with the orchestra than the audiences of the EO-LAB II concerts (Rijssen: $t(620) = 6.9, p < .05, r = .27$; Diepenveen: $t(620) = 2.6, p < .05, r = .11$).

5.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general.

- Table 5.8 and Figure 5.8 give an overview of the ratings, on a scale from 1 to 10. As can be read from the table, in general the visitors are very positive about the concert, with an average ratings between 8.5 and 9.
- To analyze to what extent the EO-LAB II was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's $\alpha = .80$)⁹. The average of the EO-LAB II concert in Rijssen is 8.8 (std dev .9), that of the EO-LAB II concert in Diepenveen 8.4 (std dev 1.0).
- Further analyses show that with respect to the EO-LAB II concert in Rijssen, there were no statistically significant variations according to the characteristics of old and new audience in the ratings that were given. The concert was valued by 'old' and 'new' audiences to the same extent. The EO-LAB II concert in Diepenveen received significantly higher ratings from women, .3 points on the 1-10 scale. Also, the ratings increase with age: visitors that are every 10 years older rate the concert .13 higher.
- The regular concerts also received high ratings: 'Rachmaninov' Symfonische Dansen' received 8.3 points (stddev .8), 'Maria Milstein' 8.1 (stddev 1.1). Among the audience of 'Rachmaninov' Symfonische Dansen' no statistically significant variations between old and new audiences turned up. The 'Maria Milstein' concert received higher rates from those who started their concert attendance at an earlier age (in that respect 'old' audience).

5.4 Evaluation half a year later

How do the visitors evaluate the EO-lab II concerts half a year later? Did the EO-lab II concerts change their interest in the music of symphony orchestras? The two EO-Lab II concerts of the Orkest van het Oosten were on November 10 2018 (Rijssen) and on November 23 2018 (Diepenveen). The audiences received the online questionnaires on May 10 2019, and on May 24 2019. The first regular concert audience 'Rachmaninov', was surveyed on May 17 2018, and received the online questionnaire on December 14, 2018, seven months later. The regular concert 'Maria Milstein' was on September 21 2018. The follow-up questionnaire was sent six months later on March 21 2019. Although the majority of the respondents of the t0 survey participated in the online survey, the overall response rate to the online survey is, rather low, between 6.8% and 19.5%, if it is compared to the total number of questionnaires initially distributed (see Table 5.1). Apart from non-response during the first survey, this is due to respondents not providing their email addresses and to non-participation to the online survey. The response to the online survey is somewhat selective: more frequent visitors are overrepresented among the respondents who participated to the online survey. This holds for the four audiences equally. Also, the EO-LAB II visitors were somewhat less responsive than the audiences of the regular concerts. This is not a big problem though – as the comparison is between the same persons over time.

⁹ As the grade of the venue was less closely related to the other ratings, and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself, these were not included in the measure.

The figures 5.12 describes the changes over time in the indicators of interest in music of orchestras.

- With respect to the frequency of concert attendance, figure 5.12 shows that there is a slight increase in concert attendance among all four audiences which is confirmed by a statistical test ($F(1,179) = 17.652, p < .05, r = .30$). The increase of concert attendance between the four audiences is statistically different at the 10% level ($F(3,179) = 2.255, p < .10$). Further analyses show that the increase is significant at the 5% level among the regular audience of the Rachmaninov concert ($F(1,179) = 5.528, p < .05, r = .17$), marginally significant among the audience of the regular concert Maria Milstein ($F(1,179) = 2.791, p < .10, r = .12$), and also that the increase of the EO-LAB II concert in Rijssen was statistically significant ($F(1,179) = 11.875, p < .05, r = .25$), but the increase among the EO-LAB II audience of the concert in Diepenveen was not ($F(1,179) = .253, p > .10$). The same results turn up if we compare the two EO-LAB II concerts with the regular concert 'Maria Milstein', this way comparing concerts which all took place in the fall of 2018, so are similar in season. Although one of the EO-LAB II audiences showed an increase in concert attendance, the regular audiences showed an increase as well, whereas the other EO-LAB II audience did not increase their concert attendance, therefore, overall, the evidence for a relative increase among EO-LAB II visitors with respect to concert attendance is not very convincing.
- Among the participants of the online survey the average listening to music of orchestras at home does not change significantly over time ($F(1,177) = 1.520, p > .10$). Although there seems to be a different trend among the visitors of the regular concert 'Rachmaninov' than among the visitors of the other concerts, this difference is not statistically significant either ($F(3,177) = 1.062, p > .10$).
- The visits to the website of the orchestra remain on average rather stable among the EO-LAB II audience, slightly increasing among all three audiences (except for the audience of the EO-LAB II concert in Rijssen), though not statistically significant ($F(1,175) = 1.337, p > .10$). Moreover, these developments do not differ significantly from each other ($F(3,206) = .501, p > .10$).
- The engagement with the orchestra remains on average rather stable although decreasing slightly among the audiences of the regular concert 'Maria Milstein' and the two EO-LAB II concerts, but increasing somewhat among the audience of the regular concert 'Rachmaninov'. Further analyses show that there is no statistically significant overall trend ($F(1,169) = .862, p > .10$), and that these developments do not differ significantly either ($F(3,169) = 1.433, p > .10$).
- The rating of the concert that was attended decreases between t0 and t1 ($F(1,161) = 11.265, p < .05, r = .25$), similarly for the EO-LAB II audience and the regular audiences ($F(3,161) = 1.670, p > .10$). Thus, half a year later the audiences rated the concert lower than at the time of the concert. The ratings are still quite high though, above 8 on the 1-10 scale.
- The rating of music of orchestras in general also shows a general decrease among the audiences ($F(1,164) = 11.878, p < .05, r = .26$), and also a statistically significant difference in the change of the appreciation of music of orchestras among the audiences ($F(3,164) = 4.166, p < .05, r = .27$). Further analyses show that the audience of the EO-LAB II concerts gave a statistically significant lower rating to music of orchestras in general than during the concert itself (Rijssen: $F(1,164) = 17.818, p < .05, r = .31$); the lower rates being marginally significant among the EO-LAB II audience in Diepenveen ($F(1,164) = 3.077, p < .10, r = .13$). Among the audiences of the regular concerts there was no significant change in their rating (regular concert 'Rachmaninov': $F(1,164) = .563, p > .10$; regular concert 'Maria Milstein': $F(1,164) = .188, p > .10$).

We asked two additional questions in which respondents were asked to look back on the concert they attended.

- Table 5.13 presents the results for the extent the visitors themselves think the attendance of the concert has changed their interest in music of symphonic orchestras. As can be read from the table, almost all visitors are in the upper end of the scale, indicating that their interest has increased, varying from a small extent to a large extent. The pattern is similar among the audiences of the EO-LAB II and the regular concerts.
- Respondents were also asked if they would visit such a concert by the orchestra again, if it was offered in the same way, and with a similar program. The results are in Table 5.14. They indicate that people are (still) very positive about the concert and would definitely or probably visit such a concert again. The audiences are rather similar in their answers.

Summarizing these results, with respect to indicators of musical interest, generally, the EO-LAB II audiences follow the same trend as the regular audiences, which is that of a stable musical interest, not having changed in the period between the concert and a half year later. An exception occurred among the audience of the EO-LAB II Rijssen concert by the Netherlands Symphony Orchestra. Their concert attendance increased, also in comparison to that of the regular audience of the concert that took place in the same season (though not among the EO-LAB II Diepenveen audience). On the other hand however, their evaluation of music of orchestras in general became less positive. The audiences were positive about their own perception of the impact of the EO-LAB II concert and their intention of possibly attending such a concert again. **The conclusion is therefore, that although the audience remains quite positive about the EO-LAB II concert, that there was not enough evidence of an increased musical interest among the EO-LAB II audience as compared to the regular audiences.**

5.5 Tables and Figures - Orkest van het Oosten The Netherlands

Table 5.1: Orkest van het Oosten The Netherlands - Participants audience research

| Concert | Date | nr of question- naires distribute d | nr of question- naires received | response t0 | response t1 | response t1 |
|--|----------------------|---|--|----------------|----------------|----------------|
| regular concert 1 Rachmaninovs Symfonische Dansen - Deventer | May 17 2018 | 200 | 102 | 51.0% | 39 | 19.5% |
| regular concert 2 Maria Milstein schittert in Franse romantiek - Zwolle | September 21 2018 | 350 | 119 | 34.0% | 45 | 12.9% |
| EO-LAB II concert Rijssen | November 10 2018 | 500 | 135 | 27.0% | 34 | 6.8% |
| EO-LAB II concert Diepenveen | November 23 2018 | 580 | 320 | 55.2% | 66 | 11.4% |

Table 5.2: Orkest van het Oosten The Netherlands - Age of the audiences

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|-----------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| age <12 | 0 | 0.0% | 0 | 0.0% | 17 | 12.9% | 4 | 1.3% |
| age 12-18 | 8 | 7.8% | 5 | 4.3% | 17 | 12.9% | 10 | 3.3% |
| age 19-25 | 2 | 2.0% | 0 | 0.0% | 7 | 5.3% | 5 | 1.6% |
| age 26-35 | 6 | 5.9% | 5 | 4.3% | 14 | 10.6% | 16 | 5.2% |
| age 36-50 | 10 | 9.8% | 10 | 8.5% | 21 | 15.9% | 61 | 19.9% |
| age 51-65 | 25 | 24.5% | 27 | 23.1% | 26 | 19.7% | 87 | 28.3% |
| age 65+ | 51 | 50.0% | 70 | 59.8% | 30 | 22.7% | 124 | 40.4% |
| Total | 102 | 100.0% | 117 | 100.0% | 132 | 100.0% | 307 | 100.0% |
| average | 54 | 16 | 58 | 13 | 41 | 21 | 54 | 14 |

Figure 5.2: Orkest van het Oosten The Netherlands - Age of the audiences

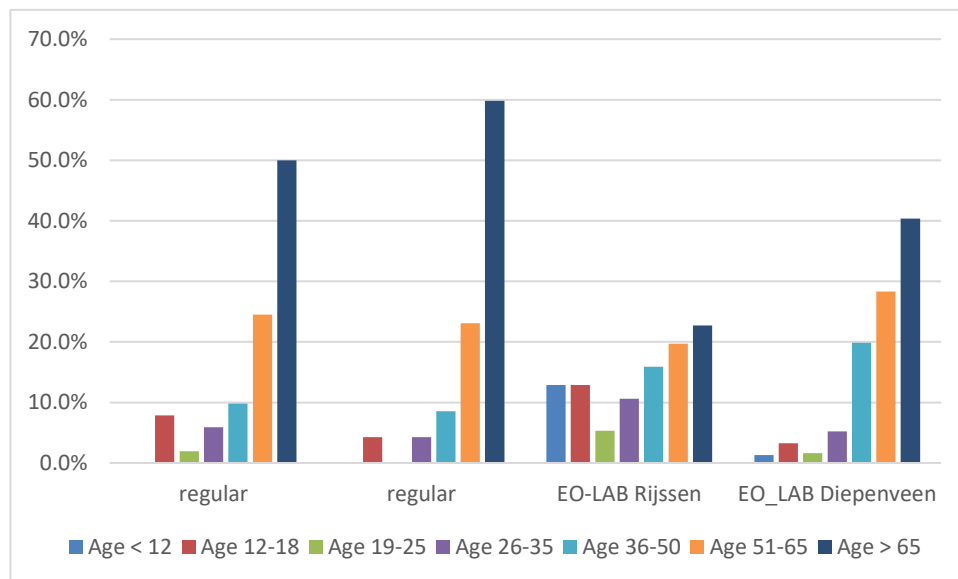


Table 5.3: Orkest van het Oosten The Netherlands - Education of the audiences

| | | regular concert | | regular concert | | EO-LAB II | | EO-LABII | |
|-------------------|--------|-----------------|--------|-----------------|--------|-----------|--------|------------|--------|
| | ISLED | Rachmaninov | | Maria Milstein | | Rijssen | | Diepenveen | |
| No education | 20.88 | 1 | 1.0% | 1 | 0.9% | 8 | 6.1% | 3 | 1.0% |
| Primary | 21.84 | 5 | 5.0% | 2 | 1.7% | 21 | 16.0% | 9 | 2.9% |
| Lower vocational | 27.62 | 2 | 2.0% | 1 | 0.9% | 9 | 6.9% | 14 | 4.5% |
| Lower secondary | 42.88 | 8 | 8.0% | 9 | 7.7% | 5 | 3.8% | 22 | 7.1% |
| Middle vocational | 53.92 | 4 | 4.0% | 6 | 5.1% | 29 | 22.1% | 61 | 19.7% |
| Higher secondary | 58.95 | 10 | 10.0% | 10 | 8.5% | 20 | 15.3% | 25 | 8.1% |
| Higher vocational | 77.49 | 35 | 35.0% | 45 | 38.5% | 26 | 19.8% | 123 | 39.8% |
| University | 91.69 | 35 | 35.0% | 43 | 36.8% | 13 | 9.9% | 52 | 16.8% |
| Total | 395.27 | 100 | 100.0% | 117 | 100.0% | 131 | 100.0% | 309 | 100.0% |
| Average /stddev | | 72.1 | 18.9 | 74.7 | 15.9 | 54.5 | 23.2 | 66.7 | 18.3 |

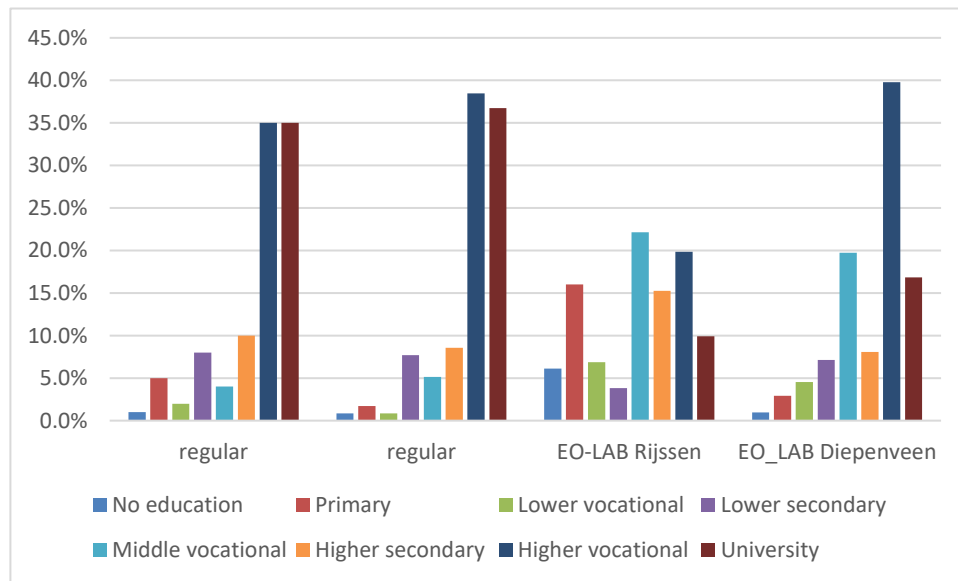
Figure 5.3: Orkest van het Oosten The Netherlands - Education of the audiences

Table 5.4: Orkest van het Oosten The Netherlands - First age of concert attendance

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|----------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| Age < 12 | 22 | 22.2% | 21 | 18.1% | 30 | 23.4% | 45 | 15.5% |
| Age 12-18 | 33 | 33.3% | 39 | 33.6% | 35 | 27.3% | 64 | 22.1% |
| Age 19-50 | 38 | 38.4% | 48 | 41.4% | 44 | 34.4% | 133 | 45.9% |
| Age 50 > | 6 | 6.1% | 8 | 6.9% | 19 | 14.8% | 48 | 16.6% |
| Total | 99 | 100.0% | 116 | 100.0% | 128 | 100.0% | 290 | 100.0% |
| Average/stddev | 24 | 13 | 25 | 13 | 26 | 14 | 29 | 14 |

Figure 5.4: Orkest van het Oosten The Netherlands - First age of concert attendance

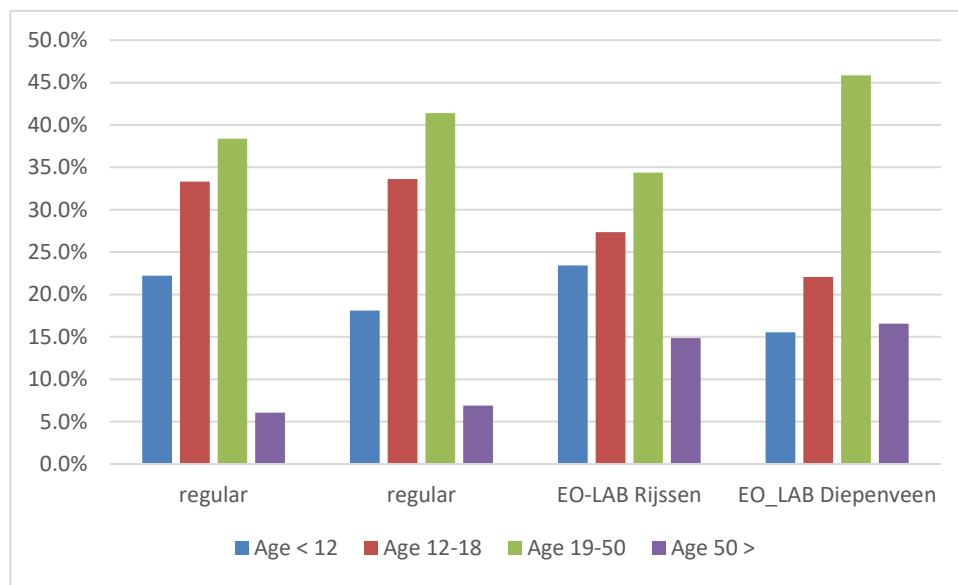


Table 5.5: Orkest van het Oosten The Netherlands - First age of music participation

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|---------------------------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| Piano | | | | | | | | |
| No | 64 | 66.0% | 76 | 66.7% | 97 | 75.2% | 220 | 74.1% |
| Under 12 years | 20 | 20.6% | 23 | 20.2% | 16 | 12.4% | 53 | 17.8% |
| Between 12-18 years | 5 | 5.2% | 9 | 7.9% | 10 | 7.8% | 12 | 4.0% |
| Between 19-50 years | 7 | 7.2% | 4 | 3.5% | 6 | 4.7% | 12 | 4.0% |
| Over 50 years | 1 | 1.0% | 2 | 1.8% | 0 | 0.0% | 0 | 0.0% |
| Total | 97 | 100.0% | 114 | 100.0% | 129 | 100.0% | 297 | 100.0% |
| Other instrument | | | | | | | | |
| No | 40 | 41.2% | 58 | 50.9% | 44 | 34.1% | 134 | 45.1% |
| Under 12 years | 43 | 44.3% | 36 | 31.6% | 69 | 53.5% | 109 | 36.7% |
| Between 12-18 years | 7 | 7.2% | 9 | 7.9% | 10 | 7.8% | 38 | 12.8% |
| Between 19-50 years | 6 | 6.2% | 9 | 7.9% | 4 | 3.1% | 12 | 4.0% |
| Over 50 years | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% | 3 | 1.0% |
| Total | 96 | 99.0% | 112 | 98.2% | 127 | 98.4% | 296 | 99.7% |
| Sing in a choir | | | | | | | | |
| No | 61 | 62.9% | 72 | 63.2% | 67 | 51.9% | 179 | 60.3% |
| Under 12 years | 13 | 13.4% | 15 | 13.2% | 38 | 29.5% | 47 | 15.8% |
| Between 12-18 years | 10 | 10.3% | 10 | 8.8% | 11 | 8.5% | 26 | 8.8% |
| Between 19-50 years | 10 | 10.3% | 10 | 8.8% | 9 | 7.0% | 29 | 9.8% |
| Over 50 years | 3 | 3.1% | 5 | 4.4% | 3 | 2.3% | 15 | 5.1% |
| Total | 97 | 100.0% | 112 | 98.2% | 1 | 0.8% | 1 | 0.3% |
| Ever played instrument/sang | | 78.6% | | 77.2% | | 86.1% | | 79.3% |
| Average years practice / stddev | 33 | 23 | 33 | 22 | 22 | 20 | 31 | 21 |

Figure 5.5: Orkest van het Oosten The Netherlands - First age of music participation

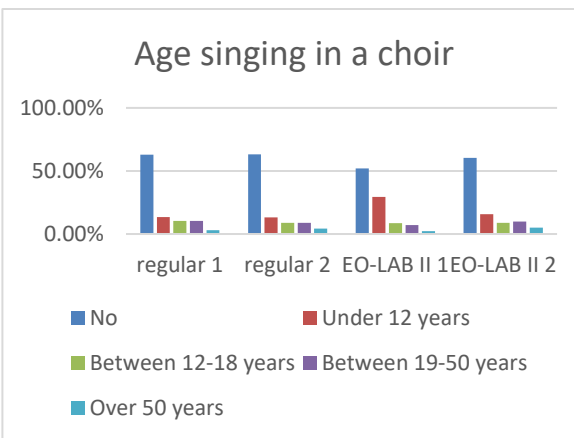
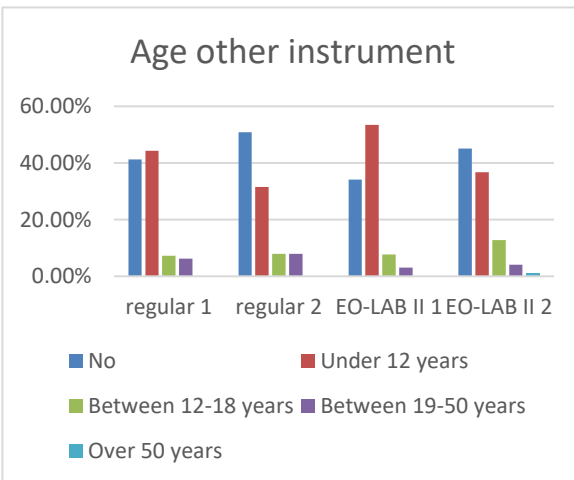
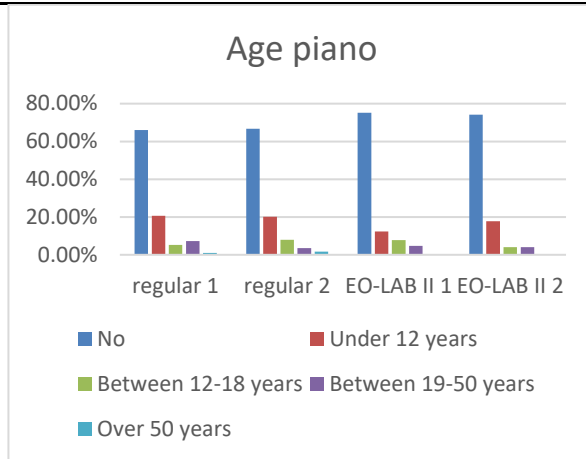


Table 5.6: Orkest van het Oosten The Netherlands - Parents' concert attendance

| | regular concert | | regular concert | | EO-LAB II | | EO-LABII | |
|-----------------------|-----------------|--------|-----------------|--------|-----------|--------|------------|--------|
| | Rachmaninov | | Maria Milstein | | Rijssen | | Diepenveen | |
| Classical | | | | | | | | |
| Never | 51 | 51.0% | 58 | 50.0% | 86 | 65.2% | 207 | 69.0% |
| Less than once a year | 23 | 23.0% | 20 | 17.2% | 18 | 13.6% | 36 | 12.0% |
| At least yearly | 26 | 26.0% | 38 | 32.8% | 28 | 21.2% | 57 | 19.0% |
| Total | 100 | 100.0% | 116 | 100.0% | 132 | 100.0% | 300 | 100.0% |
| Opera | | | | | | | | |
| Never | 75 | 80.6% | 78 | 72.9% | 118 | 94.4% | 243 | 86.5% |
| Less than once a year | 12 | 12.9% | 18 | 16.8% | 3 | 2.4% | 23 | 8.2% |
| At least yearly | 6 | 6.5% | 11 | 10.3% | 4 | 3.2% | 15 | 5.3% |
| Total | 93 | 100.0% | 107 | 100.0% | 125 | 100.0% | 281 | 100.0% |
| Other | | | | | | | | |
| Never | 46 | 48.9% | 41 | 38.7% | 49 | 39.8% | 99 | 34.6% |
| Less than once a year | 22 | 23.4% | 27 | 25.5% | 18 | 14.6% | 84 | 29.4% |
| At least yearly | 26 | 27.7% | 38 | 35.8% | 56 | 45.5% | 103 | 36.0% |
| Total | 94 | 100.0% | 106 | 100.0% | 123 | 100.0% | 286 | 100.0% |
| Average (1-3)/stddev | 1.6 | 0.6 | 1.7 | 0.6 | 1.6 | 0.5 | 1.6 | 0.6 |

Figure 5.6: Orkest van het Oosten The Netherlands - Parents' concert attendance

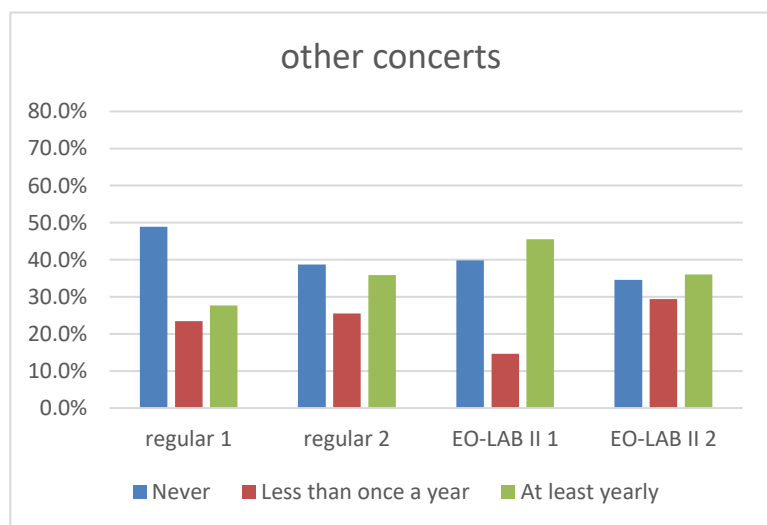
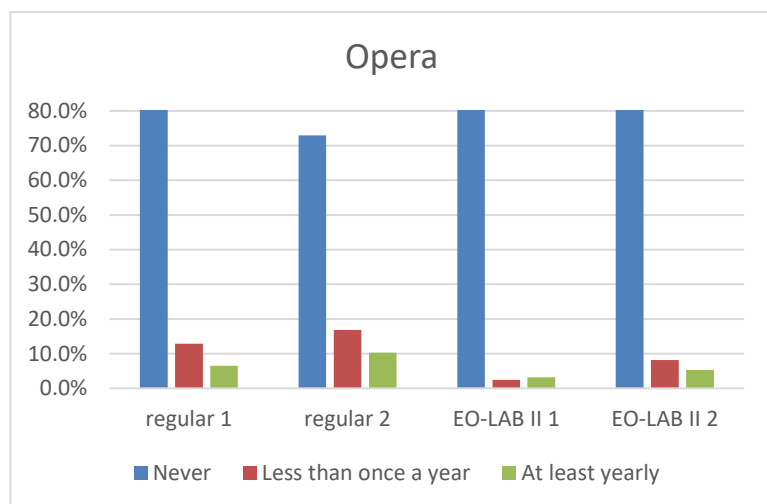
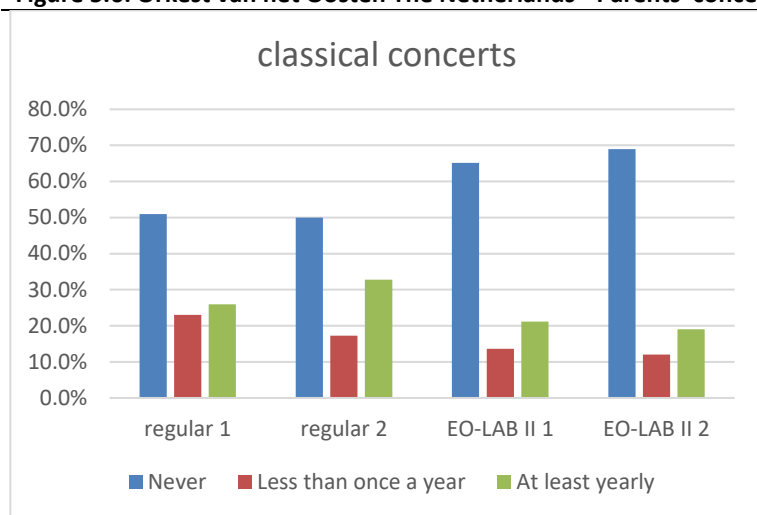


Table 5.7: Orkest van het Oosten The Netherlands - Frequency of concert attendance

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LAB II Diepenveen | |
|------------------------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|-------------------------|--------|
| First time | 3 | 3.0% | 9 | 7.7% | 39 | 28.9% | 49 | 15.7% |
| Longer than 5 years | 2 | 2.0% | 5 | 4.3% | 12 | 8.9% | 46 | 14.7% |
| Between 1 and 5 years ago | 23 | 22.8% | 20 | 17.1% | 22 | 16.3% | 98 | 31.3% |
| Between 6 and 12 months ago | 17 | 16.8% | 10 | 8.5% | 31 | 23.0% | 49 | 15.7% |
| Between 3 and 6 months ago | 18 | 17.8% | 37 | 31.6% | 16 | 11.9% | 30 | 9.6% |
| Between 1 and 3 months ago | 19 | 18.8% | 27 | 23.1% | 10 | 7.4% | 21 | 6.7% |
| In the past month | 19 | 18.8% | 9 | 7.7% | 5 | 3.7% | 20 | 6.4% |
| Total | 101 | 100.0% | 117 | 100.0% | 135 | 100.0% | 313 | 100.0% |
| At least 8 times a year | 10 | 10.3% | 14 | 12.5% | 0 | 0.0% | 8 | 2.7% |
| Between 3 and 7 times a year | 27 | 27.8% | 50 | 44.6% | 14 | 10.8% | 25 | 8.3% |
| Once or twice a year | 40 | 41.2% | 27 | 24.1% | 45 | 34.6% | 85 | 28.3% |
| Less than once a year | 17 | 17.5% | 16 | 14.3% | 36 | 27.7% | 133 | 44.3% |
| This is the first time | 3 | 3.1% | 5 | 4.5% | 35 | 26.9% | 49 | 16.3% |
| Total | 97 | 100.0% | 112 | 100.0% | 130 | 100.0% | 300 | 100.0% |
| Average (0-1)/stddev | 0.60 | 0.24 | 0.59 | 0.26 | 0.35 | 0.26 | 0.37 | 0.25 |

Figure 5.7: Orkest van het Oosten The Netherlands - Frequency of concert attendance

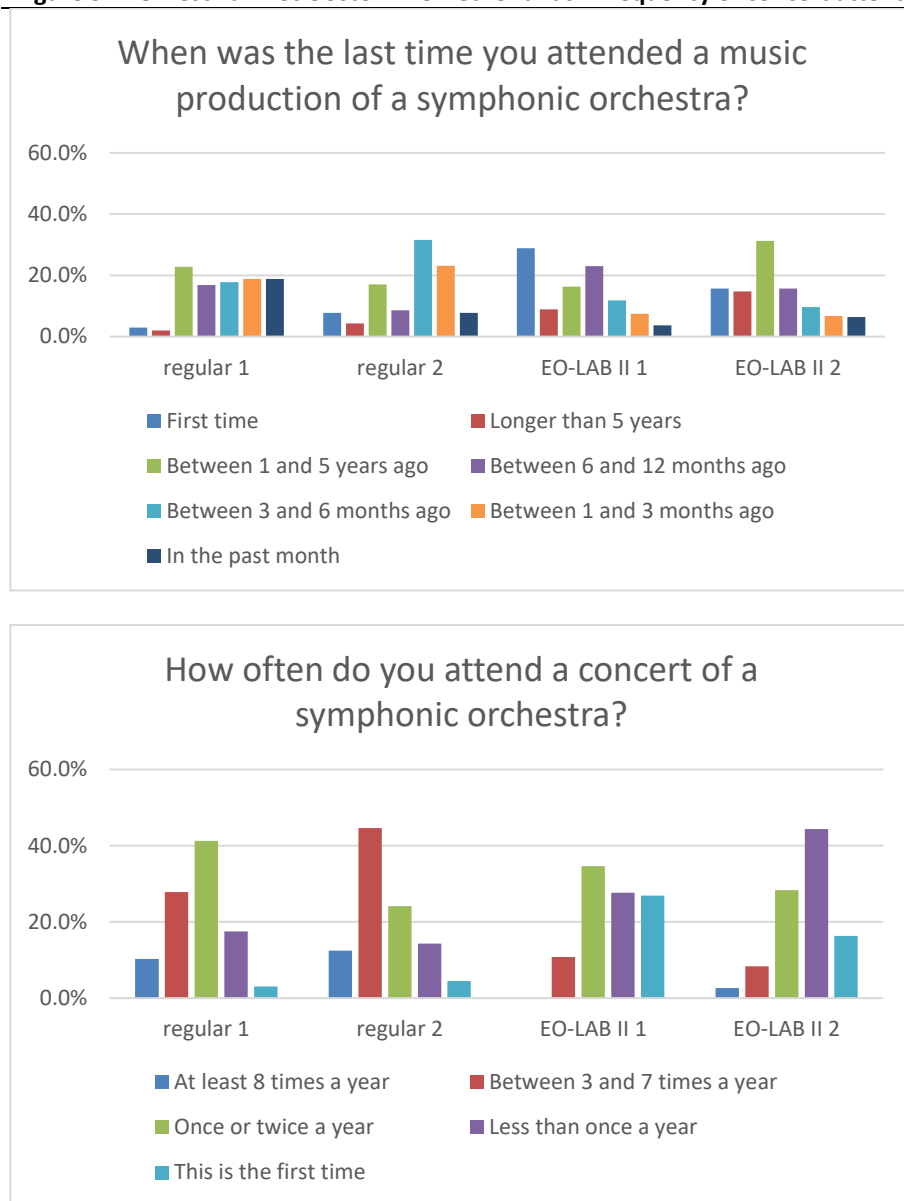


Table 5.8: Orkest van het Oosten The Netherlands - Listening to to music of orchestras at home

| | regular concert | | regular concert | | EO-LAB II | | EO-LABII | |
|---|-----------------|--------|-----------------|--------|-----------|--------|------------|--------|
| | Rachmaninov | | Maria Milstein | | Rijssen | | Diepenveen | |
| <i>listended to music of orchestras in the past four weeks:</i> | | | | | | | | |
| Almost daily | 43 | 42.2% | 57 | 48.3% | 38 | 28.1% | 69 | 22.2% |
| Twice a week or more often | 15 | 14.7% | 18 | 15.3% | 26 | 19.3% | 51 | 16.4% |
| About once a week | 13 | 12.7% | 15 | 12.7% | 22 | 16.3% | 39 | 12.5% |
| 2-3 time in the past 4 weeks | 7 | 6.9% | 7 | 5.9% | 9 | 6.7% | 22 | 7.1% |
| Once in the past 4 weeks | 13 | 12.7% | 8 | 6.8% | 10 | 7.4% | 29 | 9.3% |
| Not in the past 4 weeks | 11 | 10.8% | 13 | 11.0% | 30 | 22.2% | 101 | 32.5% |
| Total | 102 | 100.0% | 118 | 100.0% | 135 | 100.0% | 311 | 100.0% |
| | | | | | | | | |
| Average (0-1). reversed coded, stddev | 0.67 | 0.36 | 0.72 | 0.35 | 0.57 | 0.38 | 0.47 | 0.40 |

Figure 5.8: Orkest van het Oosten The Netherlands - Listening to to music of orchestras at home

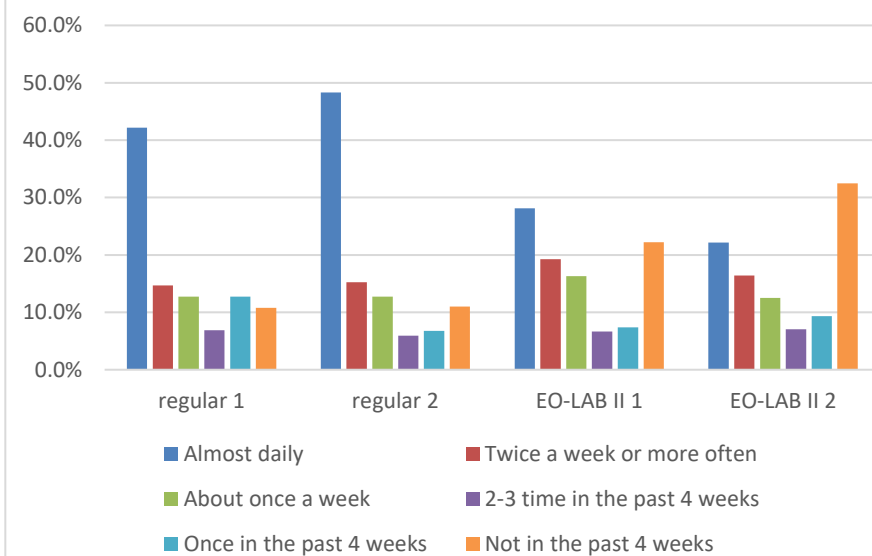


Table 5.9: Orkest van het Oosten The Netherlands - How many times visited the website of the orchestra ?

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|--------------------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| I never have | 51 | 50.5% | 56 | 48.3% | 83 | 61.5% | 226 | 72.2% |
| Not in the past 6 months | 19 | 18.8% | 8 | 6.9% | 11 | 8.1% | 23 | 7.3% |
| Once | 11 | 10.9% | 11 | 9.5% | 20 | 14.8% | 37 | 11.8% |
| 2 or 3 times | 12 | 11.9% | 27 | 23.3% | 9 | 6.7% | 22 | 7.0% |
| 4 or 5 times | 3 | 3.0% | 6 | 5.2% | 5 | 3.7% | 4 | 1.3% |
| About once a month | 3 | 3.0% | 4 | 3.4% | 2 | 1.5% | | |
| More than once a month | 2 | 2.0% | 4 | 3.4% | 5 | 3.7% | 1 | 0.3% |
| Total | 101 | 100.0% | 116 | 100.0% | 135 | 100.0% | 313 | 100.0% |
| Average (0-1). stddev | 0.19 | 0.25 | 0.26 | 0.29 | 0.16 | 0.26 | 0.10 | 0.18 |

Figure 5.9: Orkest van het Oosten The Netherlands - How many times visited the website of the orchestra ?

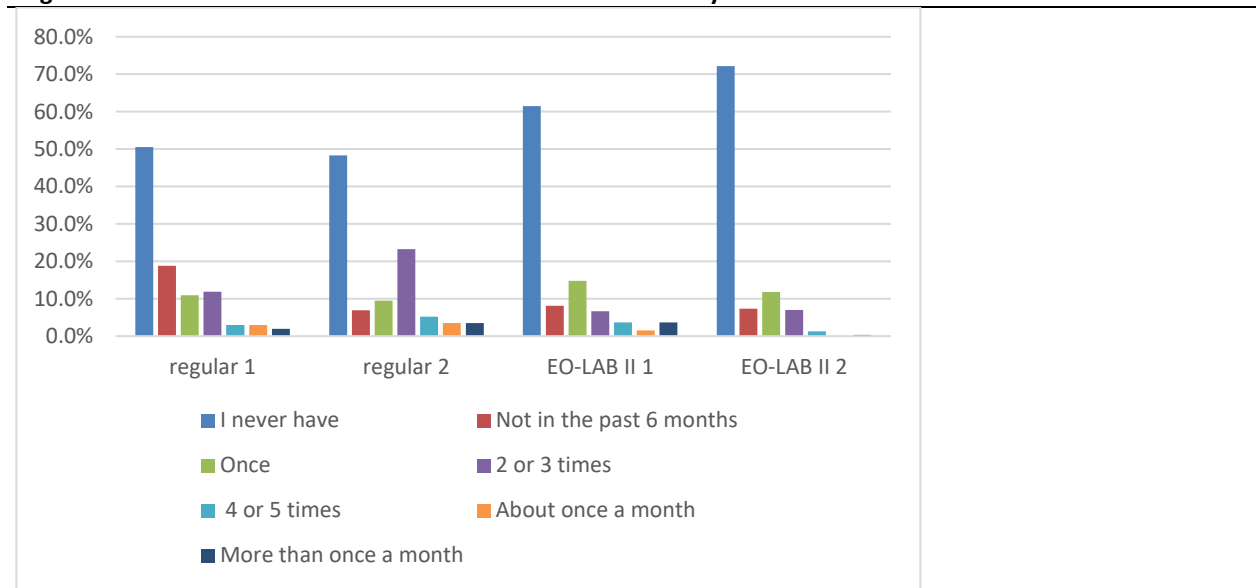


Table 5.10: Orkest van het Oosten The Netherlands - To what extent do you feel engaged with the orchestra?

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|-----------------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| Not at all | 13 | 13.8% | 7 | 6.5% | 32 | 25.4% | 79 | 26.8% |
| low | 19 | 20.2% | 16 | 15.0% | 27 | 21.4% | 99 | 33.6% |
| Moderate | 41 | 43.6% | 45 | 42.1% | 41 | 32.5% | 87 | 29.5% |
| High | 15 | 16.0% | 24 | 22.4% | 18 | 14.3% | 26 | 8.8% |
| Very high | 6 | 6.4% | 15 | 14.0% | 8 | 6.3% | 4 | 1.4% |
| Total | 94 | 100.0% | 107 | 100.0% | 126 | 100.0% | 295 | 100.0% |
| Average (0-1). stddev | 0.47 | 0.30 | 0.56 | 0.27 | 0.39 | 0.30 | 0.31 | 0.25 |

Figure 5.10: Orkest van het Oosten The Netherlands - To what extent do you feel engaged with the orchestra?

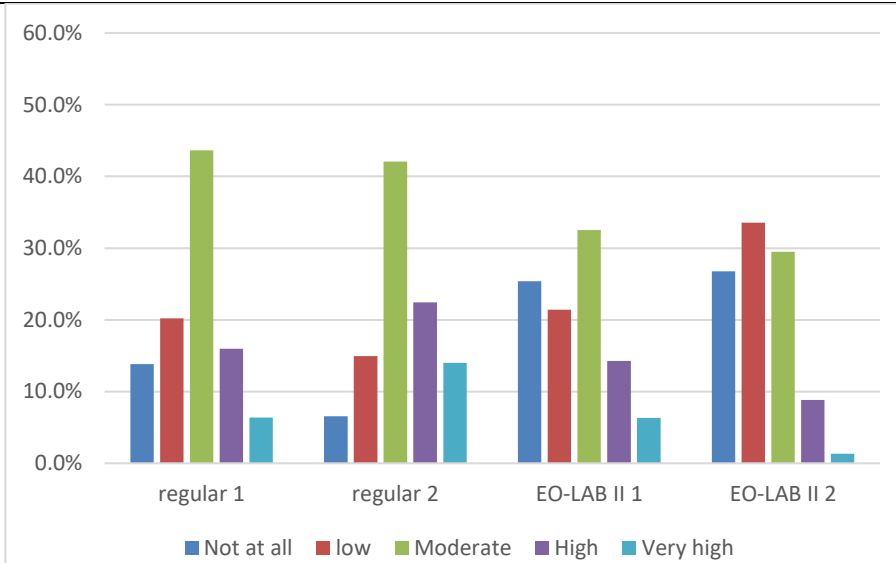


Table 5.11a: Orkest van het Oosten The Netherlands - ratings EO-LAB II concert Rijssen

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|------------------|----------------------|--------|------------|--------|------------------|--------|------------|--------|--------------------------------|--------|
| 1 | | | | | | | | | | |
| 2 | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 4 | | | | | | 0.0% | | | | |
| 5 | 1 | 0.9% | 1 | 0.9% | | 0.0% | 3 | 2.7% | 1 | |
| 6 | 1 | 0.9% | 1 | 0.9% | 1 | 0.9% | 3 | 2.7% | 3 | 2.7% |
| 7 | 5 | 4.5% | 13 | 11.8% | 6 | 5.5% | 12 | 10.8% | 14 | 12.7% |
| 8 | 35 | 31.5% | 30 | 27.3% | 24 | 21.8% | 36 | 32.4% | 30 | 27.3% |
| 9 | 36 | 32.4% | 35 | 31.8% | 47 | 42.7% | 32 | 28.8% | 35 | 31.8% |
| 10 | 33 | 29.7% | 30 | 27.3% | 32 | 29.1% | 25 | 22.5% | 27 | 24.5% |
| | 111 | 100.0% | 110 | 100.0% | 110 | 100.0% | 111 | 100.0% | 110 | 100.0% |
| average / stddev | 8.8 | 1.0 | 8.7 | 1.1 | 8.9 | 0.9 | 8.5 | 1.2 | 8.6 | 1.1 |

Figure 5.11b: Orkest van het Oosten The Netherlands - ratings EO-LAB II concert Rijssen

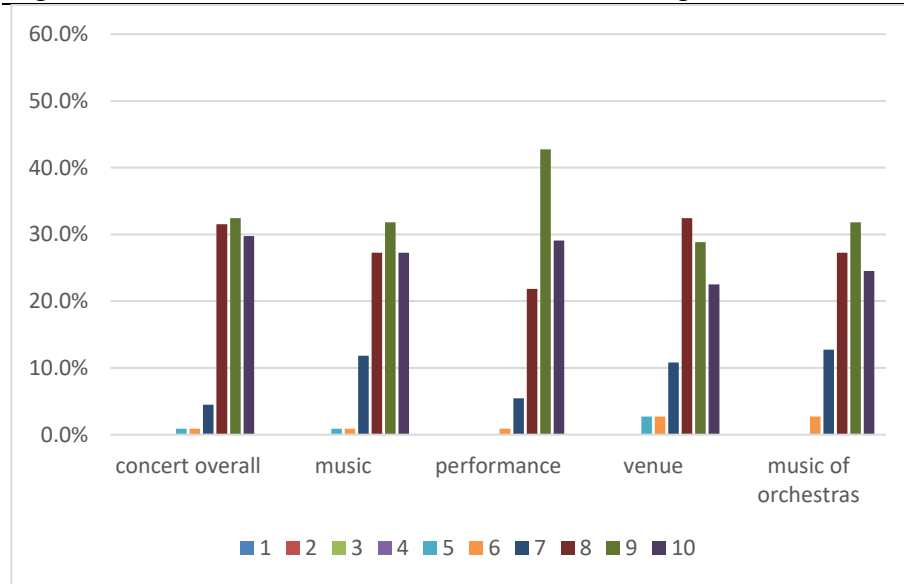


Table 5.11b: Orkest van het Oosten The Netherlands - ratings EO-LAB II concert Diepenveen

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|------------------|----------------------|--------|------------|-------|------------------|--------|------------|-------|--------------------------------|--------|
| 1 | | | | | | | 1 | 0.3% | | |
| 2 | | | | | | | | | 1 | 0.3% |
| 3 | | | 2 | 0.7% | 1 | | 6 | 2.0% | 1 | 0.3% |
| 4 | 2 | 0.7% | 1 | 0.3% | 1 | 0.3% | 5 | 1.7% | 2 | 0.7% |
| 5 | 1 | 0.3% | 5 | 1.7% | 2 | 0.7% | 20 | 6.8% | 5 | 1.7% |
| 6 | 4 | 1.4% | 8 | 2.8% | 2 | 0.7% | 46 | 15.6% | 10 | 3.4% |
| 7 | 27 | 9.2% | 44 | 15.2% | 28 | 9.8% | 93 | 31.6% | 49 | 16.7% |
| | | | 11 | | | | | | | |
| 8 | 109 | 37.1% | 0 | 37.9% | 99 | 34.6% | 82 | 27.9% | 103 | 35.2% |
| 9 | 105 | 35.7% | 96 | 33.1% | 118 | 41.3% | 29 | 9.9% | 91 | 31.1% |
| 10 | 46 | 15.6% | 24 | 8.3% | 35 | 12.2% | 12 | 4.1% | 31 | 10.6% |
| | | | 29 | 100.0 | | | 29 | 100.0 | | |
| | 294 | 100.0% | 0 | % | 286 | 100.0% | 4 | % | 293 | 100.0% |
| average / stddev | 8.5 | 1.0 | 8.2 | 1.1 | 8.5 | 1.0 | 7.2 | 1.4 | 8.2 | 1.2 |

Table 5.11b: Orkest van het Oosten The Netherlands - ratings EO-LAB II concert Diepenveen

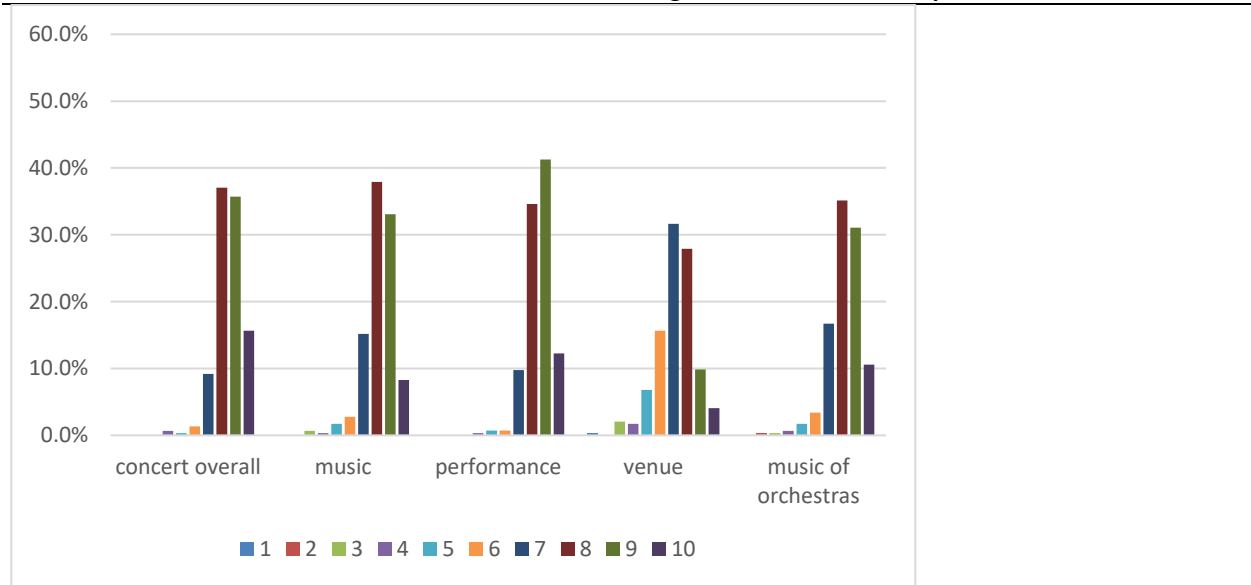


Figure 5.12: Orkest van het Oosten The Netherlands - Changes over time (t0-t1)

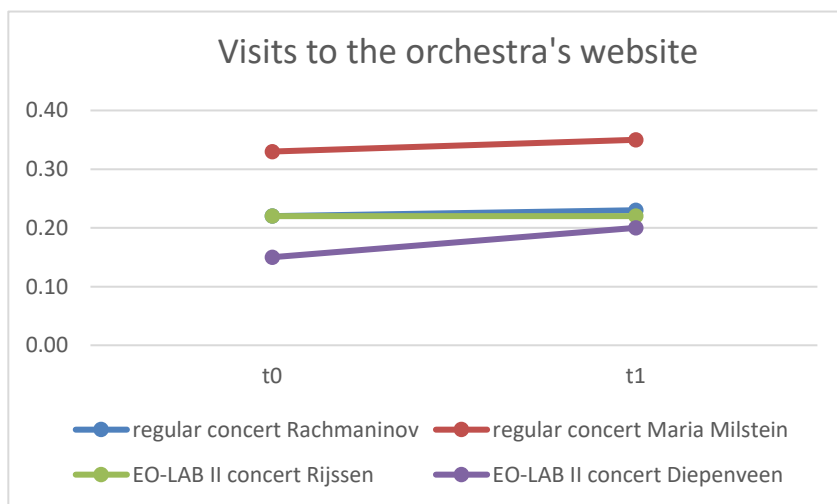
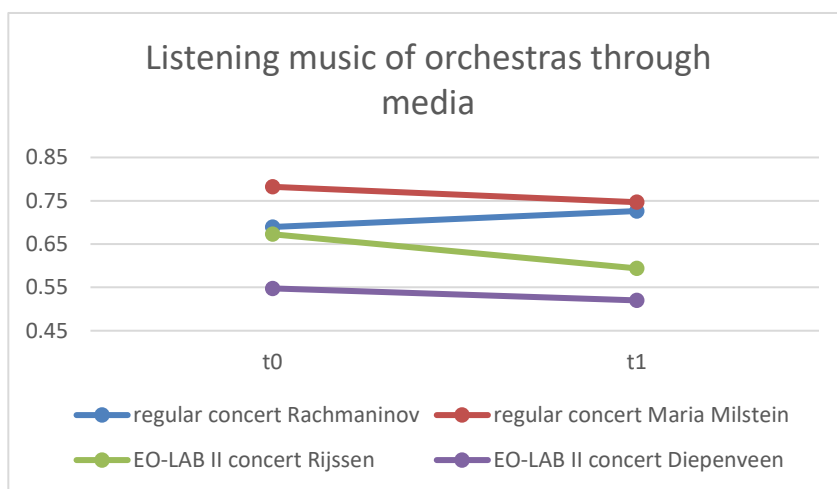
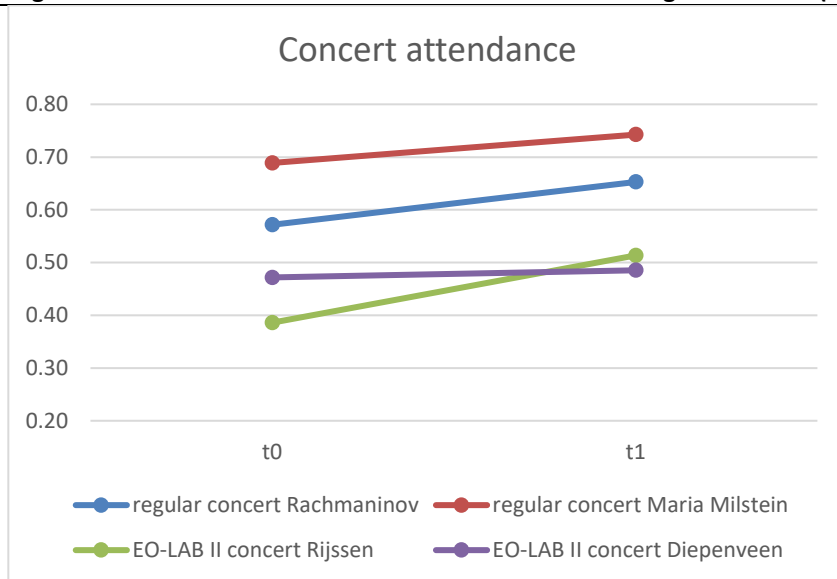


Figure 5.12: Orkest van het Oosten The Netherlands - Changes over time (t0-t1)

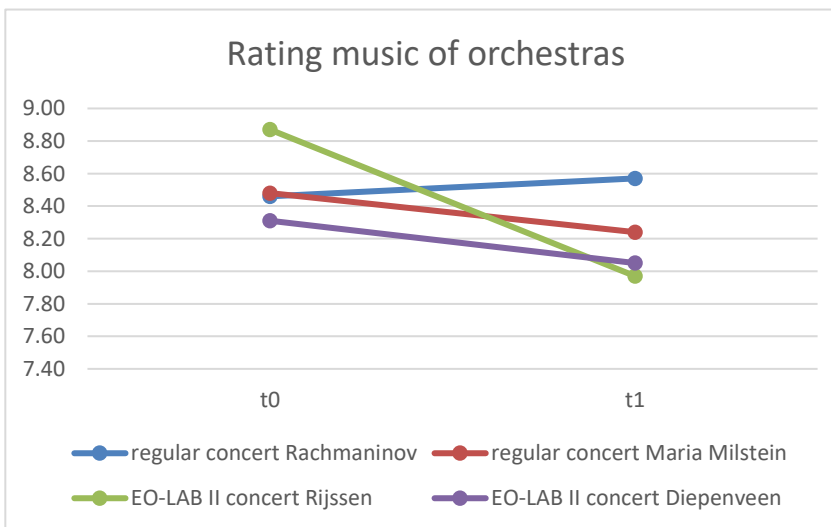
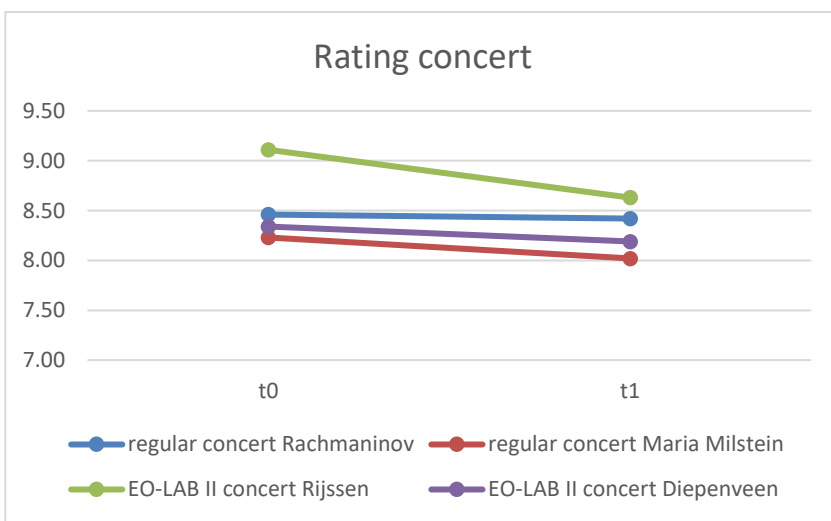
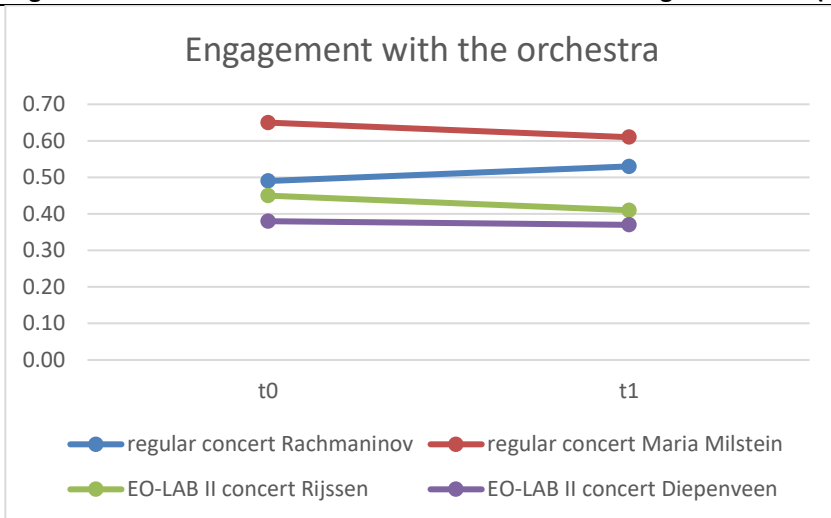


Table 5.13: Orkest van het Oosten The Netherlands - Own perception of changed interest in music of symphony orchestras

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|----------------------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| 1 decreased significantly | | | | | | | | |
| 2 | | | | | | | | |
| 3 | | | | | | | | |
| 4 | | | | | | | | |
| 5 | 7 | 20.0% | 6 | 16.7% | 2 | 6.1% | 14 | 30.4% |
| 6 | 11 | 31.4% | 14 | 38.9% | 10 | 30.3% | 17 | 37.0% |
| 7 | 9 | 25.7% | 9 | 25.0% | 7 | 21.2% | 17 | 37.0% |
| 8 | 6 | 17.1% | 11 | 30.6% | 10 | 30.3% | 11 | 23.9% |
| 9 | 1 | 2.9% | 2 | 5.6% | 4 | 12.1% | 1 | 2.2% |
| 10 increased significantly | 1 | 2.9% | | | | | | |
| Total respondents t0 | 35 | 100.0% | 36 | 100.0% | 33 | 100.0% | 46 | 100.0% |

Table 5.14: Orkest van het Oosten The Netherlands - Would you visit such a concert by the orchestra again. if it was offered in the same way. and with a similar programme?

| | regular concert Rachmaninov | | regular concert Maria Milstein | | EO-LAB II Rijssen | | EO-LABII Diepenveen | |
|-------------------------------|--------------------------------|--------|-----------------------------------|--------|----------------------|--------|------------------------|--------|
| Yes, I definitely would | 13 | 36.1% | 17 | 39.5% | 16 | 48.5% | 16 | 25.0% |
| Yes, I probably would | 16 | 44.4% | 16 | 37.2% | 11 | 33.3% | 28 | 43.8% |
| Maybe, now I think I would | 4 | 11.1% | 8 | 18.6% | 4 | 12.1% | 13 | 20.3% |
| Maybe, now I think I wouldn't | 3 | 8.3% | 1 | 2.3% | 1 | 3.0% | 6 | 9.4% |
| No, probably not | | | | | 1 | 3.0% | 1 | 1.6% |
| No, definitely not | | | 1 | 2.3% | | | | |
| Total | 36 | 100.0% | 43 | 100.0% | 33 | 100.0% | 64 | 100.0% |

6 Results: Ulster Orchestra

6.1 Response rate and some basic characteristics

The attendance to the EO-LAB II concert on June 23, Final Showcase Event at St Columbs Hall Derry Londonderry, (including: Britannia Concert Band, Tony Doherty, Phil Kieran & Celtronic, Singer-Songwriters Reevah & Rebecca Mulhern, and the Ulster Orchestra) was estimated at about 80 people, of whom 49 responded. The response rates (Table 6.1) of the EO-LAB II concert and the regular concert 'Shostakovich' other concerts are quite good ($> 60\%$); the second regular concert 'Beethoven and Prokofiev' has a reasonable response rate (48.3%).

At the EO-LAB II concerts females were overrepresented (65.1%). This also holds for the regular concert 'Beethoven and Prokofiev' (60.6%), but not for the regular concert 'Shostakovich' where the percentages men and women are rather equal (46.4% female). Most people came with their **partner, a relative or with friends**, 86.7% at the EO-LAB II concert, 65.5% at the 'Shostakovich' concert, and 80.5% 'Beethoven and Prokofiev' concert. Three quarters of the visitors of the EO-LAB II concert (75%) says to **know someone who performed** in the concert personally, more than at the 'Shostakovich' concert (52.6%), and the 'Beethoven and Prokofiev' concert (29.6%). Half of the audience of the EO-LAB II concert (51%) has an **amateur or professional education in music**, the same as of 'Beethoven and Prokofiev' concert (51.1%). The percentage with an amateur or professional education in music amongst the 'Shostakovich' concert is 60.1%.

6.2 Old and new audience

Did the concert as part of the EO-LAB II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table and Figure 6.2 the results are presented for the age distribution between the three audiences.
- Descriptive results: The results show that the audience of the EO-LAB II concert is younger (40.2) than the audiences of the regular concerts (50.1 and 58.1). Most visitors of the EO-LAB II concert are not from the highest age category (> 65), as is the case at the two regular concerts, but are between 36 and 50 years of age. In the figure one can notice that there is more age variation among the EO-LAB II audience and the 'Shostakovich' concerts, probably because there are more children among the audiences (Levene's test confirms that age variance between the three concerts is statistically significant, $F(2,476)=23.254, p < .05$).
- The average age of the audience of the EO-LAB II concert is estimated at 40, whereas the average age of the two regular concert's audiences is 50 and 58, a considerable difference (also between the two regular concerts), and statistically significant ($t(479) = 5.1, p < .05, r = .23$).
- **Conclusion: It can be concluded that the EO-LAB II concert has on average attracted a younger audience than the two regular concerts. The effect is considerable, but also between the two regular concerts there was a considerable age difference.**

OCCUPATION

- As a measure of social status position the (current or last) occupation was used. The information was coded according to the ISCO08 classification (International Labour Office, 2012). Among the Ulster Orchestra audiences 77.2% of the occupations could be coded (the remaining part being partial non-response and non-codable occupations). To analyze whether the EO-LAB II audience differs from the regular audience in this respect, we differentiated between high status occupations (ISCO08 first digit codes 1 and 2) and other occupations.
- Among the EO-LAB II audience 76.5% had a high status occupation, against 89.1% and 83.1% among the regular audiences. The differences are in the expected direction, and are marginally statistically significant at the 10% level (Chi-Square = 4.805, $p < .10$). In a logistic regression analysis controlled for age and gender, the difference between the EO-LAB II audience and the two regular audiences is not statistically significant, $b = .652$, $se = .505$, $p > .10$.
- **Conclusion: Although the EO-LAB II concert attracted an audience of lower occupational status than the regular concerts, the difference is too small to conclude that the EO-LAB II audience is new in terms of their occupational status.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 6.3 and Figure 6.3 the results are presented for the age of first concert attendance.
- The descriptive results indicate that the audiences of the EO-LAB II concert and the two regular concerts do not differ so much in the age at which visitors attended their first concert. The EO-LAB II visitors more often started their concert attendance at a young age, but this is partly because there are young children present.
- Further analyses, in which age differences are taken into account, point out that the three concerts do not differ in the age at which visitors attended their first concert ($F(2,446) = 1.722$, $p > .10$).
- **Conclusion: It can be concluded that the EO-LAB II concert did not attract an audience that has visited their first concert at later age than the audiences of the two regular concerts.**

PARENTS' CONCERT ATTENDANCE

- Table 6.4 and Figure 6.4 present the results for parents' concert and opera attendance.
- Again, there do not seem many differences between the three audiences. The percentages visitors whose parents' did at least yearly attend classical concerts and opera are somewhat higher among the regular audiences.
- To test whether there are differences between the audiences we take the average of parents' attendance of the three sorts of musical performances (Cronbach's alpha = .69, which could be .70 if parents' attendance to other concerts was left out). There is however not enough evidence to conclude that the EO-LAB II audience differs from the regular audiences with respect to parents' overall concert attendance ($F(2,474) = 1.622$, $p > .10$). This is also the case if only the highbrow concerts, classical concerts and opera, and other concerts are considered separately.
- **Conclusion: There are no indications that the EO-LAB II audience differs from the two regular audiences with respect to the concert attendance of the family they were raised in.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 6.5 and Figure 6.5 present the results for visitors' own concert attendance. There are two indicators of the frequency of concert attendance: the time since the last visit (the short, the higher frequency of attendance), and the frequency of concert attendance.
- The patterns of previous concert attendance between the EO-LAB II audience and the two regular audiences differ quite a lot. The percentages visitors who quite recently visited a music production of

a symphonic orchestra are much higher among the regular concert audiences. In addition, among the EO-LAB II audiences there is quite a number of visitors who attend such a music production for the first time, much more than among the regular audiences.

- The same pattern occurs in the frequency of concert attendance. Among the regular audiences there are much more people than among the EO-LAB II audiences who visit music productions of symphonic orchestras quite often, at least 8 times a year or more.
- To test whether there are differences between the audiences we take the average of both indicators of concert attendance that are strongly related (correlation .786, both recoded into the same range and so that a higher score represents a higher frequency). In the analyses age and occupational status are controlled, to ensure that differences according to the frequency of attendance are not due to age or occupational differences. The results show that the previous concert attendance of EO-LAB II is much less frequent than that of the two regular audiences ($t(369) = 9.7, p < .05, r = .45$). Among the EO-LAB II audience there is more variation in concert attendance than among the regular concert audience ($F(2,371), p < .05$), which also becomes clear from figure 6.7. As this violates the assumption of homogeneity of variance, a t -test with a correction of unequal variances is performed, controlled for age and education (the EO-LAB II audience compared to each of the two regular audiences), which leads to similar results.
- **Conclusion: The previous concert attendance of the EO-LAB II audience is on average lower than that of the two regular audiences. The difference is strong.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

To answer the question to what extent the interest in music of orchestras has remained or even has increased, a comparison is made between several indicators of musical interest at the time of the first survey, and at the time of the second survey half a year later, which will be done in the last section. One of these indicators, concert attendance, is described above. Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 6.6 to 6.8.

- Table 6.6 and Figure 6.6 present the results of listening to music of orchestras through the media. The audience of the two regular concerts on average listen more often to music of orchestras through the media than the EO-LAB II concert audience. The difference is statistically significant, in an analysis with age controlled ($t(476) = 8.4, p < .05, r = .36$).
- Table 6.7 and Figure 6.7 are on visits to the website of the orchestra. Among the EO-LAB II audiences there are fewer visitors who ever visited the website of the orchestra than among the two regular audiences ($t(461) = 5.8, p < .05, r = .26$).
- Table 6.8 and Figure 6.8 show the engagement with the orchestra as an organization. The audiences of the two regular concerts on average seem to have a somewhat higher engagement with the orchestra than the audience of the EO-LAB II concert. This confirmed by a statistical test ($t(454) = 6.8, p < .05, r = .31$).

6.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general. Table 6.9 and Figure 6.9 give an overview of the ratings, on a scale from 1 to 10.

- As can be read from the table, in general the visitors are very positive about the EO-LAB II concert, with most visitors giving the maximum rate of 10, and with average ratings between 9 and 10.

- To analyze to what extent the EO-LAB II was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's $\alpha = .91$), which has an average of 9.1 (stddev 1.1). The grade of the venue was less closely related to the other ratings, and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself. Further analyses show that there are no variations according to gender or indicators of old and new audience.
- The regular concerts also received high ratings: the 'Shostakovich' concert 9.4 (stddev .9), the 'Beethoven and Prokofiev' concert 9.0 (stddev 1.0). Female visitors appreciated the 'Shostakovich' concert more strongly than male visitors. Also, visitors who started their concert attendance at an earlier age, 'traditional audience', gave higher ratings. Among the visitors of the 'Beethoven and Prokofiev' concert no variations between old and new audiences turned up.

6.4 Evaluation half a year later

How do the visitors evaluate the EO-LAB II concerts half a year later? Do the EO-LAB II concerts have changed their interest in the music of symphony orchestras? To answer these questions, a comparison is made between the time of the first interview (t0), which took place just after the concert, and (roughly) half a year later (t1). The EO-LAB II audience of the Ulster Orchestra, surveyed at June 23 2018, received the online questionnaire in January 2019, 7 months later; the regular concert audiences, surveyed on June 1 and October 5 2018, received the online questionnaire respectively in December 2018 and in April 2019, 6 months later. The overall response rate to the online survey is, although around 50% among the respondents of the t0 survey, moderate, varying between 14.3% among the EO-LAB II audience to 24.9% and 33.6% among the regular audiences, if it is compared to the total number of questionnaires initially distributed (see table 6.1). Apart from non-response during the first survey, the overall non-response to the online survey is due to missing email addresses and non-participation to the online survey. The response to the online survey is somewhat selective: participants to the online survey have a somewhat high frequency of concert attendance than non-participants, and also males have responded relatively more often to the online survey than females. As this holds for the three audiences equally and the comparisons are within persons, this is not problematic.

The figures should be read with caution. Due to the very low number of respondents (7 among the EO-LAB II audience) some developments among the EO-LAB II audiences may seem more pronounced than among the regular audiences that are represented by much more respondents. If one of the five EO-LAB II respondents would estimate their musical interest just by one point in his or her answer, this would be immediately result in a different picture. Statistical tests take these low number into account, but suffer from a low power, meaning that it will be hard to find effects even if they exist in the population.

- The figures 6.10 describe the changes over time in the indicators of interest in music of orchestras. With respect to the frequency of concert attendance, the figure in 6.10 shows that concert attendance among the three audiences is rather stable over time. Further analyses show that there is no statistically significant general trend (increase nor decrease) ($F(1,134) = .279, p > .10$) and that the concert attendance of the three audiences does not change differently over time ($F(2,134) = .679, p > .10$).
- Among the participants of the online survey the average listening to music of orchestras seems to develop differently between the three audiences. However, we have to take into consideration that the audiences of the EO-LAB II concert is very small. Statistical tests confirm that there is no overall

trend ($F(1,133) = .030, p > .10$), and that there are no differences in the change of listening to music of orchestras ($F(2,133) = .645, p > .10$)

- The visits to the website of the orchestra increase over time among the EO-LAB II audience and the concert 'Beethoven and Prokofiev'. The visits to the website among the audience of the concert 'Shostakovich' decrease somewhat. On average there is no increasing or decreasing trend ($F(1,130) = 1.070, p > .10$), but the over time difference in development is statistically significant ($F(2,130) = 4.560, p < .05, r = .26$). Further analyses show that there is a statistically significant decrease among the audience of the concert 'Shostakovich' ($F(1,130) = 5.087, p < .05, r = .19$), and also – marginally statistically significant - among the audience of the concert 'Beethoven and Prokofiev' ($F(1,130) = 2.975, p < .10$), but no statistically significant increase among the EO-LAB II audience ($F(1,130) = 1.290, p > .10$).
- The engagement with the orchestra decreases over time ($F(1,129) = 8.084, p < .05, r = .24$), similarly among the three audiences ($F(2,129) = 1.599, p > .10$).
- The rating of the attended concert seems to decrease slightly among the audience of the 'Beethoven and Prokofiev' concert, and to remain stable, or slightly to increase among the audiences of the EO-LAB II concert and the 'Shostakovich' concert. Further analyses point out however that there is no statistically significant trend between t0 and t1 ($F(1,129) = .209, p > .10$), and no different development between the audiences ($F(2,129) = .468, p > .10$). Half a year later both audiences are similarly positive about the concert, with ratings above 9, on the scale of 1-10.
- The same holds for the ratings of music of orchestras in general. There is no statistically significant trend between t0 and t1 ($F(1,130) = .001, p > .10$), and no different development between the audiences ($F(2,130) = 1.138, p > .10$).

Respondents were additionally asked to look back on the concert they had attended.

- Table 6.11 presents the results for the extent the visitors themselves think the attendance of the concert has changed their interest in music of symphonic orchestras. As can be read from the table, almost all visitors are in the upper end of the scale, indicating that, according to their own perception, their interest has increased, varying from a small extent to a large extent.
- Respondents were also asked if they would visit such a concert by the orchestra again if it was offered in the same way, and with a similar program. The results are in Table 6.12. They indicate that people are (still) very positive about the concert and would definitely or probably visit such a concert again. This is case for both the EO-LAB II audience and the audiences of the two regular concerts.

Generally, there are not enough indications that the overtime change in musical interest increased, in particular among the EO-LAB II audience. There were not many changes in any of the indicators of musical interest. An exception is the engagement with the orchestra, that decreased among all three audiences. Finally, the ratings of the attended concert remain stable, among both the EO-LAB II audience and the regular audiences. The concert visitors are still as positive in their ratings as they were at the day they attended the concert. This is confirmed by positive evaluations on their own perception of the impact of the EO-LAB II concert and their intention of possibly attending such a concert again. **The conclusion is therefore, that although the audience remains quite positive about the EO-LAB II concert, there is no evidence of an increased musical interest among the EO-LAB II audience as compared to the regular audiences.**

6.5 Tables and Figures - Ulster Orchestra

Table 6.1: Ulster Orchestra - Participants audience research

| title | date | nr of questionnaires | | response | response | response |
|---|-------------------|----------------------|----------|----------|----------|----------|
| | | distributed | received | rate t0 | t1 | rate t1 |
| EO-LAB II concert Final Showcase Event at St Columbs Hall Derry Londonderry | June 23 2018 | 80 | 49 | 61.3% | 7 | 14.3% |
| regular concert 1 Shostakovichs Symphony No5 | June 1 2018 | 400 | 244 | 61.0% | 82 | 33.6% |
| regular concert 2 Beethoven en Prokofiev | October 5 2018 | 400 | 193 | 48.3% | 48 | 24.9% |

Table 6.2: Ulster Orchestra - Age of the audiences

| EO-LABII Final Showcase Event | | regular concert Shostakovich | | regular concert Beethoven en Prokofiev | |
|----------------------------------|--------|---------------------------------|--------|---|--------|
| 5 | 10.6% | 1 | 0.4% | 0 | 0.0% |
| 4 | 8.5% | 46 | 19.0% | 13 | 6.7% |
| 3 | 6.4% | 11 | 4.5% | 1 | 0.5% |
| 6 | 12.8% | 2 | 0.8% | 4 | 2.1% |
| 13 | 27.7% | 17 | 7.0% | 13 | 6.7% |
| 10 | 21.3% | 49 | 20.2% | 31 | 16.1% |
| 6 | 12.8% | 116 | 47.9% | 131 | 67.9% |
| 47 | 100.0% | 242 | 100.0% | 193 | 100.0% |
| 40.2 | 18.4 | 50.1 | 20.1 | 58.1 | 14.0 |

Figure 6.2: Ulster Orchestra - Age of the audiences

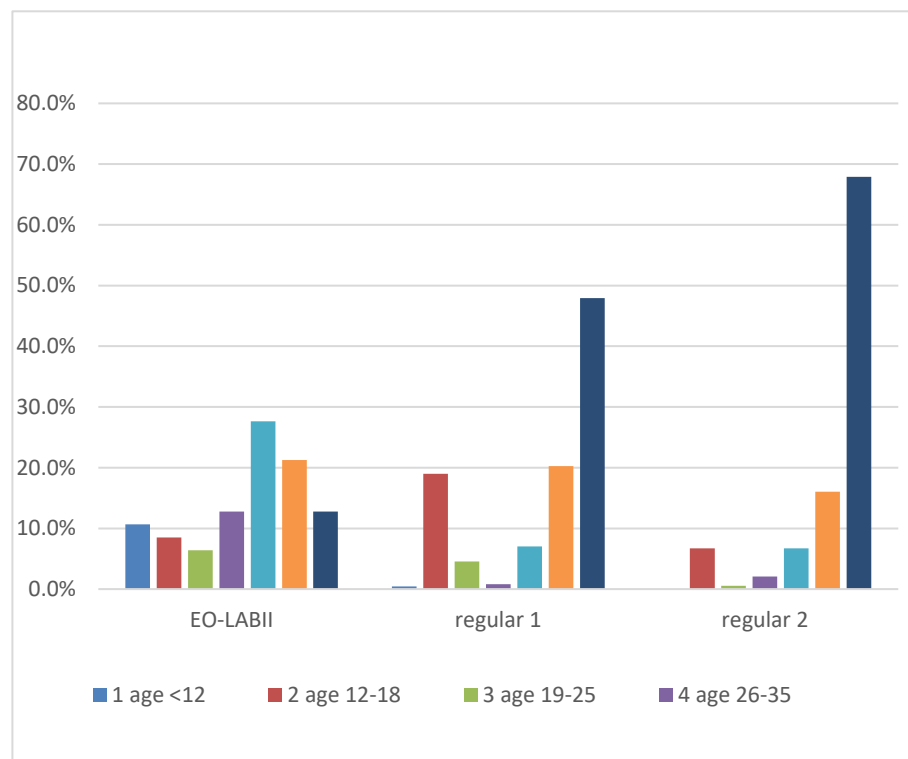


Table 6.3: Ulster Orchestra - First age of concert attendance

| | EO-LABII | | regular concert | | regular concert | |
|----------------|----------------------|--------|-----------------|--------|------------------------|--------|
| | Final Showcase Event | | Shostakovich | | Beethoven en Prokofiev | |
| Age < 12 | 15 | 32.6% | 66 | 29.6% | 40 | 21.9% |
| Age 12-18 | 12 | 26.1% | 84 | 37.7% | 72 | 39.3% |
| Age 19-50 | 17 | 37.0% | 67 | 30.0% | 60 | 32.8% |
| Age 50 > | 2 | 4.3% | 6 | 2.7% | 11 | 6.0% |
| Total | 46 | 100.0% | 223 | 100.0% | 183 | 100.0% |
| Average/stddev | 22.3 | 12.6 | 20.5 | 11.5 | 22.6 | 12.4 |

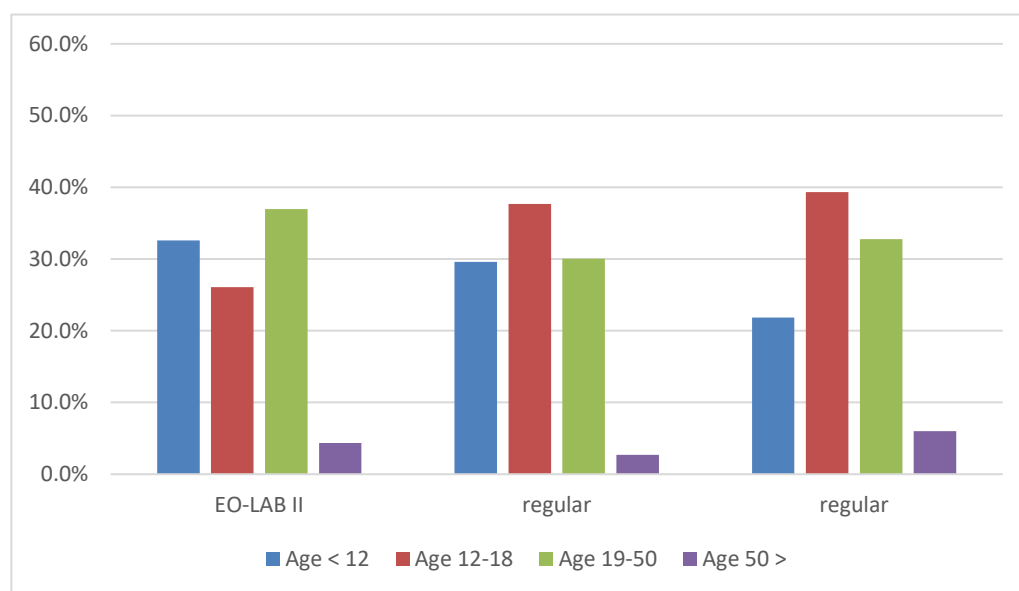
Figure 6.3: Ulster Orchestra - First age of concert attendance

Table 6.4: Ulster Orchestra - Parents' concert attendance

| | EO-LABII | | regular concert | | regular concert | |
|-----------------------|----------------------|--------|-----------------|--------|------------------------|--------|
| | Final Showcase Event | | Shostakovich | | Beethoven en Prokofiev | |
| Classical | | | | | | |
| Never | 23 | 51.1% | 118 | 49.2% | 103 | 55.1% |
| Less than once a year | 12 | 26.7% | 44 | 18.3% | 35 | 18.7% |
| At least yearly | 10 | 22.2% | 78 | 32.5% | 49 | 26.2% |
| Total | 45 | 100.0% | 240 | 100.0% | 187 | 100.0% |
| Opera | | | | | | |
| Never | 36 | 80.0% | 169 | 70.7% | 134 | 72.4% |
| Less than once a year | 6 | 13.3% | 31 | 13.0% | 34 | 18.4% |
| At least yearly | 3 | 6.7% | 39 | 16.3% | 17 | 9.2% |
| Total | 45 | 100.0% | 239 | 100.0% | 185 | 100.0% |
| Other | | | | | | |
| Never | 12 | 27.3% | 89 | 37.2% | 70 | 38.3% |
| Less than once a year | 11 | 25.0% | 53 | 22.2% | 52 | 28.4% |
| At least yearly | 21 | 47.7% | 97 | 40.6% | 61 | 33.3% |
| Total | 44 | 100.0% | 239 | 100.0% | 183 | 100.0% |
| Average (1-3)/stddev | 1.7 | 0.6 | 1.8 | 0.7 | 1.7 | 0.6 |

Figure 6.4: Ulster Orchestra - Parents' concert attendance to classical concerts

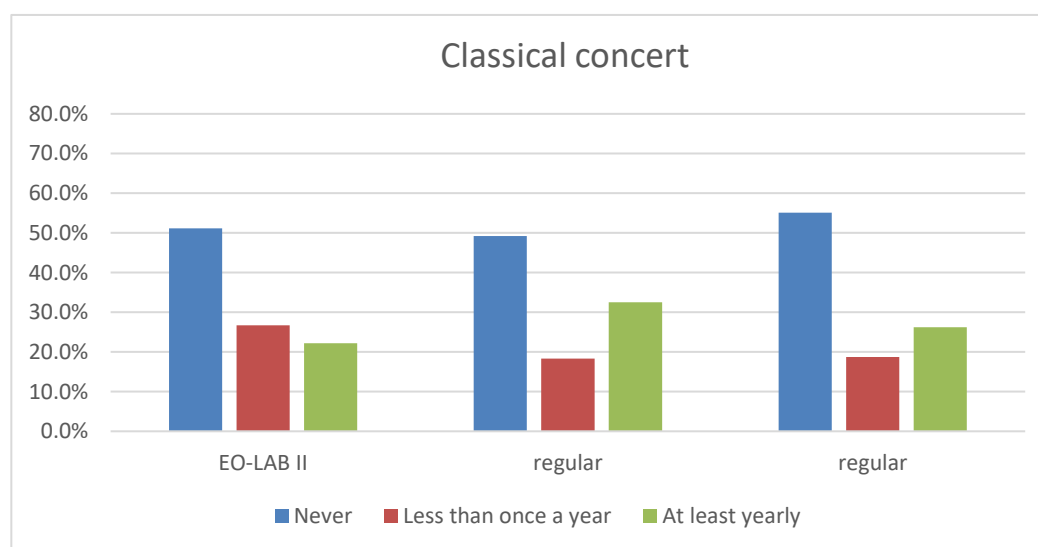


Figure 6.4: Ulster Orchestra - Parents' concert attendance to opera

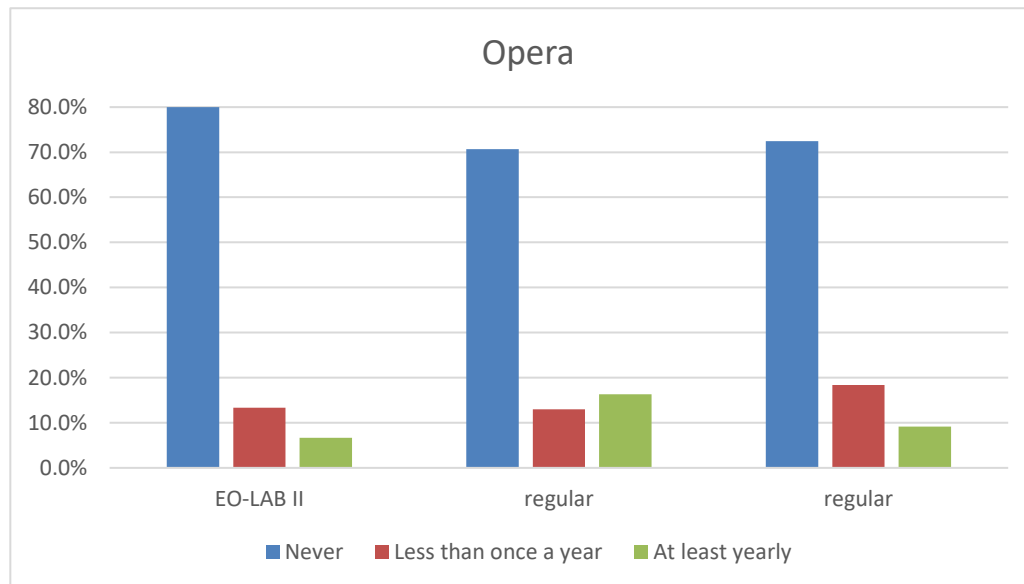


Figure 6.4: Ulster Orchestra - Parents' concert attendance to other concerts

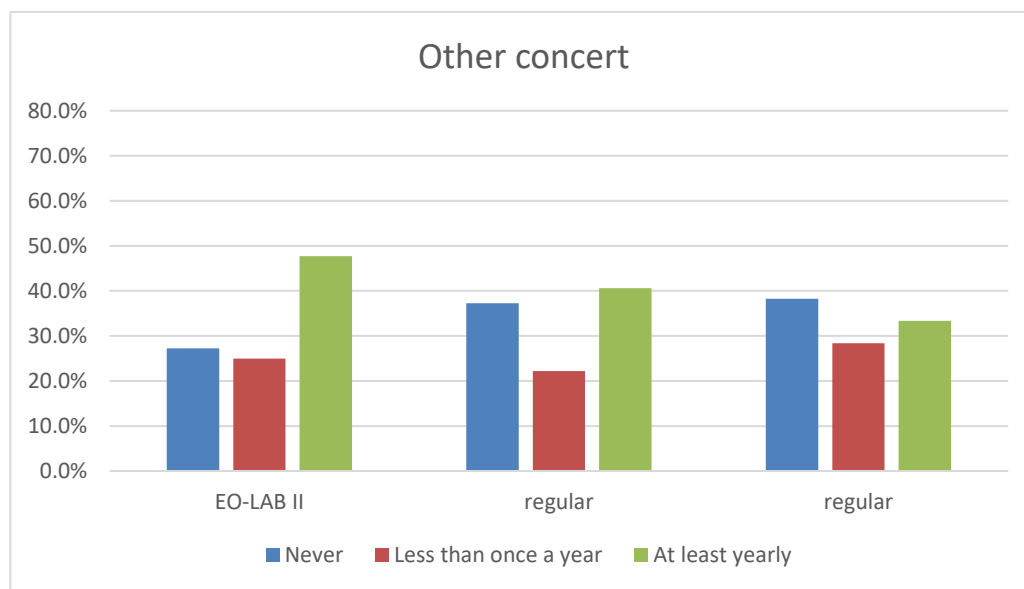


Table 6.5: Ulster Orchestra - Frequency of concert attendance

| | EO-LABII | | regular concert | | regular concert | |
|------------------------------|----------------------|--------|-----------------|--------|------------------------|--------|
| | Final Showcase Event | | Shostakovich | | Beethoven en Prokofiev | |
| First time | 10 | 20.4% | 0 | 0.0% | 1 | 0.5% |
| Longer than 5 years | 5 | 10.2% | 3 | 1.2% | 3 | 1.6% |
| Between 1 and 5 years ago | 9 | 18.4% | 4 | 1.7% | 6 | 3.1% |
| Between 6 and 12 months ago | 4 | 8.2% | 9 | 3.7% | 19 | 9.9% |
| Between 3 and 6 months ago | 7 | 14.3% | 10 | 4.1% | 19 | 9.9% |
| Between 1 and 3 months ago | 7 | 14.3% | 53 | 21.9% | 31 | 16.2% |
| In the past month | 7 | 14.3% | 163 | 67.4% | 112 | 58.6% |
| Total | 49 | 100.0% | 242 | 100.0% | 191 | 100.0% |
| At least 8 times a year | 5 | 10.9% | 151 | 64.8% | 126 | 67.0% |
| Between 3 and 7 times a year | 6 | 13.0% | 63 | 27.0% | 42 | 22.3% |
| Once or twice a year | 15 | 32.6% | 14 | 6.0% | 14 | 7.4% |
| Less than once a year | 11 | 23.9% | 5 | 2.1% | 5 | 2.7% |
| This is the first time | 9 | 19.6% | 0 | 0.0% | 1 | 0.5% |
| Total | 46 | 100.0% | 233 | 100.0% | 188 | 100.0% |
| Average (0-1)/stddev | 0.46 | 0.31 | 0.90 | 0.16 | 0.86 | 0.20 |

Figure 6.5: Ulster Orchestra - Frequency of concert attendance (last time)

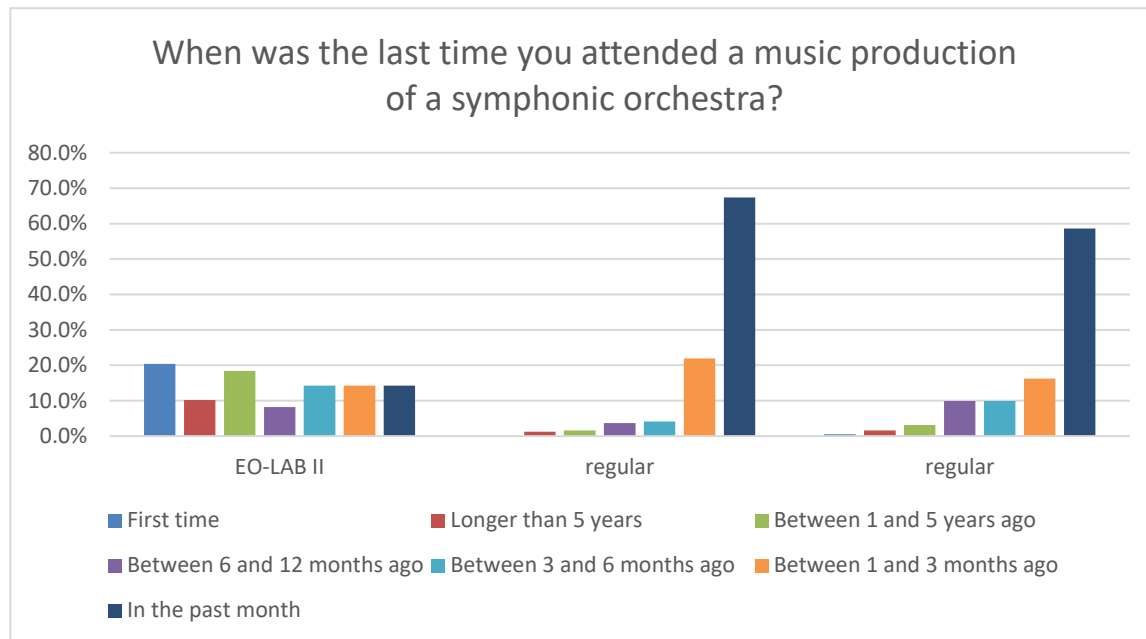


Figure 6.5: Ulster Orchestra - Frequency of concert attendance (how often)

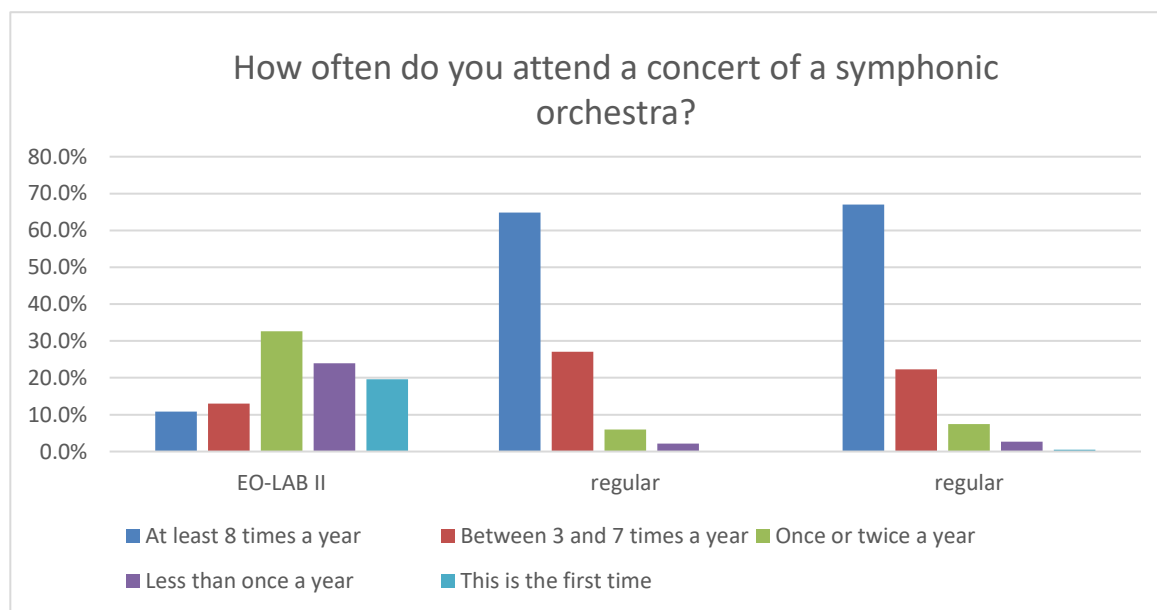


Table 6.6: Ulster Orchestra - Listening to music of orchestras at home

| | EO-LABII | | regular concert | | regular concert | |
|--|----------------------|--------|-----------------|--------|------------------------|--------|
| | Final Showcase Event | | Shostakovich | | Beethoven en Prokofiev | |
| <i>listened to music of orchestras in the past four weeks:</i> | | | | | | |
| Almost daily | 8 | 17.4% | 129 | 53.3% | 107 | 55.7% |
| Twice a week or more often | 3 | 6.5% | 43 | 17.8% | 40 | 20.8% |
| About once a week | 6 | 13.0% | 23 | 9.5% | 15 | 7.8% |
| 2-3 time in the past 4 weeks | 4 | 8.7% | 18 | 7.4% | 11 | 5.7% |
| Once in the past 4 weeks | 7 | 15.2% | 10 | 4.1% | 10 | 5.2% |
| Not in the past 4 weeks | 18 | 39.1% | 19 | 7.9% | 9 | 4.7% |
| Total | 46 | 100.0% | 242 | 100.0% | 192 | 100.0% |
| | | | | | | |
| Average (0-1). reversed coded. stddev | 0.37 | 0.39 | 0.77 | 0.32 | 0.80 | 0.29 |

Figure 6.6: Ulster Orchestra - Listening to music of orchestras at home

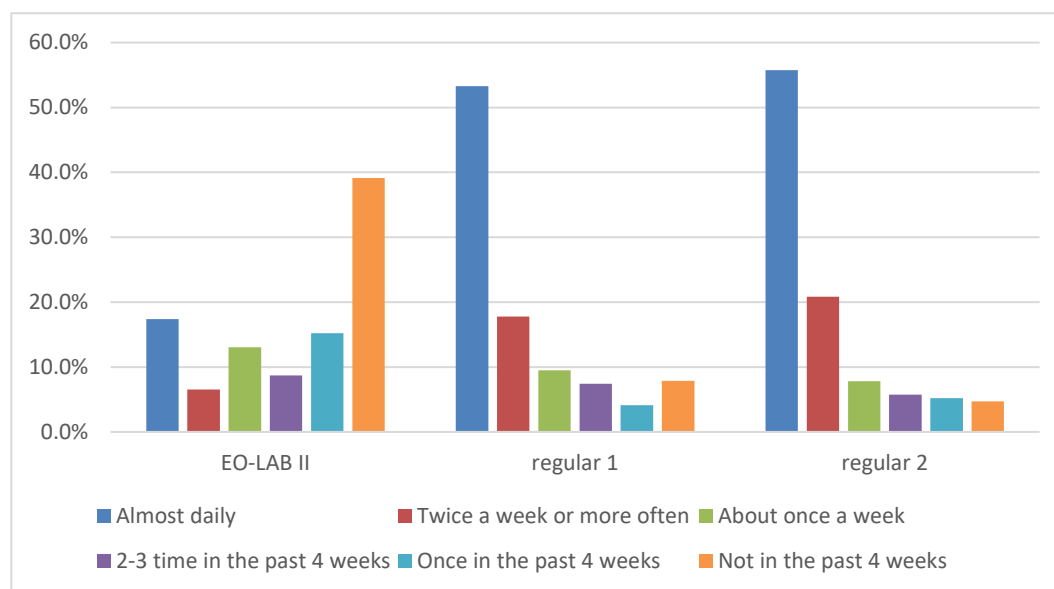


Table 6.7: Ulster Orchestra - How many times visited the website of the orchestra ?

| | EO-LABII | | regular concert | | regular concert | |
|---------------------------------|----------------------|--------|-----------------|--------|-------------------------|--------|
| | Final Showcase Event | | Shostakovich | | Beethoven and Prokofiev | |
| <i>In the past 6 months ...</i> | | | | | | |
| I never have | 35 | 76.1% | 59 | 25.0% | 59 | 32.1% |
| Not in the past 6 months | 4 | 8.7% | 17 | 7.2% | 21 | 11.4% |
| Once | 1 | 2.2% | 16 | 6.8% | 20 | 10.9% |
| 2 or 3 times | 5 | 10.9% | 54 | 22.9% | 26 | 14.1% |
| 4 or 5 times | 1 | 2.2% | 27 | 11.4% | 22 | 12.0% |
| About once a month | 0 | 0.0% | 31 | 13.1% | 20 | 10.9% |
| More than once a month | 0 | 0.0% | 32 | 13.6% | 16 | 8.7% |
| Total | 46 | 100.0% | 236 | 100.0% | 184 | 100.0% |
| Average (0-1). stddev | 0.09 | 0.18 | 0.47 | 0.35 | 0.38 | 0.35 |

Figure 6.7: Ulster Orchestra - How many times visited the website of the orchestra ?

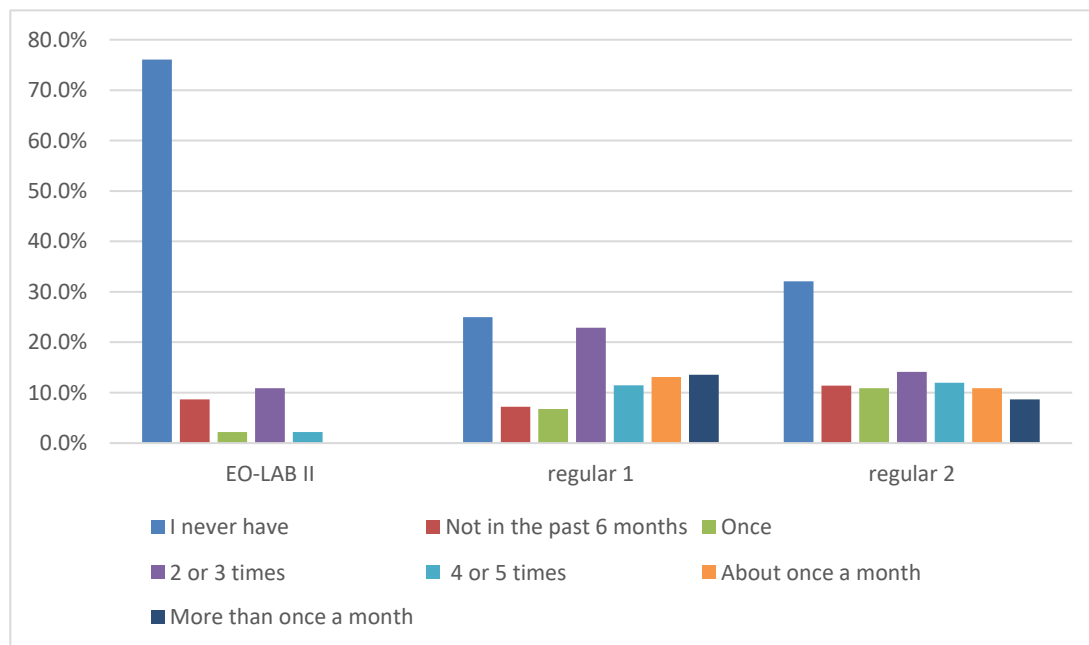


Table 6.8: Ulster Orchestra - To what extent do you feel engaged with the orchestra?

| | EO-LABII | | regular concert | | regular concert | |
|-----------------------|----------------------|--------|-----------------|--------|------------------------|--------|
| | Final Showcase Event | | Shostakovich | | Beethoven en Prokofiev | |
| Not at all | 10 | 23.3% | 3 | 1.3% | 6 | 3.3% |
| low | 16 | 37.2% | 19 | 8.2% | 17 | 9.4% |
| Moderate | 6 | 14.0% | 76 | 32.6% | 58 | 32.2% |
| High | 7 | 16.3% | 79 | 33.9% | 54 | 30.0% |
| Very high | 4 | 9.3% | 56 | 24.0% | 45 | 25.0% |
| Total | 43 | 100.0% | 233 | 100.0% | 180 | 100.0% |
| Average (0-1). stddev | 0.38 | 0.32 | 0.68 | 0.26 | 0.66 | 0.27 |

Figure 6.8: Ulster Orchestra - To what extent do you feel engaged with the orchestra?

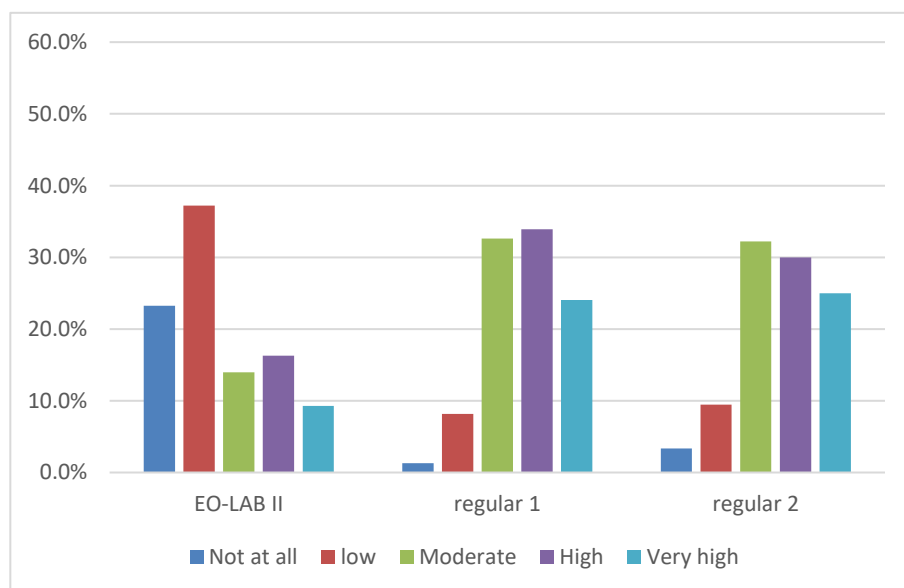


Table 6.9: Ulster Orchestra - ratings EO-LAB II concert

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|------------------|-------------------------|--------|------------|--------|---------------------|--------|------------|--------|-----------------------------------|--------|
| 1 | | | | | | | | | | |
| 2 | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 4 | | | | | | | | | | |
| 5 | | | | | | | | | 1 | 2.3% |
| 6 | 1 | 2.3% | 4 | 9.3% | | | | | 1 | 2.3% |
| 7 | 4 | 9.3% | 2 | 4.7% | 2 | 4.8% | 3 | 7.1% | 2 | 4.7% |
| 8 | 11 | 25.6% | 5 | 11.6% | 7 | 16.7% | 6 | 14.3% | 5 | 11.6% |
| 9 | 4 | 9.3% | 8 | 18.6% | 13 | 31.0% | 8 | 19.0% | 7 | 16.3% |
| 10 | 23 | 53.5% | 24 | 55.8% | 20 | 47.6% | 25 | 59.5% | 27 | 62.8% |
| | 43 | 100.0% | 43 | 100.0% | 42 | 100.0% | 42 | 100.0% | 43 | 100.0% |
| average / stddev | 9.0 | 1.2 | 9.1 | 1.3 | 9.2 | 0.9 | 9.3 | 1.0 | 9.3 | 1.2 |

Figure 6.9: Ulster Orchestra - ratings EO-LAB II concert

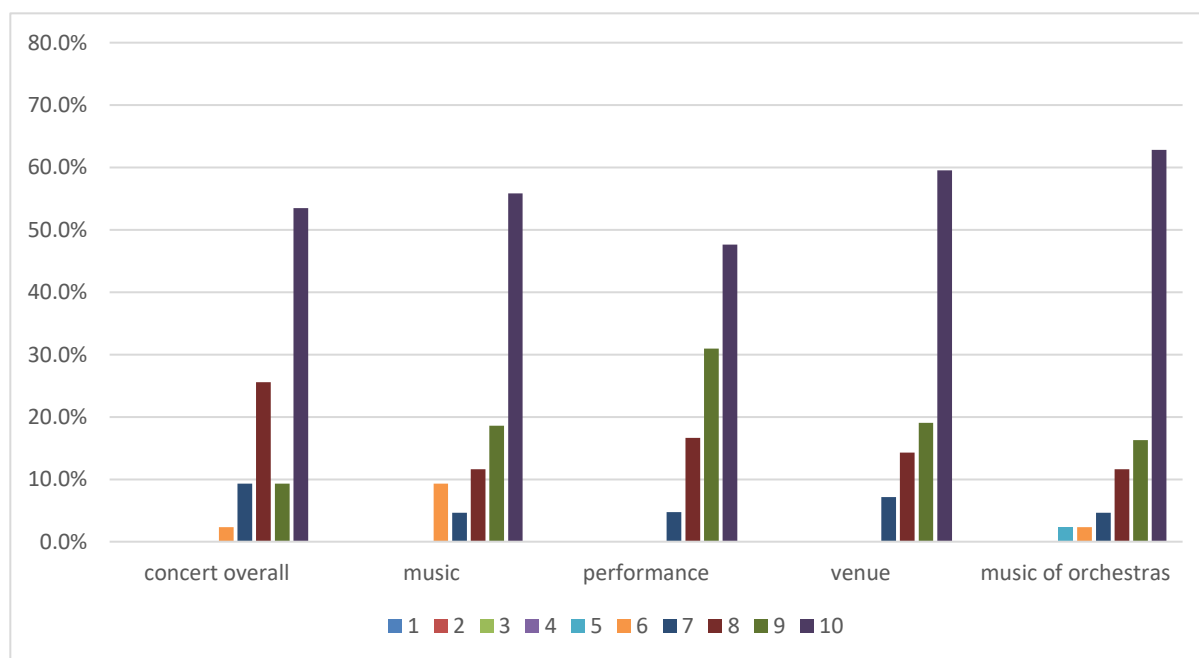


Figure 6.10: Ulster Orchestra - Changes over time – Concert attendance

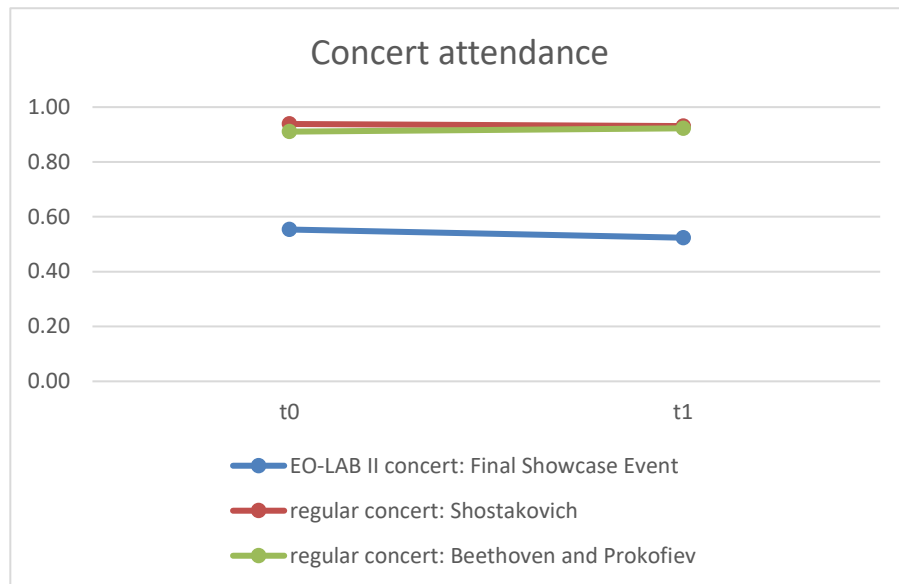


Figure 6.10: Ulster Orchestra - Changes over time – Listening of music of orchestras at home

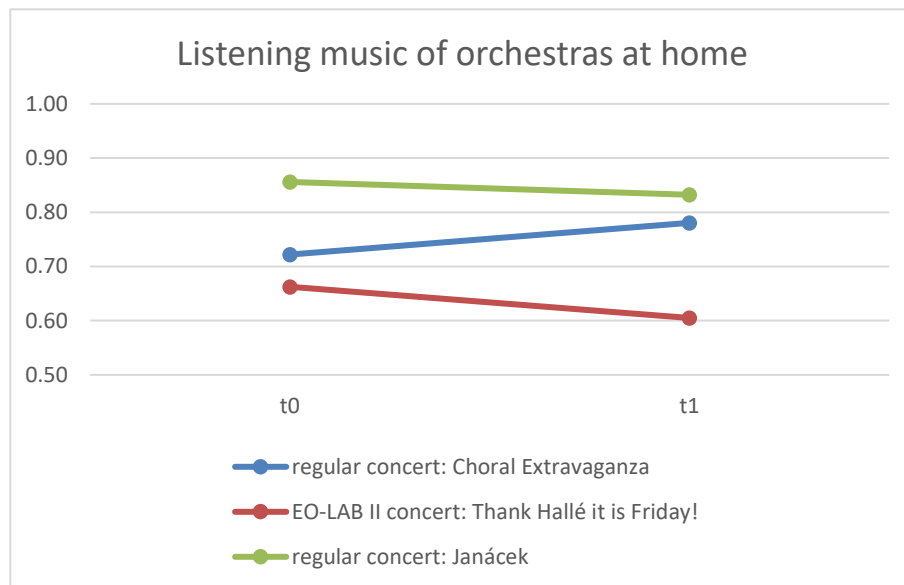


Figure 6.10: Ulster Orchestra - Changes over time – Visits to the orchestra's website

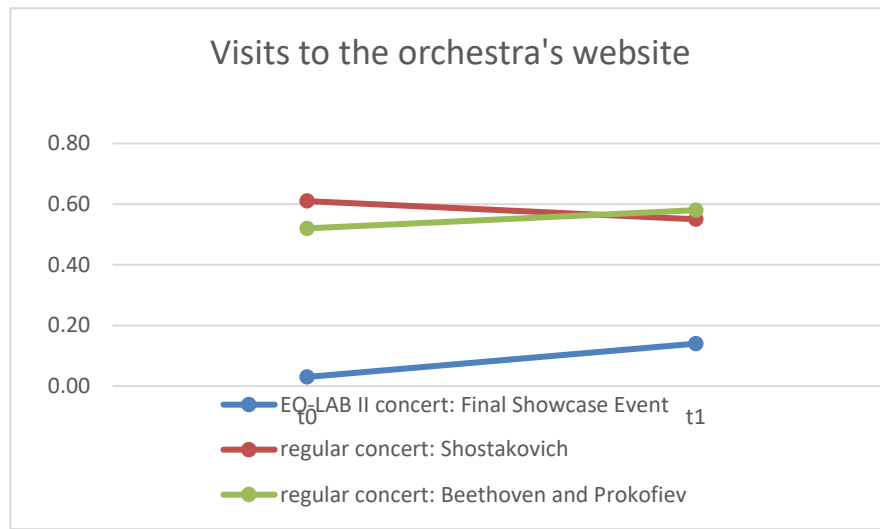


Figure 6.10: Ulster Orchestra - Changes over time – Engagement with the orchestra

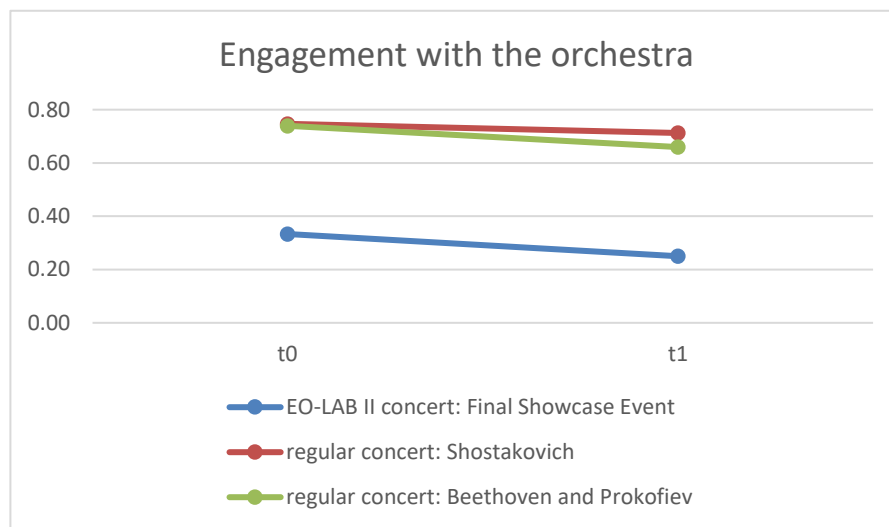


Figure 6.10: Ulster Orchestra - Changes over time – Rating concert

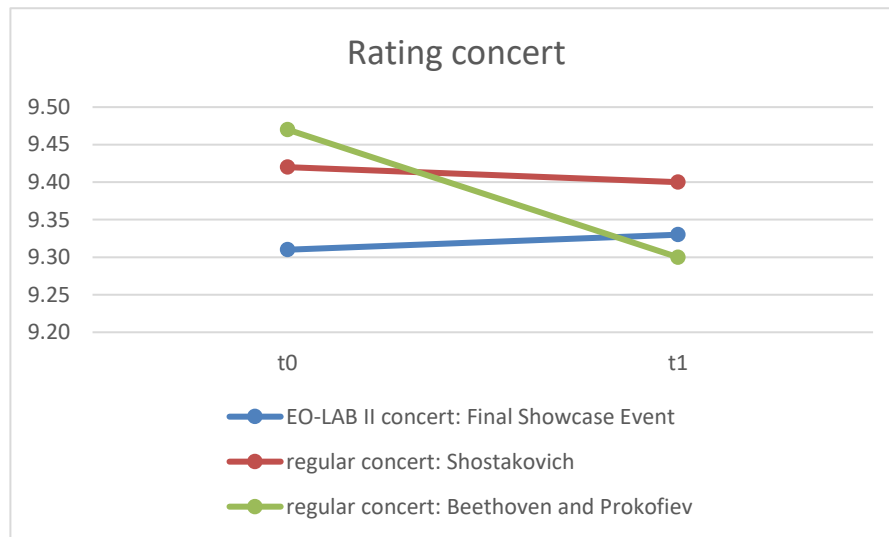


Figure 6.10: Ulster Orchestra - Changes over time – Rating music of orchestras

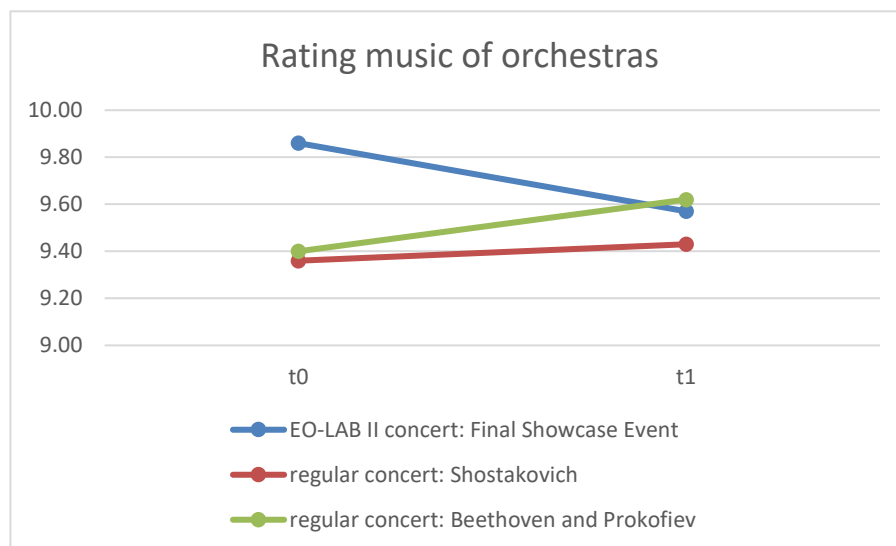


Table 6.11: Ulster Orchestra - Own perception of changed interest in music of symphony orchestras

| | EO-LABII Final Showcase Event | | regular concert Shostakovich | | regular concert Beethoven en Prokofiev | |
|----------------------------|----------------------------------|--------|---------------------------------|--------|---|--------|
| 1 decreased significantly | | | | | | |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | | | | | | |
| 5 | | | 12 | 15.0% | 11 | 23.4% |
| 6 | 2 | 28.6% | 18 | 22.5% | 5 | 10.6% |
| 7 | 1 | 14.3% | 7 | 8.8% | 9 | 19.1% |
| 8 | | | 15 | 18.8% | 6 | 12.8% |
| 9 | 2 | 28.6% | 12 | 15.0% | 8 | 17.0% |
| 10 increased significantly | 2 | 28.6% | 16 | 20.0% | 8 | 17.0% |
| Total respondents | 7 | 100.0% | 80 | 100.0% | 47 | 100.0% |

Table 6.12: Ulster Orchestra - Would you visit such a concert by the orchestra again, if it was offered in the same way, and with a similar programme?

| | EO-LABII Final Showcase Event | | regular concert Shostakovich | | regular concert Beethoven en Prokofiev | |
|-------------------------------|----------------------------------|--------|---------------------------------|--------|---|--------|
| Yes, I definitely would | 7 | 100.0% | 70 | 85.4% | 39 | 81.3% |
| Yes, I probably would | | | 11 | | 9 | 18.8% |
| Maybe, now I think I would | | | 1 | | | 0.0% |
| Maybe, now I think I wouldn't | | | | | | 0.0% |
| No, probably not | | | | | | |
| No, definitely not | | | | | | |
| Total | 7 | 100.0% | 82 | 100.0% | 48 | 100.0% |

7 Results: Czech Philharmonic Orchestra

7.1 Response rate and some basic characteristics

At the EO-LAB II concert on April 8 2019, EO-LAB II final concert: The Czech Philharmonic – Šun Devloro, a special concert in celebration of International Romani Day, the response among the audience was 31.0%, rather low, but still reasonable. The response rates of the regular concert Czech Philharmonic - Jiří Vodička (Stravinsky, Prokofiev, Haydn, Martinů) and the concert Czech Philharmonic - Truls Mørk (Mozart, Salonen, Prokofiev) were quite good (6.5% and 51.0%).

At all three concerts **women** were overrepresented, 64.5% women at the EO-LAB II concert, 63.3% and 64.0% at the two regular concerts. Most people came with their **partner, a relative or with friends**, in particular to the EO-LAB II concert (86.9%), but also among the audience of the regular concerts people were in most cases accompanied by their partner, a relative or a friend (78.1% and 81.2%). Of the EO-LAB II concert visitors, 38.3% says to **know someone who performed** in the concert personally, more than at the Jiří Vodička concert (19.3%) and Truls Mørk concert (17.1%). Slightly more than half of the audience of the EO-LAB II concert (57.0%) has an **amateur or professional education in music**, the same as the audience of the regular concert Czech Philharmonic - Truls Mørk (52.9%), but more than among the audience of the 'Jiří Vodička' (48.4%).

7.2 Old and new audience

Did the concert as part of the EO-LAB II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table 7.2 and Figure 7.2 the results are presented for the age distribution between the three audiences.
- Descriptive results: The results show that visitors of the EO-LAB II concert and the two regular concerts are often from the highest age category (> 65). However, in the figure one can read that there is a bit more age variation among the EO-LAB II audience than among the other two audiences (Levene's test confirms that age variance between the three concerts is statistically significant, $F(2,576)=4.681$, $p < .05$).
- The average age of the audience of the EO-LAB II concert is estimated at 42, whereas the average ages of the two regular concert's audiences are 48 and 53, a moderate difference, and **statistically significant** ($t(576) = 6.1$, $p < .05$, $r = .25$).
- **Conclusion: It can be concluded that the EO-LAB II concert has on average attracted a younger audience than the two regular concerts. The effect is moderate.**

EDUCATION

- In Table 7.3 and Figure 7.3 the results are presented for the distribution of education of the three audiences.
- The results show that the visitors of all three concerts are predominantly from the highest educational category: university education. There is a bit more variation in educational level among the EO-LAB II audience, but that is mainly because there are children present who have not attained their final

educational level yet. Among visitors who are assumed to have completed their education (from 25 years onwards) there are not enough indications to conclude that the educational level of the EO-LAB II audience differs from that of the two regular concerts ($t(513) = 1.6, p > .10$).

- **Conclusion: There are no statistically significant differences in educational level between the EO-LAB II audience and the two regular audiences.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 7.4 and Figure 7.4 the results are presented for the age of first concert attendance.
- The descriptive results indicate that the audiences of the EO-LAB II concert and the two regular concerts do not differ so much in the age at which visitors attended their first concert.
- Further analyses, in which age differences are taken into account, point out that the three concerts do not differ significantly in the age at which visitors attended their first concert ($F(2,562) = .568, p > .10$).
- **Conclusion: It can be concluded that the EO-LAB II concert did not attract an audience that has visited their first concert at later age than the audiences of the two regular concerts.**

FIRST AGE OF MUSIC PARTICIPATION

- Table 7.5 and Figure 7.5 present the results for the active music participation: playing the piano, another instrument or sing in a choir.
- At first sight there do not seem many differences between the audiences. Among the EO-LAB II visitors, playing the piano is less common than among the visitors of the two regular concerts, but it is more common to play another instrument. The percentages of the visitors who ever learned to play a musical instrument or sang in a choir are among all audiences rather high, around 75%. To test whether there are differences between the audiences the years since the start of active music participation were analyzed. Taken the age of the concert visitors into account, there are however no differences between the audiences with respect to the years since the start of active music participation ($F(2,553) = .279, p > .10$).
- **Conclusion: The EO-LAB II audience does not differ from the regular audiences in the age since they learned to play an instrument or started singing in a choir.**

PARENTS' CONCERT ATTENDANCE

- Table 7.6 and Figure 7.6 present the results for parents' concert and opera attendance.
- Again, there do not seem many differences between the three audiences. The percentages visitors whose parents' did at least yearly attend classical concerts and opera are somewhat higher among the regular audiences.
- To test whether there are differences between the three audiences we take the average of parents' attendance of the three sorts of musical performances (Cronbach's $\alpha = .70$). There is however not enough evidence to conclude that the EO-LAB II audience differs from the regular audiences with respect to parents overall concert attendance ($F(2,570) = .203, p > .10$). This is also the case if only the highbrow concerts, classical concerts and opera, and other concerts are considered separately.
- **Conclusion: There are no indications that the EO-LAB II audience differs from the two regular audiences with respect to the concert attendance of the family they were raised in.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 7.7 and Figure 7.7 present the results for visitors' own concert attendance. There are two indicators of the frequency of concert attendance: the time since the last visit (the shorter, the higher the frequency of attendance), and the frequency of concert attendance.

- The percentages visitors who quite recently visited a music production of a symphonic orchestra are higher among the regular concert audiences. Among the EO-LAB II audiences there are more people who attend such a music production for the first time than among the regular audiences.
- The same pattern occurs in the frequency of concert attendance. Among the regular audiences there are much more people than among the EO-LAB II audiences who visit music productions of symphonic orchestras quite often, 3 to 7 time a year or more.
- To test whether there are differences between the audiences we take the average of both indicators of concert attendance that are strongly related (correlation .818, both recoded into the same range and so that a higher score represents a higher frequency). In the analyses age and education are controlled, to be sure that differences according to the frequency of attendance are not due to age or education. The results show that the EO-LAB II audience attends concerts less frequently than the two regular audiences ($t(567) = 11.1, p < .05, r = .42$).
- **Conclusion: The concert attendance among the EO-LAB II audience is on average lower than that of the two regular audiences. The difference is rather strong.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

To answer the question to what extent the interest in music of orchestras has changed over time, a comparison is made between several indicators of musical interest at the time of the first survey (t0), and at the time of the second survey half a year later (t1), which will be done in the last section. Here we will describe these indicators at the time of the first survey, including all visitors (not only those who responded at half a year later (t1)). One of these indicators, concert attendance, is already described above. Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 6.8 to 6.10.

- Table 7.8 and Figure 7.8 present the results of listening to music of orchestras. Table 7.8 and Figure 7.8 present the results of listening to music of orchestras. The audience of the EO-LAB II concert and the regular concerts shows more or less the same pattern in listening to music of orchestras through the media, although the EO-LAB II visitors least often listen daily. In an analysis with age and education controlled the differences between the EO-LAB II audience and the audiences of the two regular concerts are statistically significant ($t(565) = 2.1, p < .05$).
- Table 7.9 and Figure 7.9 are on visits to the website of the orchestra. As can be read from the table, the visitors of the two regular concerts more frequently visit the website of the orchestra than the visitors of the EO-LAB II concerts, a difference which is confirmed by a statistical test ($t(563) = 6.5, p < .05, r = .26$).
- Table 7.10 and Figure 7.10 show the developments in engagement with the orchestra as an organization. The audience of the regular concerts on average have a somewhat higher engagement with the orchestra than the audience of the EO-LAB II concert ($t(549) = 2.9, p < .05, r = .12$).

7.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general. Table 7.8 and Figure 7.8 give an overview of the ratings, on a scale from 1 to 10.

- As can be read from the table, in general the visitors are very positive about the concert, with most visitors giving the maximum rate of 10, and with an average ratings between 9 and 10.

- To analyze to what extent the EO-LAB II was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's $\alpha = .90$). The average is 9.5 (std dev 1.0). The grade of the venue was less closely related to the other ratings, and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself.
- Further analyses show that women gave higher ratings (.4 higher than men, on the 1-10 scale). The EO-LAB II was more strongly appreciated by those who did grow up in families in which concert attendance not that common, so 'new' audience in this respect. The difference being .3 point between visitors from families of lowest versus highest concert attendance. Finally, the EO-LAB II concert received almost .5 point higher ratings from those who ever learned to play a musical instrument or sang in a choir.
- The regular concerts also received high ratings: the Jiří Vodička concert 9.0 (stddev 1.2), the Truls Mørk concert 8.8 (stddev 1.2). Among the Truls Mørk concert visitors no variations between old and new audiences turned up. The Jiří Vodička concert received higher rates from more frequent concert visitors and from women.

7.4 Evaluation half a year later

How do the visitors evaluate the EO-LAB II concerts half a year later? Do the EO-LAB II concerts in their view have changed their interest in the music of symphony orchestras? The EO-LAB II concert of the Czech Philharmonic Orchestra was on April 8 2019, the two regular concerts on February 27 and March 14 2019. The audiences received the follow-up online questionnaires on August 20, the close as possible to the deadline of the EO-LAB II project, an which is four to six months later than the first survey. The overall response rate to the online survey is, rather low (see Table 7.1), between 5.6% and 12.8%, if it is compared to the total number of questionnaires initially distributed. Apart from non-response during the first survey, this is due to respondents not providing their email addresses and to non-participation to the online survey. The response to the online survey is somewhat selective: frequent visitors are – compared to the first survey – more strongly overrepresented among the respondents who participated to the online survey. As this holds for the three audiences equally, this is not problematic.

- Figure 7.12 describe the changes over time in the indicators of interest in music of orchestras. With respect to the frequency of concert attendance, Figure 7.12 shows that there is a slight increase in concert attendance among the EO-LAB II audience and a slight decrease among the two regular audiences. The differences are statistically significant at the 10% level ($F(2,120) = 2.370, p < .10$), and therefore the overtime development of each audience is further examined. As it turns out, there is no trend among the EO-LAB II audience ($F(1,120) = 1.495, p > .10$), a slight decrease among the audience of the Truls Mørk concert ($F(1,120) = 7.478, p < .05$) and also stability among the audience of the Jiří Vodička concert ($F(1,120) = .464, p > .10$). Although the constancy of the EO-LAB II versus the decrease of one regular concert audience could be interpreted as a relative increase, it only holds for the comparison with one of the two regular concerts. So, it has to be concluded that there is hardly any evidence to conclude that the EO-LAB II audience increased their musical interest in this respect, as compared the two regular audiences.
- Among the participants of the online survey the average listening to music of orchestras at home decreases slightly between February-April and August. This is the case among all three audiences ($F(2,118) = 7.903, p < .05, r = .25$). Although the decrease seems to be less strong among the EO-LAB II concert visitors, further analyses show that these developments do not differ significantly ($F(2,118) = 1.362, p > .10$).

- The visits to the website of the orchestra remain on average rather stable among the three audiences, there is no statistically significant trend ($F(1,116) = .369, p > .10$). Moreover, these developments do not differ significantly from each other ($F(2,116) = .253, p > .10$).
- The engagement with the orchestra decreases slightly among the EO-LAB II audience, from .66 to .57, whereas it slightly increases among the regular audiences. Further analyses show that these developments differ significantly at the 10% significance level ($F(2,117) = 2.652, p < .10$). Inspection of the overtime developments of the three audiences makes clear that the engagement of the EO-LAB II audience decreased significantly ($F(1,117) = 4.931, p < .05$), which is not the case for the two regular audiences (Jiří Vodička: $F(1,117) = .124, p > .10$; Truls Mørk: $F(1,117) = .426, p > .10$).
- The rating of the concert shows a different development which is statistically significant ($F(2,116) = 9.345, p < .05, r = .37$). Among the regular audiences the average rating of the concert remains stable between t0 and t1 (concert Jiří Vodička: $F(1,116) = .385, p > .10$; concert Truls Mørk: $F(1,116) = .385, p > .10$), but among the EO-LAB II audience it decreases ($F(1,116) = 20.391, p < .05$). Thus, half a year later the EO-LAB II audience is less positive about the concert, though still gives on average a high rating (of 8.8).
- The rating of music of orchestras in general shows a decrease among all three audiences ($F(2,117) = 5.008, p < .05, r = .16$), but there is no statistically significant difference in the development of the appreciation of music of orchestras among the three audiences ($F(2,117) = .087, p > .10$).

Two additional questions asked respondents to look back on the concert they attended. The answers are described in Table 7.13 and 7.14.

- Table 7.13 presents the results for the extent the visitors themselves think the attendance of the concert has changed their interest in music of symphonic orchestras. As can be read from the table, most visitors are in the upper end of the scale, indicating that their interest has increased, varying from a small extent to a large extent. The pattern is similar among the audiences of the EO-LAB II and the regular concerts.
- Respondents were also asked if they would visit such a concert by the orchestra again, if it was offered in the same way, and with a similar program. The results are in Table 7.14. They indicate that people are (still) very positive about the concert and would definitely or probably visit such a concert again. The audiences are rather similar in their answers.

To conclude, both the EO-LAB II audience and the regular audiences remained on average more or less stable overtime in their concert attendance and visits to the website. Listening to music of orchestras at home and the evaluation of music of orchestras decreased in this period, again equally among the EO-LAB II audience and the two regular audiences. The EO-LAB II audience differed from the regular audience in the rating of the concert and the engagement with the orchestra: half a year later both ratings were stable among the regular audiences, and decreased among the EO-LAB II audience. So, there is no sign of a relative increase in musical interest among the EO-LAB II audience. **The conclusion is therefore, that although the audience looks back on the EO-LAB II concert quite positively, that there is no evidence of an increased musical interest among the EO-LAB II audience as compared to the regular audiences.**

7.5 Tables and Figures - Czech Philharmonic Orchestra

Table 7.1: Czech Philharmonic Orchestra - Participants audience research

| title | date | nr of questionnaires distributed | nr of questionnaires received | response rate | emails sent | responseresponse t1 t1 |
|--|------------------|--|-------------------------------------|------------------|----------------|---------------------------|
| regular concert 1 Czech Philharmonic - Jiří Vodička | March 14 2019 | 400 | 258 | 64.5% | 124 | 44 11.0% |
| regular concert 2 Czech Philharmonic Truls Mørk | March 28 2019 | 400 | 204 | 51.0% | 93 | 51 12.8% |
| EO-LAB II final concert: Czech Philhamonic Šun Devloro | April 8 2019 | 500 | 155 | 31.0% | 72 | 28 5.6% |

Table 7.2: Czech Philharmonic Orchestra - Age of the audiences

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|-----------|---|--------|---|--------|-------------------------|--------|
| age <12 | 2 | 0.8% | 0 | 0.0% | 2 | 1.4% |
| age 12-18 | 5 | 2.0% | 1 | 0.5% | 12 | 8.4% |
| age 19-25 | 20 | 8.1% | 10 | 5.3% | 4 | 2.8% |
| age 26-35 | 36 | 14.5% | 19 | 10.1% | 34 | 23.8% |
| age 36-50 | 50 | 20.2% | 32 | 16.9% | 44 | 30.8% |
| age 51-65 | 71 | 28.6% | 58 | 30.7% | 35 | 24.5% |
| age 65+ | 64 | 25.8% | 69 | 36.5% | 12 | 8.4% |
| Total | 248 | 100.0% | 189 | 100.0% | 143 | 100.0% |
| average | 48.6 | 15.5 | 53.1 | 13.7 | 42.1 | 15.1 |

Figure 7.2: Czech Philharmonic Orchestra - Age of the audiences

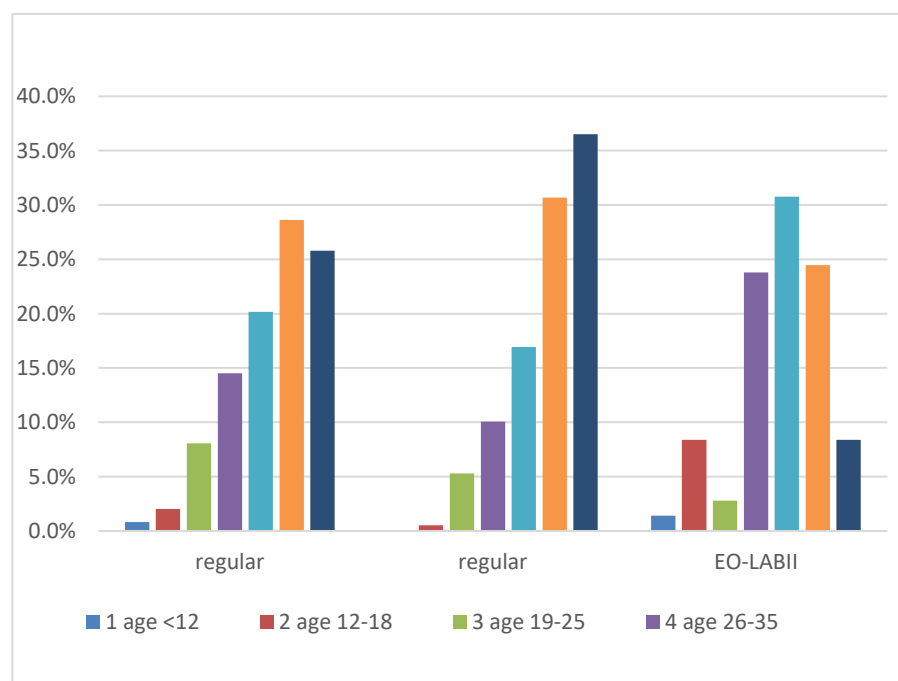


Table 7.3: Czech Philharmonic Orchestra - Education of the audiences

| | isled | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|---------------------|-------|---|--------|---|--------|-------------------------|--------|
| uncompleted primary | 25.89 | 3 | 1.2% | 1 | 0.5% | 4 | 2.8% |
| primary | 30.95 | 2 | 0.8% | 1 | 0.5% | 10 | 7.0% |
| vocational | 52.80 | 1 | 0.4% | 2 | 1.1% | 4 | 2.8% |
| secondary | 61.39 | 42 | 16.7% | 37 | 19.7% | 18 | 12.7% |
| higher | 71.47 | 10 | 4.0% | 9 | 4.8% | 9 | 6.3% |
| tertiary M.A. | 79.55 | 193 | 76.9% | 138 | 73.4% | 97 | 68.3% |
| | | 251 | 100.0% | 188 | 100.0% | 142 | 100.0% |
| average/stddev | | 75.1 | 9.7 | 74.8 | 9.0 | 71.0 | 15.6 |

Figure 7.3: Czech Philharmonic Orchestra - Education of the audiences

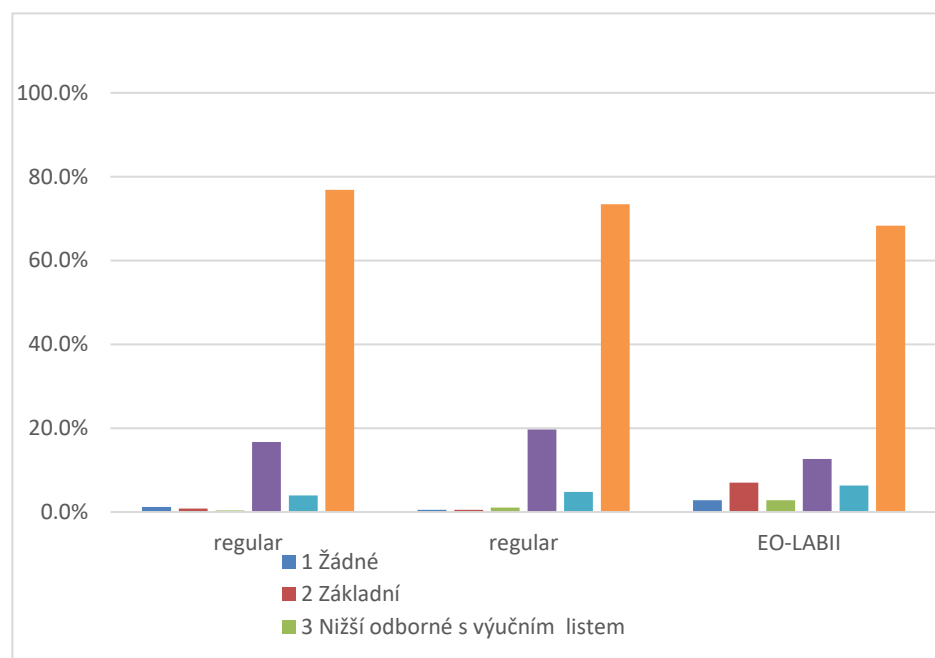


Table 7.4: Czech Philharmonic Orchestra - First age of concert attendance

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|----------------|---|--------|---|--------|-------------------------|--------|
| Age < 12 | 80 | 32.7% | 63 | 33.3% | 52 | 36.6% |
| Age 12-18 | 81 | 33.1% | 73 | 38.6% | 41 | 28.9% |
| Age 19-50 | 79 | 32.2% | 49 | 25.9% | 47 | 33.1% |
| Age 50 > | 5 | 2.0% | 4 | 2.1% | 2 | 1.4% |
| Total | 245 | 100.0% | 189 | 100.0% | 142 | 100.0% |
| Average/stddev | 20.5 | 11.5 | 19.3 | 11.0 | 20.3 | 11.5 |

Figure 7.4: Czech Philharmonic Orchestra - First age of concert attendance

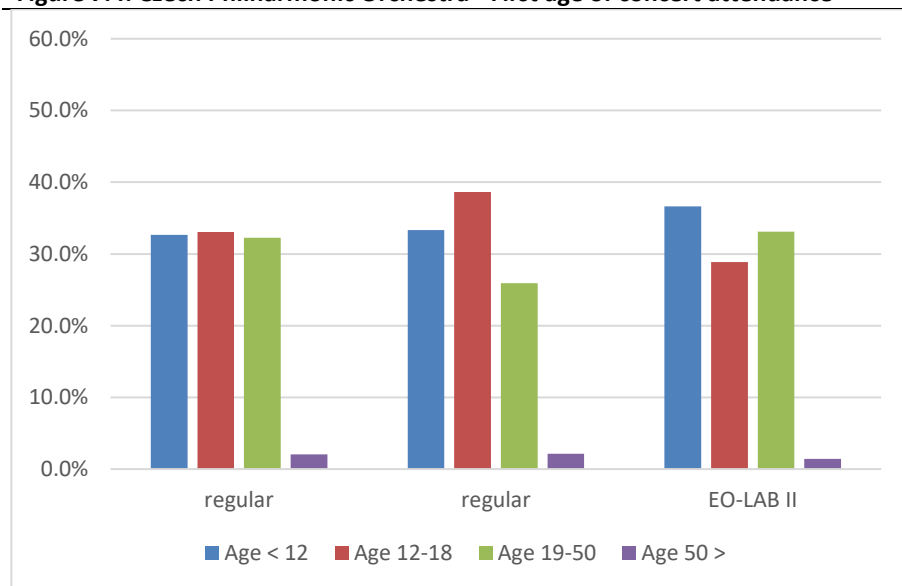


Table 7.5: Czech Philharmonic Orchestra - First age of music participation

| | regular concert | | regular concert | | EO-LABII | |
|---------------------------------|--------------------|--------|--------------------|--------|-------------|--------|
| | Czech Philharmonic | | Czech Philharmonic | | Šun Devloro | |
| | Jiří Vodička | | Truls Mørk | | | |
| Piano | | | | | | |
| No | 140 | 58.1% | 102 | 55.1% | 94 | 67.6% |
| Under 12 years | 89 | 36.9% | 75 | 40.5% | 38 | 27.3% |
| Between 12-18 years | 9 | 3.7% | 7 | 3.8% | 5 | 3.6% |
| Between 19-50 years | 3 | 1.2% | 1 | 0.5% | 2 | 1.4% |
| Over 50 years | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| Total | 241 | 100.0% | 185 | 100.0% | 139 | 100.0% |
| Other instrument | | | | | | |
| No | 137 | 57.3% | 117 | 63.9% | 66 | 47.1% |
| Under 12 years | 85 | 35.6% | 41 | 22.4% | 54 | 38.6% |
| Between 12-18 years | 15 | 6.3% | 17 | 9.3% | 16 | 11.4% |
| Between 19-50 years | 2 | 0.8% | 7 | 3.8% | 4 | 2.9% |
| Over 50 years | 0 | 0.0% | 1 | 0.5% | 0 | 0.0% |
| Total | 239 | 100.0% | 183 | 100.0% | 140 | 100.0% |
| Sing in a choir | | | | | | |
| No | 136 | 57.1% | 108 | 59.0% | 77 | 55.0% |
| Under 12 years | 72 | 30.3% | 49 | 26.8% | 46 | 32.9% |
| Between 12-18 years | 19 | 8.0% | 14 | 7.7% | 11 | 7.9% |
| Between 19-50 years | 11 | 4.6% | 9 | 4.9% | 6 | 4.3% |
| Over 50 years | 0 | 0.0% | 3 | 1.6% | 0 | 0.0% |
| Total | 238 | 100.0% | 183 | 100.0% | 140 | 100.0% |
| Ever played instrument/sang | | 74.1% | | 74.1% | | 77.1% |
| Average years practice / stddev | 27 | 21 | 30 | 22 | 24 | 19 |

Figure 7.5: Czech Philharmonic Orchestra - First age of music participation

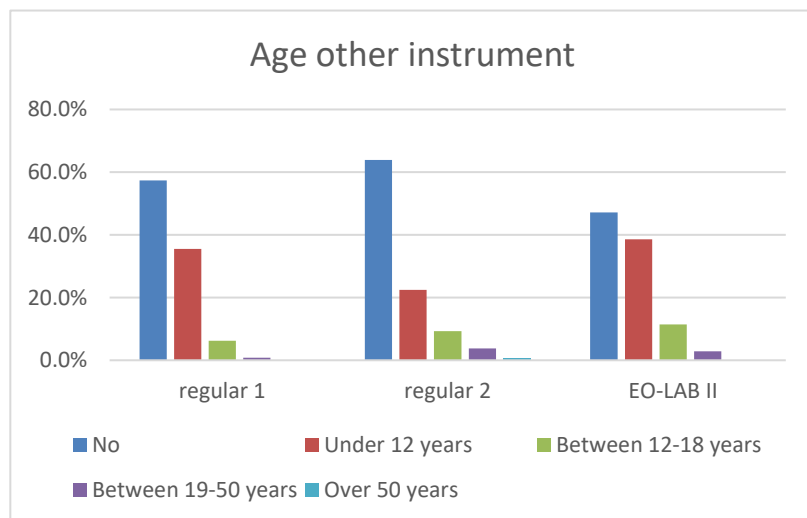
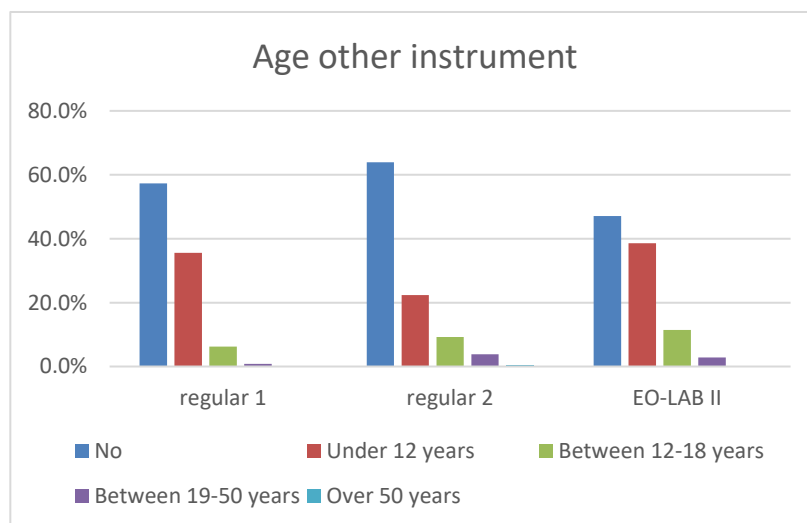
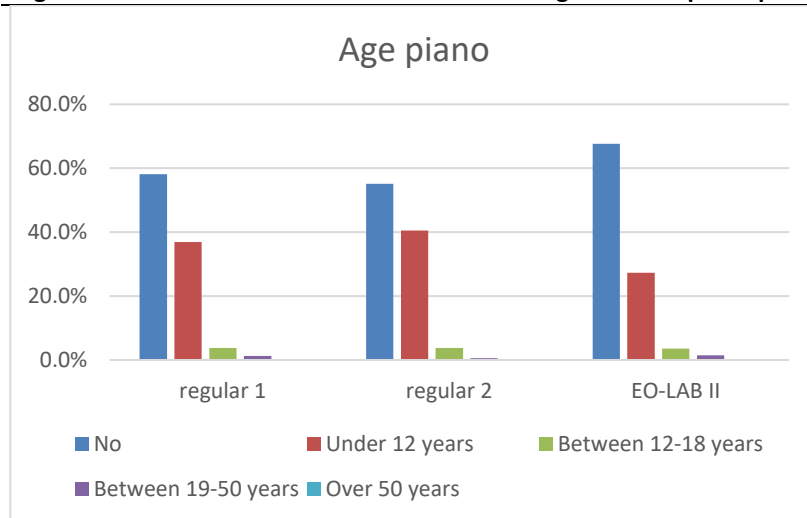


Table 7.6: Czech Philharmonic Orchestra - Parents' concert attendance

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|-----------------------|---|--------|---|--------|-------------------------|--------|
| Classical | | | | | | |
| Never | 72 | 29.1% | 59 | 32.2% | 43 | 30.9% |
| Less than once a year | 52 | 21.1% | 35 | 19.1% | 46 | 33.1% |
| At least yearly | 123 | 49.8% | 89 | 48.6% | 50 | 36.0% |
| Total | 247 | 100.0% | 183 | 100.0% | 139 | 100.0% |
| Opera | | | | | | |
| Never | 87 | 35.5% | 56 | 30.8% | 50 | 36.2% |
| Less than once a year | 63 | 25.7% | 50 | 27.5% | 44 | 31.9% |
| At least yearly | 95 | 38.8% | 76 | 41.8% | 44 | 31.9% |
| Total | 245 | 100.0% | 182 | 100.0% | 138 | 100.0% |
| Other | | | | | | |
| Never | 65 | 26.5% | 49 | 27.4% | 27 | 19.4% |
| Less than once a year | 56 | 22.9% | 35 | 19.6% | 35 | 25.2% |
| At least yearly | 124 | 50.6% | 95 | 53.1% | 77 | 55.4% |
| Total | 245 | 100.0% | 179 | 100.0% | 139 | 100.0% |
| Average (1-3)/stddev | 2.1 | 0.7 | 2.2 | 0.7 | 2.1 | 0.6 |

Figure 7.6: Czech Philharmonic Orchestra - Parents' concert attendance

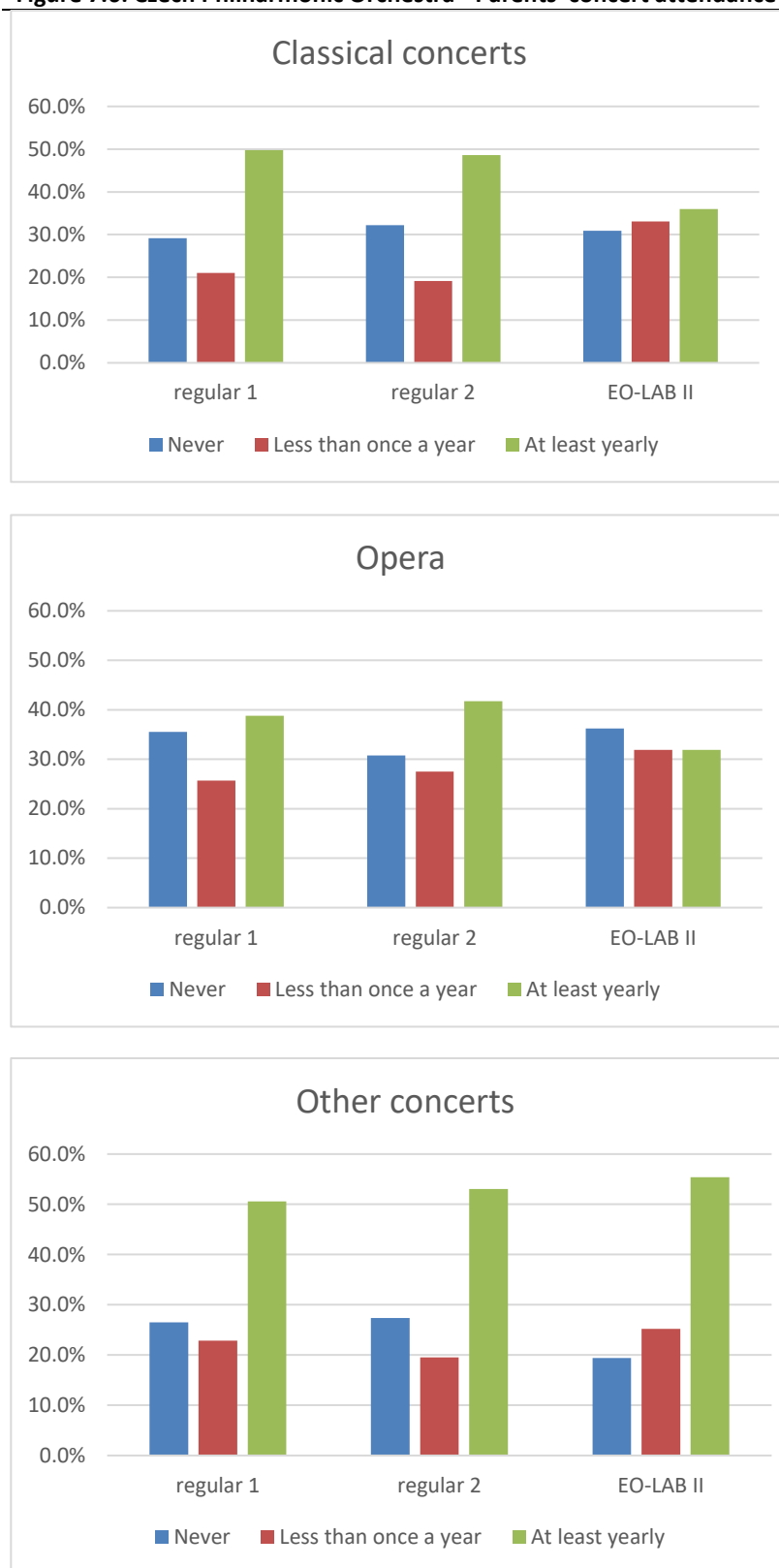


Table 7.7: Czech Philharmonic Orchestra - Frequency of concert attendance

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|------------------------------|---|--------|---|--------|-------------------------|--------|
| First time | 12 | 4.7% | 6 | 3.1% | 15 | 10.3% |
| Longer than 5 years | 9 | 3.6% | 5 | 2.6% | 12 | 8.3% |
| Between 1 and 5 years ago | 16 | 6.3% | 5 | 2.6% | 36 | 24.8% |
| Between 6 and 12 months ago | 12 | 4.7% | 5 | 2.6% | 21 | 14.5% |
| Between 3 and 6 months ago | 15 | 5.9% | 5 | 2.6% | 15 | 10.3% |
| Between 1 and 3 months ago | 72 | 28.5% | 20 | 10.4% | 25 | 17.2% |
| In the past month | 117 | 46.2% | 146 | 76.0% | 21 | 14.5% |
| Total | 253 | 100.0% | 192 | 100.0% | 145 | 100.0% |
| At least 8 times a year | 79 | 31.6% | 101 | 52.9% | 14 | 9.9% |
| Between 3 and 7 times a year | 101 | 40.4% | 68 | 35.6% | 25 | 17.7% |
| Once or twice a year | 42 | 16.8% | 10 | 5.2% | 43 | 30.5% |
| Less than once a year | 20 | 8.0% | 6 | 3.1% | 42 | 29.8% |
| This is the first time | 8 | 3.2% | 6 | 3.1% | 17 | 12.1% |
| Total | 250 | 100.0% | 191 | 100.0% | 141 | 100.0% |
| Average (0-1)/stddev | 0.75 | 0.26 | 0.86 | 0.23 | 0.50 | 0.29 |

Table 7.7: Czech Philharmonic Orchestra - Frequency of concert attendance

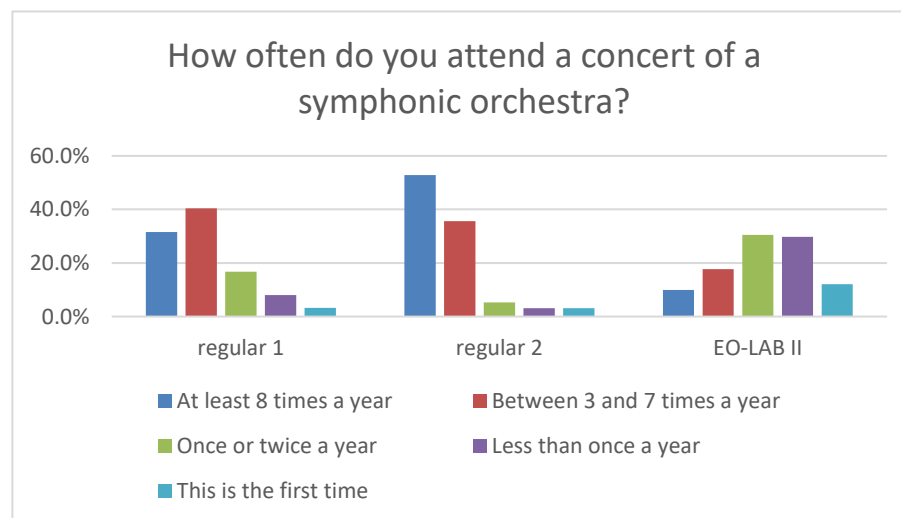
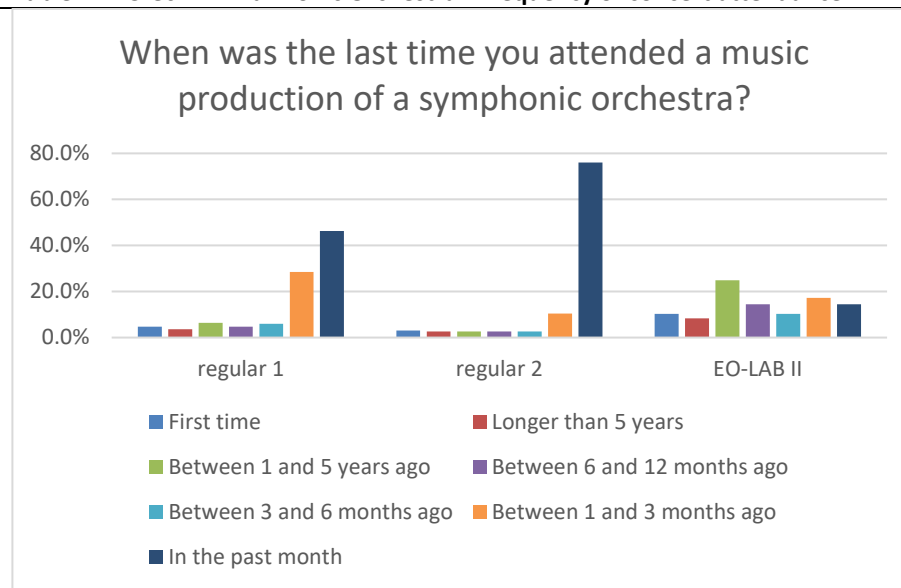


Table 7.8: Czech Philharmonic Orchestra - Listening to music of orchestras at home

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|--|---|--------|---|--------|-------------------------|--------|
| <i>listened to music of orchestras in the past four weeks:</i> | | | | | | |
| Almost daily | 65 | 25.7% | 41 | 21.4% | 23 | 15.9% |
| Twice a week or more often | 44 | 17.4% | 38 | 19.8% | 21 | 14.5% |
| About once a week | 41 | 16.2% | 41 | 21.4% | 23 | 15.9% |
| 2-3 time in the past 4 weeks | 28 | 11.1% | 20 | 10.4% | 21 | 14.5% |
| Once in the past 4 weeks | 36 | 14.2% | 22 | 11.5% | 20 | 13.8% |
| Not in the past 4 weeks | 39 | 15.4% | 30 | 15.6% | 37 | 25.5% |
| Total | 253 | 100.0% | 192 | 100.0% | 145 | 100.0% |
| Average (0-1). reversed coded. stddev | 0.57 | 0.36 | 0.56 | 0.35 | 0.46 | 0.36 |

Figure 7.8: Czech Philharmonic Orchestra - Listening to music of orchestras at home



Table 7.9: Czech Philharmonic Orchestra - How many times visited the website of the orchestra ?

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|--------------------------|---|--------|---|--------|-------------------------|--------|
| I never have | 50 | 19.8% | 24 | 12.6% | 50 | 34.5% |
| Not in the past 6 months | 9 | 3.6% | 14 | 7.3% | 17 | 11.7% |
| Once | 37 | 14.7% | 21 | 11.0% | 23 | 15.9% |
| 2 or 3 times | 51 | 20.2% | 31 | 16.2% | 31 | 21.4% |
| 4 or 5 times | 30 | 11.9% | 16 | 8.4% | 8 | 5.5% |
| About once a month | 35 | 13.9% | 52 | 27.2% | 5 | 3.4% |
| More than once a month | 40 | 15.9% | 33 | 17.3% | 11 | 7.6% |
| Total | 252 | 100.0% | 191 | 100.0% | 145 | 100.0% |
| Average (0-1). stddev | 0.51 | 0.34 | 0.59 | 0.33 | 0.32 | 0.31 |

Figure 7.9: Czech Philharmonic Orchestra - How many times visited the website of the orchestra ?

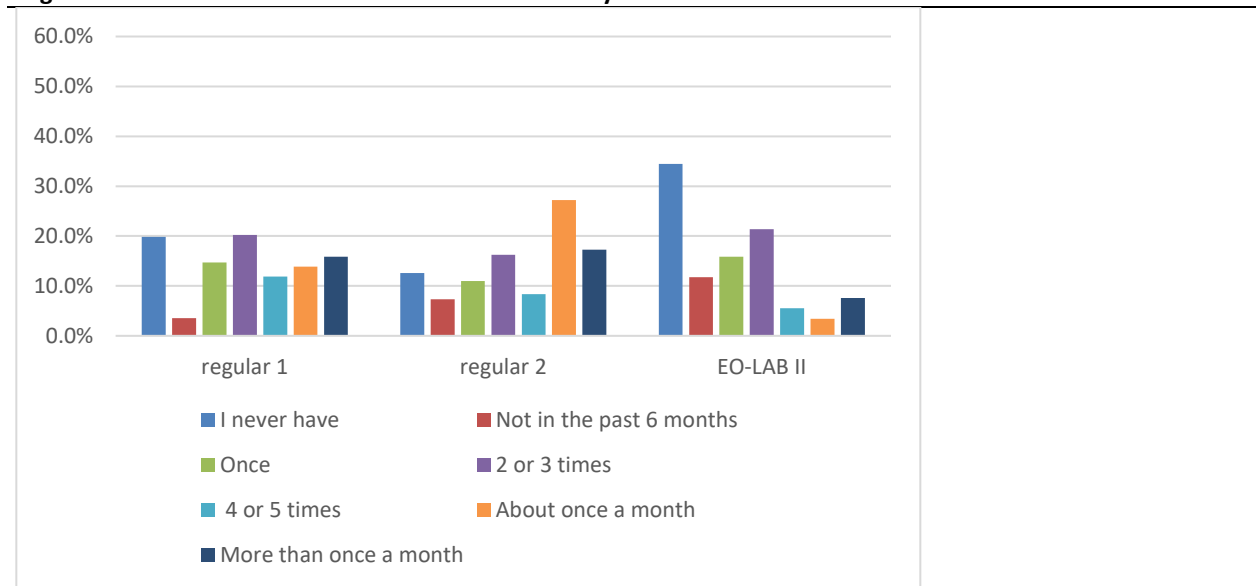


Table 7.10: Czech Philharmonic Orchestra - To what extent do you feel engaged with the orchestra ?

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LAB II Šun Devloro | |
|-----------------------|---|--------|---|--------|--------------------------|--------|
| Not at all | 19 | 8.1% | 15 | 8.3% | 25 | 18.4% |
| low | 32 | 13.6% | 13 | 7.2% | 24 | 17.6% |
| Moderate | 73 | 31.1% | 49 | 27.1% | 27 | 19.9% |
| High | 63 | 26.8% | 55 | 30.4% | 27 | 19.9% |
| Very high | 48 | 20.4% | 49 | 27.1% | 33 | 24.3% |
| Total respondents to | 235 | 100.0% | 181 | 100.0% | 136 | 100.0% |
| Average (0-1). stddev | 0.59 | 0.30 | 0.65 | 0.30 | 0.53 | 0.36 |

Figure 7.10: Czech Philharmonic Orchestra - To what extent do you feel engaged with the orchestra ?

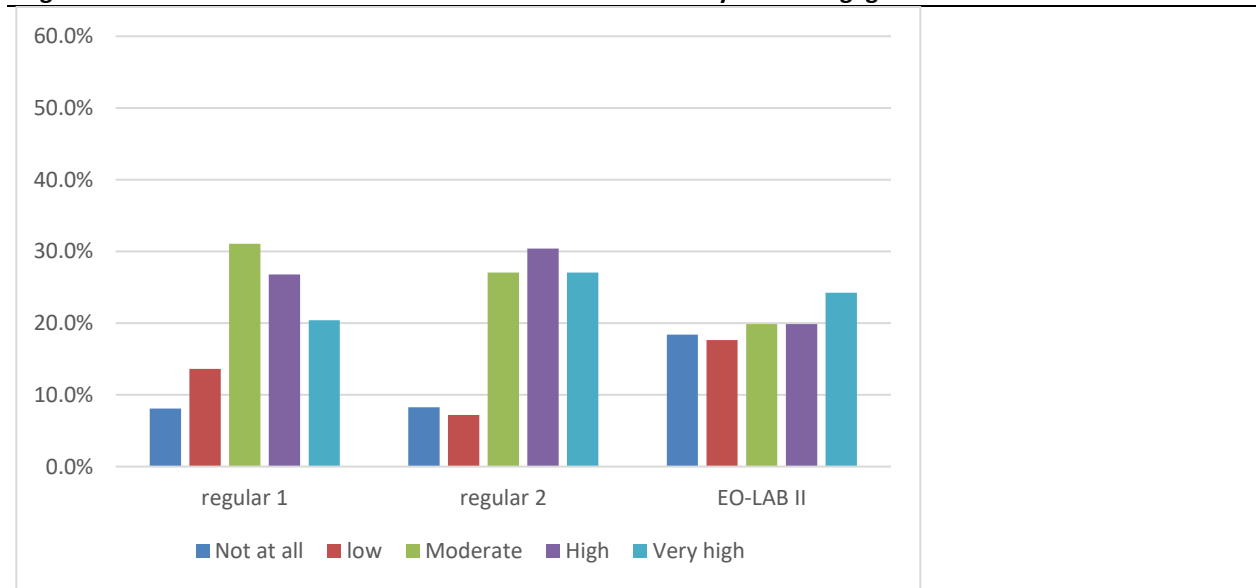


Table 7.11: Czech Philharmonic Orchestra ratings EO-LAB II concert

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|---------------------|----------------------|--------|------------|--------|------------------|--------|------------|--------|--------------------------------|--------|
| 1 | | | | | | | | | | |
| 2 | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 4 | 1 | 0.7% | 2 | 1.4% | | | | | | |
| 5 | 1 | 0.7% | 1 | 0.7% | 2 | 1.4% | | | 2 | |
| 6 | 1 | 0.7% | 1 | 0.7% | 1 | 0.7% | 1 | 0.7% | 3 | 2.1% |
| 7 | 1 | 0.7% | 9 | 6.4% | 2 | 1.4% | 5 | 3.5% | 10 | 7.1% |
| 8 | 10 | 7.1% | 9 | 6.4% | 6 | 4.3% | 7 | 5.0% | 18 | 12.8% |
| 9 | 23 | 16.4% | 14 | 10.0% | 16 | 11.6% | 17 | 12.1% | 23 | 16.3% |
| 10 | 103 | 73.6% | 104 | 74.3% | 111 | 80.4% | 111 | 78.7% | 85 | 60.3% |
| | 140 | 100.0% | 140 | 100.0% | 138 | 100.0% | 141 | 100.0% | 141 | 100.0% |
| average / stddev | 9.6 | 0.9 | 9.4 | 1.2 | 9.7 | 0.9 | 9.7 | 0.8 | 9.2 | 1.2 |

Figure 7.11: Czech Philharmonic Orchestra ratings EO-LAB II concert

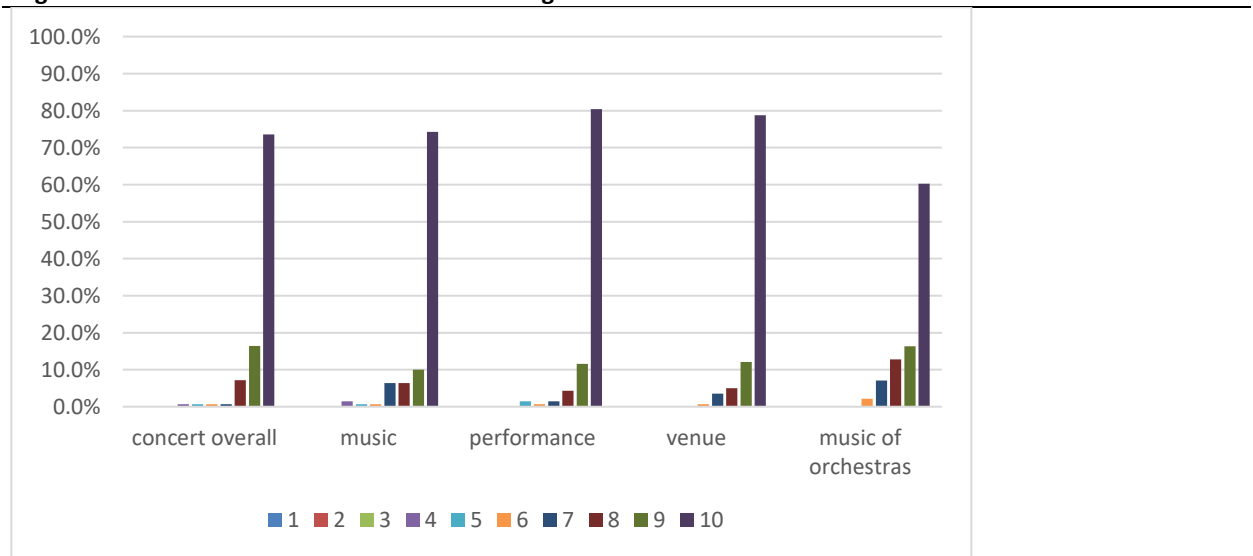


Table 7.12: Czech Philharmonic Orchestra - Changes over time (t0-t1)

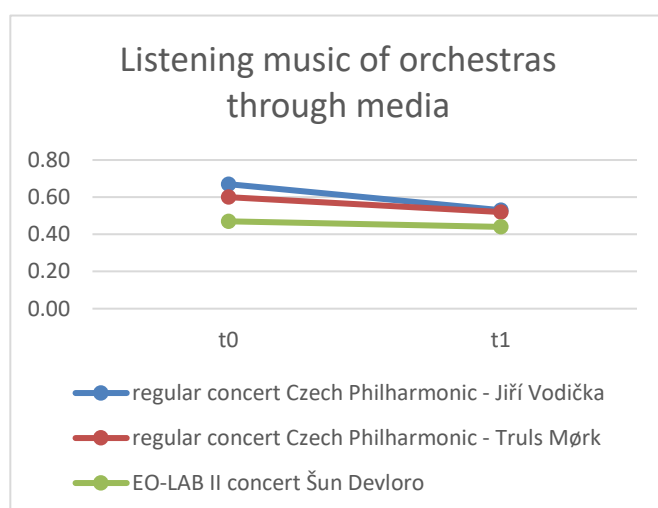
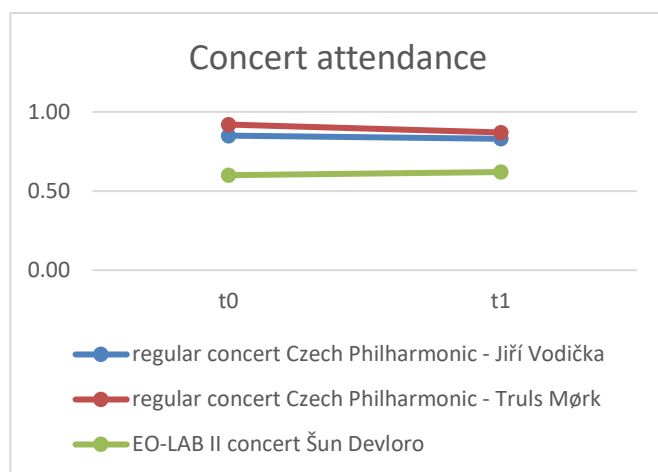


Table 7.12: Czech Philharmonic Orchestra - Changes over time (t0-t1)

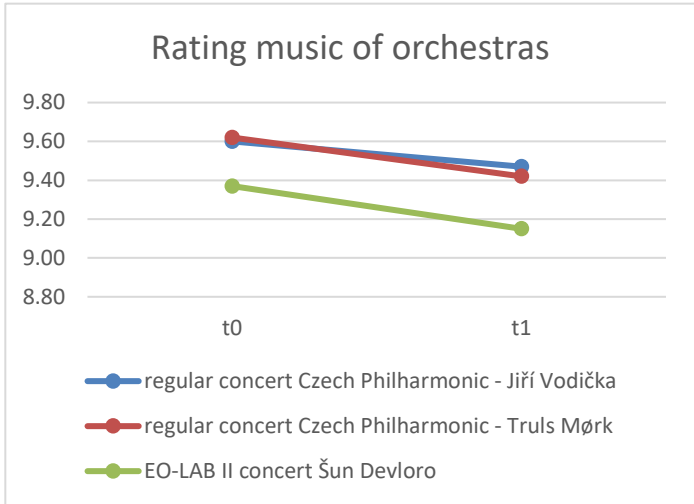
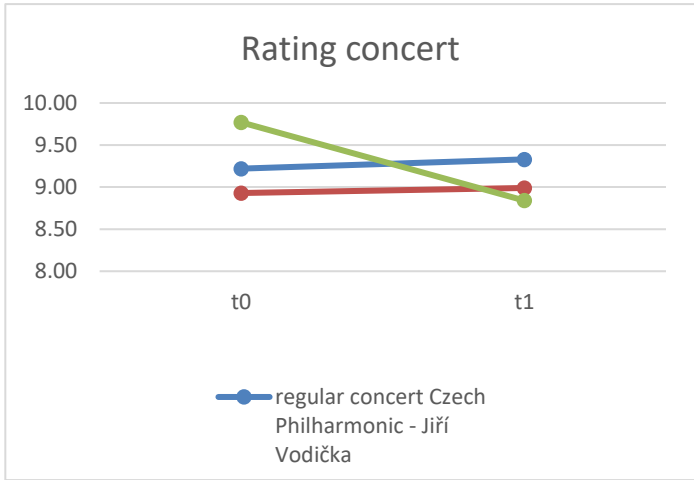
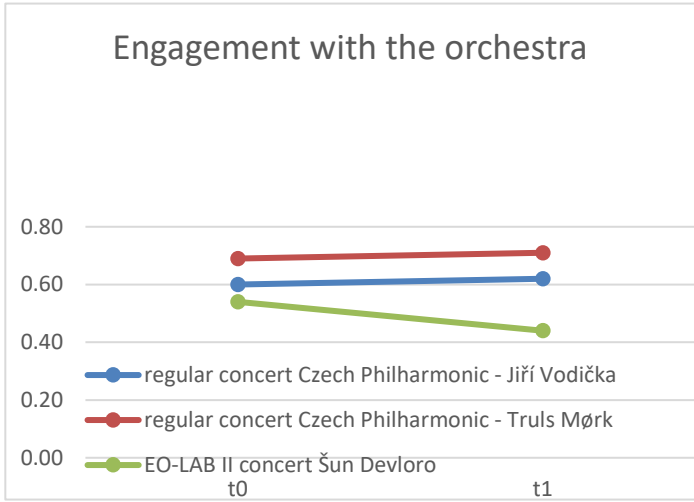


Table 7.13: Czech Philharmonic Orchestra - Own perception of changed interest in music of symphoniv orchestras

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|---------------------------|---|--------|---|--------|-------------------------|--------|
| 1 decreased significantly | | | | | | |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | | | | | | |
| 5 | 12 | 38.7% | 16 | 50.0% | 6 | 30.0% |
| 6 | 10 | 32.3% | 11 | 34.4% | 7 | 35.0% |
| 7 | 4 | 12.9% | 2 | 6.3% | 3 | 15.0% |
| 8 | 8 | 25.8% | 8 | 25.0% | 8 | 40.0% |
| 9 | 4 | 12.9% | 6 | 18.8% | 1 | 5.0% |
| 10 increased signifcantly | 5 | 16.1% | 5 | 15.6% | 1 | 5.0% |
| Total respondents | 31 | 100.0% | 32 | 100.0% | 20 | 100.0% |
| average | 6.9 | 1.7 | 6.8 | 1.8 | 6.8 | 1.4 |

Table 7.14: Czech Philharmonic Orchestra - Own perception of changed interest in music of symphoniv orchestras

| | regular concert Czech Philharmonic Jiří Vodička | | regular concert Czech Philharmonic Truls Mørk | | EO-LABII Šun Devloro | |
|-------------------------------|---|--------|--|--------|-------------------------|--------|
| Yes, I definitely would | 29 | 65.9% | 21 | 42.0% | 15 | 55.6% |
| Yes, I probably would | 14 | 31.8% | 19 | 38.0% | 8 | 29.6% |
| Maybe, now I think I would | 1 | 2.3% | 7 | 14.0% | 4 | 14.8% |
| Maybe, now I think I wouldn't | | | 2 | 4.0% | | |
| No, probably not | | | 1 | 2.0% | | |
| No, definitely not | | | | | | |
| Total | 44 | 100.0% | 50 | 100.0% | 27 | 100.0% |

8 Results: Hallé Orchestra Manchester

8.1 Response rate and some basic characteristics

The EO-LAB II by the Hallé Orchestra in Manchester was conducted on July 13 2018. One regular concert took place in the same week, July 7, and another regular concert was in October 2018. The procedure differed somewhat from the procedure as planned, because the organizers / concert hall did not allow for the distribution of the questionnaires. Therefore, the paper questionnaires with a freepost envelope were sent to the people who booked a ticket, asking them to bring the questionnaire to the concert and fill them in after the concert. This way all concert visitors except those that booked on the night before, received a questionnaire. The Halle orchestra also invited people to fill in a questionnaire by email, they received a slightly different introduction though with similar content and the information on use of the data by the VU University was also provided. The response rates (Table 5.1) for the on paper questionnaires is rather low, varying between 8.2% and 15.2% among the regular audiences, 16.4% among the EO-LAB visitors (audience members and participants). The fact that the procedure differs from the planned procedure is not problematic, as the comparison is between audiences of concerts of the same orchestra (not between orchestras)¹⁰. Another deviation from the proposed procedure is that the data do not include a measure of education, as this information was considered to be too sensitive (in the UK). Therefore, occupational status was used as an alternative measure of social status instead. The same holds for questions on playing a musical instrument. These were just omitted from the questionnaire.

The EO-LAB II concert 'Thank Hallé it is Friday!' was attended by a small majority of women (62.4%); the first regular concert 'Choral Extravaganza' by as many women as men. Remarkably, at the second regular concert 'Janáček' females were a minority (28.1%) (turning up in both paper and online questionnaires). A large majority of the visitors of the regular concert 'Choral Extravaganza' and the EO-LAB II concert were **accompanied by partner, relative or friends** (75.9% and 76.8%), and a small minority of the regular concert 'Janáček' (59.5%). The percentage visitors that came alone was relatively high among the visitors of the latter concert (38.1%, against 19.4% and 19.7% at the other concerts). The majority of the visitors of the all three concerts says to **know someone who performed** in the concert personally, (85.0% of the visitors of the EO-LAB II concert, 61.8% and 79.8% of the audience of the regular concerts), and large part has participated in the preparations of the concert (45.5% of the visitors of the EO-LAB II concert, 37.4% and 52.3% of the audience of the two regular concerts). Roughly one third of the visitors of the three concerts has an **amateur or professional education in music**, 38.3% of the EO-LAB II audience, 32.6% and 39.7% of the audiences of the two regular concerts.

8.2 Old and new audience

Did the concert as part of the EO-lab II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table 8.2 and Figure 8.2 the results are presented for the age distribution between the three audiences.

¹⁰ One respondent was omitted from the data as he/she commented that he/she actually did not attend the concert, which is possible in this procedure (it can be assumed though that this is only an exceptional case).

- Results: The results show that 92.5% and 96.8% of the audience of the regular concerts, and 88.2% of the EO-LAB II concert is older than 50. There is some (statistically significant) variation according to age (Levene's test $F(2,558)=9.254, p < .05$). The average age of the audience of the EO-LAB II concert is estimated at 60, whereas the average age of the two regular concert's audiences is 61 and 62, a small difference, though statistically significant ($t(558) = 2.3, p < .05, r = .10$).
- **Conclusion: It can be concluded that the EO-LAB II concert has on average attracted a somewhat younger audience than the two regular concerts. The effect is small though.**

OCCUPATION

- As a measure of social status position the (current or last) occupation was used. The information was coded according to the ISCO08 classification (International Labour Office, 2012). Among the Hallé Orchestra audiences 91.6% of the occupations could be coded (the remaining part being partial non-response and non-codable occupations). To analyze whether the EO-LAB II audience differs from the regular audience in this respect, we differentiated between high status occupations (ISCO08 first digit codes 1 and 2) and other occupations.
- The results show that among the EO-LAB II audience 80.4% had a high status occupation, against 73.4% among the Choral Extravaganza audience and 87.2% among the Janáček audience. The higher percentage of visitors with a high status occupation among the Janáček audience than among the EO-LAB II audience is in line with the expectations. The higher percentage of visitors with a high status occupation among the EO-LAB II audience relative to the Choral Extravaganza audience is contrary to what was expected. No statistical differences turn up between the EO-LAB II audience and the two regular audiences combined, when age and gender are controlled (logistic regression coefficient: $b = .000, se = .247, p > .10$).
- **Conclusion: There is not enough evidence to conclude that the EO-LAB II concert attracted an audience of lower occupational status than the audience of the two regular concerts.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 8.4 and Figure 8.4 the results are presented for the age of first concert attendance.
- The descriptive results indicate that the audiences of the EO-LAB II concert and the regular concert 'Choral Extravaganza' do not differ so much in the age at which visitors attended their first concert, on average at the of 26 (EO-LAB II audience) and 29 (audience Choral Extravaganza), but that the visitors of the 'Janáček' concert visited their first concert earlier in their life (on average at age 19).
- Further analyses, in which age differences are taken into account, point out that the audience of the EO-LAB II concert started their concert attendance at a significantly later age, therefore is 'newer' in this respect than the two regular audiences jointly ($t(533) = 2.0, p < .10, r = .09$). Further analyses show that the difference is due to the significant later start of the audience of the concert 'Janáček' (pairwise comparisons (Bonferroni correction): $p < .05$), whereas there is no statistically significant difference in starting age between the EO-LAB II audience and the audience of the regular concert 'Choral Extravaganza' (pairwise comparisons (Bonferroni correction): $p > .10$).
- **Conclusion: It can be concluded that the EO-LAB II concert attracted an audience that has visited their first concert at later age than the audiences of the two regular concerts jointly.**

PARENTS' CONCERT ATTENDANCE

- Table 8.6 and Figure 8.6 present the results for parents' concert and opera attendance.
- The EO-LAB II concert and the regular concert 'Choral Extravaganza' show similar patterns of parents' concert attendance. The regular concert 'Janáček' overall has less visitors whose parents never went to classical concerts and opera.

- To test whether there are differences between the audiences we take the average of parents' attendance of the three sorts of musical performances (Cronbach's $\alpha = .73$). There is not enough evidence to conclude that the EO-LAB II audience differs from the two audiences of the regular concerts jointly ($t(559) = 1.5, p > .10$). When only parents' attendance to classical concerts and opera is considered, the EO-LAB II visitors come from families in which concert attendance is less common than visitors of the two regular concerts ($t(557) = 2.4, p < .05, r = .10$). The difference is due to the audience of the 'Janáček' concert that is significantly more often from families in which the attendance of classical concerts and opera is less common (pairwise comparisons (Bonferroni correction): $p < .05$). The EO-LAB II audience does not differ significantly from the 'Choral Extravaganza' audience with respect to the concert attendance in the parental family (pairwise comparisons (Bonferroni correction): $p > .10$). No statistical differences between the audiences turn up when only parents' visits to other concerts are considered ($F(2,549) = 1.091, p < .05$).
- **Conclusion: The EO-LAB II audience on average grew up in parental families in which highbrow concert attendance, classical concerts and opera, was less common than the audience of the two regular concerts jointly.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 8.7 and Figure 8.7 present the results for visitors' own concert attendance. There are two indicators of the frequency of concert attendance: the time since the last visit (the short, the higher frequency of attendance), and the frequency of concert attendance.
- The patterns of previous concert attendance between the EO-LAB II audience and the regular concert 'Choral Extravaganza' are quite similar. However both audiences deviate strongly from the regular audience of the regular concert 'Janáček'. The percentages visitors who quite recently visited a music production of a symphonic orchestra are much higher among the audience of the concert 'Janáček'. In addition, visitors of the EO-LAB II and the 'Choral Extravaganza' concert attend such music productions on a less regular basis than visitors of the regular concert 'Janáček'.
- To test whether there are differences between the audiences we take the average of both indicators of concert attendance that are strongly related (correlation .773, both recoded into the same range and so that a higher score represents a higher frequency). In the analyses age and occupation are controlled, to ensure that difference according to the frequency of attendance are not due to age and occupational differences. The results show that the previous concert attendance of EO-LAB II is less frequent than that of the audiences of the two other concerts jointly ($t(509) = 4.8, p < .05, r = .21$). Further analyses show that the difference is due to the statistically significant difference between the EO-LAB II audience and the audience of the regular concert 'Janáček' (pairwise comparisons (Bonferroni correction): $p < .05$). The audiences of the EO-LAB II concert and that of the 'Choral Extravaganza' concert do not statistically differ with respect to their frequency of concert attendance (pairwise comparisons (Bonferroni correction): $p > .10$). Among the EO-LAB II audience there is more variation in concert attendance than among the regular concert audience ($F(2,511) = 29.214, p < .05$), which also becomes clear from figure 8.7. As this violates the assumption of homogeneity of variance, *F*-Brown-Forsythe tests with a correction of unequal variances are performed (the EO-LAB II audience compared to each of the two regular audiences), which leads to similar results.
- **Conclusion: The previous concert attendance of the EO-LAB II audience is on average much less frequent than that of the audiences of the two concerts jointly.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

To answer the question to what extent the interest in music of orchestras has remained stable or even has increased, a comparison is made between several indicators of musical interest at the time of the first survey, and at the time of the second survey half a year later, which will be done in the last section. One of these indicators, concert attendance, is described above. Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 8.8 to 8.10, as they provide additional descriptive information on the audiences.

- Table 8.8 and Figure 8.8 present the results of listening to music of orchestras at home, through the media. The audience of the EO-LAB II concert on average listens less often to music of orchestras through the media than the EO-LAB II concert audience, with age controlled ($t(552) = 3.4, p < .05, r = .14$). The difference is due to the statistically significant difference between the EO-LAB II and 'Janáček' audience (pairwise comparisons (Bonferroni correction): $p < .05$); there is no statistically significant difference between the EO-LAB II and the 'Choral Extravaganza' audience (pairwise comparisons (Bonferroni correction): $p > .10$).
- Table 8.9 and Figure 8.9 are on visits to the website of the orchestra. There are not many differences between the audiences, not statistically significant in an analysis controlled for age ($F(2,541) = .594, p > .10$).
- Table and Figure 8.10 show the engagement with the orchestra as an organization. The audience of the regular concert 'Janáček' on average seems to have a somewhat higher engagement with the orchestra than the audience of the EO-LAB II concert. When compared to the regular audiences combined, the engagement with the orchestra of the EO-LAB II audience is not significantly different ($t(554) = .9, p > .10$). Pairwise comparisons (with Bonferroni correction) show that the audiences of the EO-LAB II concert and the Choral Extravaganza concert both have a lower engagement with the orchestra than the visitors of the Janáček concert (EO-LAB II: $p < .10$; Choral Extravaganza: $p < .05$). No differences turn up between the EO-LAB II audience and the audience of the 'Janáček' concert and the 'Choral Extravaganza' concert (Pairwise comparisons (with Bonferroni correction): $p > .10$).

8.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general. Table 8.11 and Figure 8.11 give an overview of the ratings by the EO-LAB II audience, on a scale from 1 to 10.

- As can be read from the table, in general the visitors are very positive about the concert, with most visitors giving the maximum rate of 10, and with average ratings between 9 and 10.
- To analyze to what extent the EO-LAB II was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's alpha = .90). The average rating is 9.4 (stddev 1.0). The grade of the venue was less closely related to the other ratings, and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself. These were therefore omitted from the scale that was used in further analyses.
- Further analyses show that women gave higher ratings (.50 higher than men, on the 1-10 scale). The EO-LAB II concert was more strongly appreciated by less frequent concert visitors, so 'new' audience in this respect. The difference being .6 points between the least frequent and most frequent visitors.
- The regular concerts also received high ratings: the 'Choral Extravaganza' concert 9.4 (stddev .9), the 'Janáček' concert 9.0 (stddev 1.0). Among the visitors of the Choral Extravaganza concert those who started their concert attendance at a later age, so 'newer' audience, appreciated the concert to a

higher degree than other visitors. No other variations between old and new audiences of the two regular concerts turned up.

8.4 Evaluation half a year later

How do the visitors evaluate the EO-lab II concerts half a year later? Do the EO-lab II concerts in their view have changed their interest in the music of symphony orchestras? The EO-Lab II audience of the Hallé Orchestra Manchester, first interviewed at July 13 2018, received the online questionnaire on January 11 2019, 6 months later. The first regular concert audience 'Choral Extravaganza', was surveyed on July 7, and also received the online questionnaire on January 11 2019. The 'Janáček' regular concert took place on October 11, and received the online questionnaire 6 months later, on April 12 2019. The overall response rate to the online survey is rather low, below 10% among all audiences, due to the low response during the first survey, due to missing email addresses of respondents (not filled-in during the first survey) and non-participation to the online survey. The response to the online survey is somewhat selective: participants to the online survey have a somewhat higher frequency of concert attendance than non-participants, and also younger visitors have responded relatively more often to the online survey than older visitors. As this holds for the three audiences equally and the comparisons are within persons, this is not problematic.

The figures 8.12 describe the changes over time in the indicators of interest in music of orchestras.

- With respect to the frequency of concert attendance, figure 8.12 shows that there is an increase in concert attendance among all three audiences ($F(1,212) = 19.627, p < .05, r = .29$). The change in concert attendance between the audiences is statistically different at the 10% level ($F(2,212) = 2.697, p < .10$), with the audience of the 'Choral Extravaganza' concert changing most strongly and significantly ($F(1,212) = 14.305, p < .05$), and the other two concerts marginally statistically significant at the 10% level (EO-LAB II concert: $F(1,212) = 2.805, p < .10$; Janáček: $F(1,212) = 3.310, p < .10$).
- Among the participants of the online survey the average listening to music of orchestras at home decreases slightly among the EO-LAB II concert visitors (from .66 to .61) and among the 'Janáček' visitors (from .86 to .83), but increases among the visitors of 'Choral Extravaganza' (from .72 to .78). There is no general trend ($F(1,211) = .149, p > .10$), but at the 10% significance level the overtime change is different between the three audiences ($F(2,211) = 2.540, p < .10$). Further inspection shows that the decrease among the EO-LAB II visitors is statistically significant at the 10% level ($F(1,211) = 3.666, p < .10$); the trends for the regular audiences are not statistically significant (Choral Extravaganza: $F(1,211) = 1.947, p > .10$; Janáček: $F(1,211) = .721, p > .10$)).
- The visits to the website of the orchestra remain on average rather stable among the EO-LAB II audience, slightly increasing among all three audiences, statistically significant at the 10% level ($F(1,206) = 3.279, p = .072$). Further analyses show that these developments do not differ significantly from each other ($F(2,206) = 1.348, p > .10$).
- The engagement with the orchestra decreases slightly: among the EO-LAB II audience from .66 to .57, among the regular audiences from .65 to .51 ('Choral Extravaganza') and from .68 to .60 (Janáček'). Further analyses show that the overall decrease is statistically significant ($F(1,207) = 44.038, p < .05, r = .42$) and that these developments do not differ significantly between the three audiences ($F(1,207) = 1.012, p > .10$).
- The rating of the concert that was attended remains stable between t0 and t1 ($F(1,208) = 1.174, p > .10$), similarly for the EO-LAB II audience and the regular audiences ($F(2,208) = 1.421, p > .10$). Thus, half a year later the audiences are equally positive about the concert. The same holds for

the ratings of music of orchestras in general, $F(1,206) = .004$, $p > .10$), and this is not different for the EO-LAB II audience than for the regular audiences ($F(2,206) = 1.702$, $p > .10$).

Two additional questions asked respondents to look back on the concert they attended.

- Table 8.13 presents the results for the extent the visitors themselves think the attendance of the concert has changed their interest in music of symphonic orchestras. As can be read from the table, most visitors are in the upper end of the scale, indicating that their interest has increased, varying from a small extent to a large extent. The pattern is similar among the audiences of the EO-LAB II and the regular concerts.
- Respondents were also asked if they would visit such a concert by the orchestra again, if it was offered in the same way, and with a similar program. The results are in Table 8.14. They indicate that people are (still) very positive about the concert and would definitely or probably visit such a concert again. The audiences are rather similar in their answers.

To summarize, generally, the EO-LAB II audience shows the same trend as the regular audience. Their concert attendance increased, just like the concert attendance of the regular audiences. With respect to visits to the website and the appreciation of music of orchestras in general this is a stable trend, no changes occur in these indicators. Although the overtime change in listening to music through the media among the regular audiences differs from that of the EO-LAB II audience, there is no relative increase among the EO-LAB II audience. Moreover, the separate developments were not statistically significant. With respect to the engagement with the orchestra, there is a decrease, similarly for the EO-LAB II audience as for the regular audience. Finally, the ratings of the attended concert remain stable, among both the EO-LAB II audience and the regular audience. They are still as positive in their rating as at the day they attended the concert. This is confirmed by positive evaluations on their own perception of the impact of the EO-LAB II concert and their intention of possibly attending such a concert again. **The conclusion is therefore, that although the audience remains quite positive about the EO-LAB II concert, that there was no evidence of an increased musical interest among the EO-LAB II audience as compared to the regular audiences.**

8.5 Tables and Figures - Hallé Orchestra

Table 5.1: Hallé Orchestra Manchester Participants audience research

| Concert | Date | questionnaires | | | total | response rate t0 | response t1 | response rate t1 |
|--|-----------------|--------------------|----------------------------|--------------------------|-------|---------------------|----------------|---------------------|
| | | nr tickets sold | nr received on paper | nr received online | | | | |
| regular concert 1 Choral Extravaganza | July 7 2018 | 1677 | 74 | 64 | 138 | 8.2% | 41 | 2.4% |
| EO-LAB II concert Thank Hallé it is Friday! | July 13 2018 | 835 | 119 | 92 | 211 | 25.3% | 81 | 9.7% |
| regular concert 2 Janáček | Oct 11 2018 | 1450 | 154 | 66 | 220 | 15.2% | 93 | 6.4% |

Table 8.2: Hallé Orchestra Manchester - Age of the audiences

| | regular concert Choral Extravaganza | | EO-LABII Thank Hallé it is Friday! | | regular concert Janáček | |
|-------------|--|--------|---------------------------------------|--------|----------------------------|--------|
| 1 age <12 | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| 2 age 12-18 | 0 | 0.0% | 0 | 0.0% | 1 | 0.5% |
| 3 age 19-25 | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| 4 age 26-35 | 2 | 1.5% | 2 | 0.9% | 1 | 0.5% |
| 5 age 36-50 | 8 | 6.0% | 23 | 10.9% | 5 | 2.3% |
| 6 age 51-65 | 42 | 31.3% | 58 | 27.5% | 50 | 23.1% |
| 7 age 65+ | 82 | 61.2% | 128 | 60.7% | 159 | 73.6% |
| | 134 | 100.0% | 211 | 100.0% | 216 | 100.0% |
| average | 61 | | 60 | | 62 | |

Figure 8.2: Hallé Orchestra Manchester - Age of the audiences

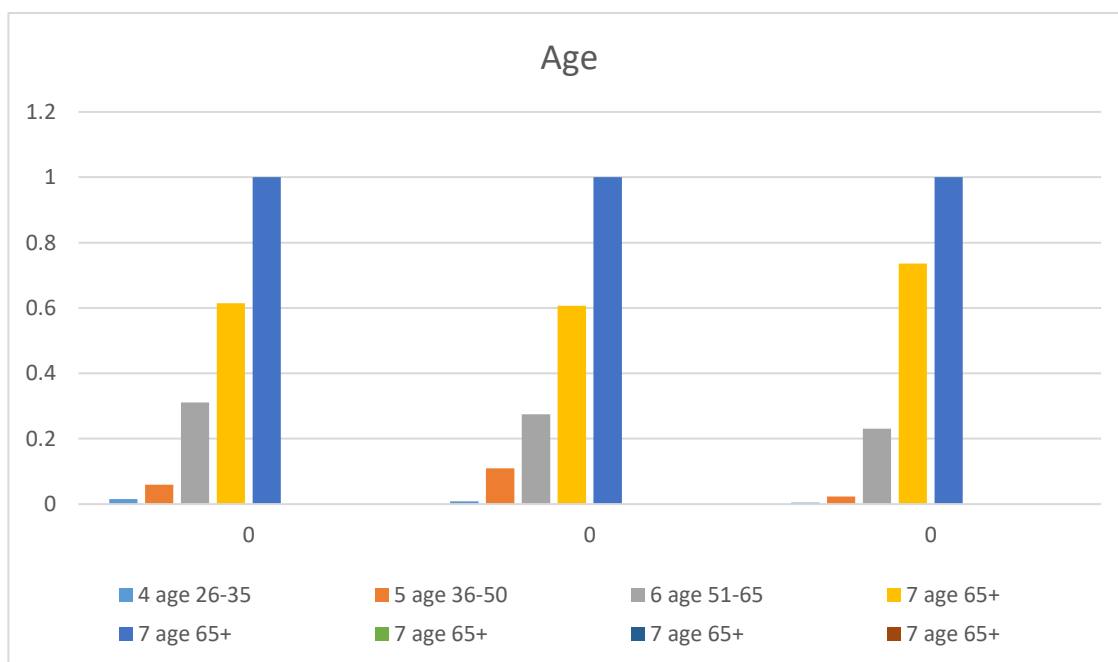


Table 8.4: Hallé Orchestra Manchester - First age of concert attendance

| | regular concert Choral Extravaganza | | EO-LABII Thank Hallé it is Friday! | | regular concert Janáček | |
|----------------|--|--------|---------------------------------------|--------|----------------------------|--------|
| Age < 12 | 22 | 16.3% | 45 | 22.5% | 60 | 28.6% |
| Age 12-18 | 39 | 28.9% | 54 | 27.0% | 100 | 47.6% |
| Age 19-50 | 42 | 31.1% | 75 | 37.5% | 41 | 19.5% |
| Age 50 > | 32 | 23.7% | 26 | 13.0% | 9 | 4.3% |
| Total | 135 | 100.0% | 200 | 100.0% | 210 | 100.0% |
| Average/stddev | 29 | 15 | 26 | 14 | 19 | 11 |

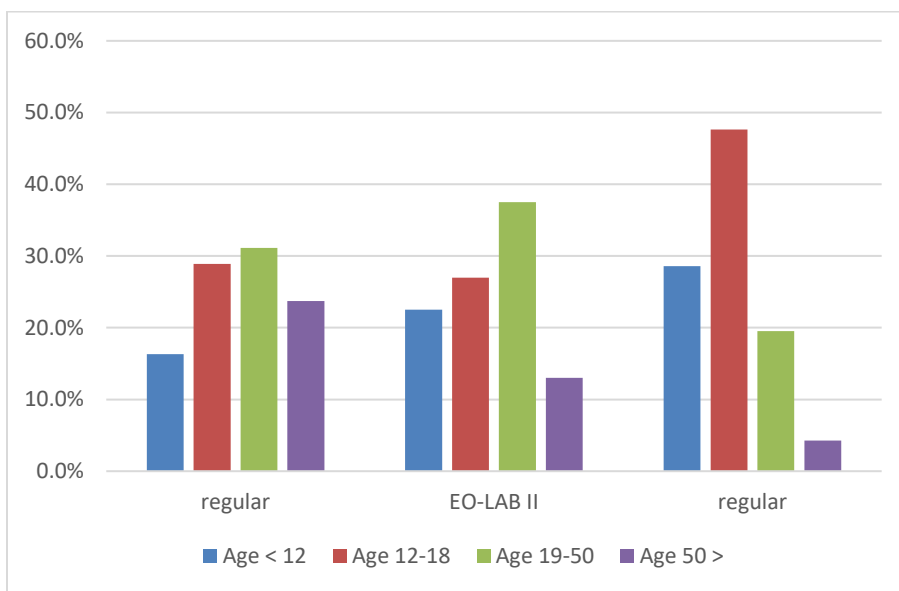
Figure 8.4: Hallé Orchestra Manchester - First age of concert attendance

Table 8.6: Hallé Orchestra Manchester - Parents' concert attendance

| | regular concert | | EO-LABII | | regular concert | |
|-----------------------|---------------------|--------|---------------------------|--------|-----------------|--------|
| | Choral Extravaganza | | Thank Hallé it is Friday! | | Janáček | |
| Classical | | | | | | |
| Never | 89 | 66.4% | 131 | 63.3% | 110 | 50.7% |
| Less than once a year | 19 | 14.2% | 35 | 16.9% | 36 | 16.6% |
| At least yearly | 26 | 19.4% | 41 | 19.8% | 71 | 32.7% |
| Total | 134 | 100.0% | 207 | 100.0% | 217 | 100.0% |
| Opera | | | | | | |
| Never | 102 | 76.1% | 164 | 81.6% | 151 | 69.6% |
| Less than once a year | 20 | 14.9% | 28 | 13.9% | 40 | 18.4% |
| At least yearly | 12 | 9.0% | 9 | 4.5% | 26 | 12.0% |
| Total | 134 | 100.0% | 201 | 100.0% | 217 | 100.0% |
| Other | | | | | | |
| Never | 81 | 60.4% | 108 | 53.7% | 110 | 55.8% |
| Less than once a year | 23 | 17.2% | 39 | 19.4% | 51 | 25.9% |
| At least yearly | 30 | 22.4% | 54 | 26.9% | 36 | 18.3% |
| Total | 134 | 100.0% | 201 | 100.0% | 197 | 100.0% |
| Average (1-3)/stddev | 1.5 | 0.7 | 1.5 | 0.6 | 1.7 | 0.7 |

Figure 8.6: Hallé Orchestra Manchester - Parents' concert attendance to classical concerts

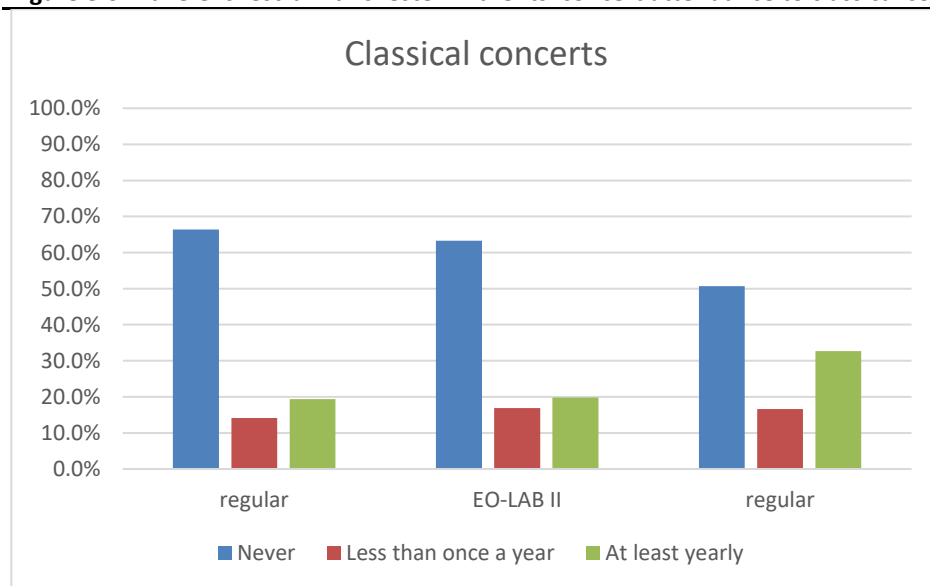


Figure 8.6: Hallé Orchestra Manchester - Parents' concert attendance to classical concerts

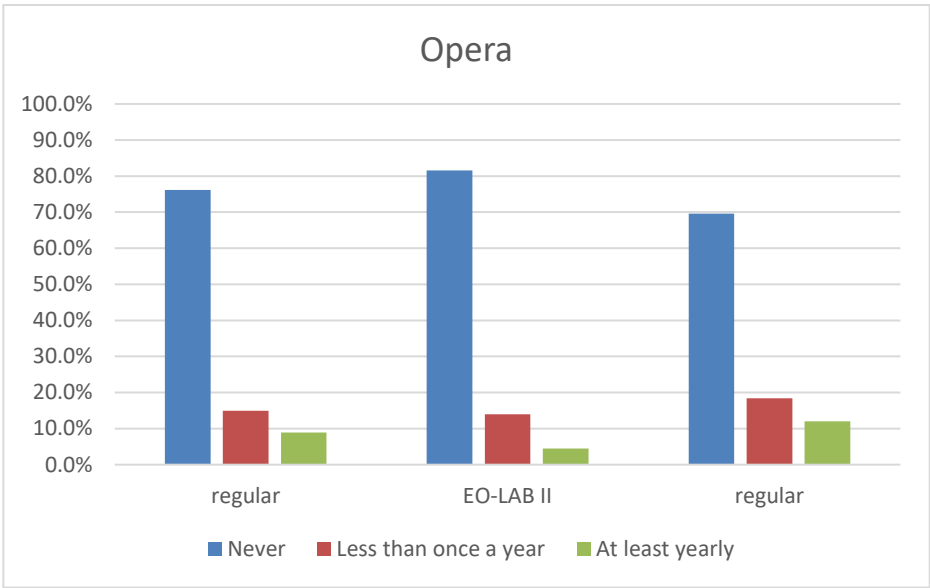


Figure 8.6: Hallé Orchestra Manchester - Parents' concert attendance to other concerts

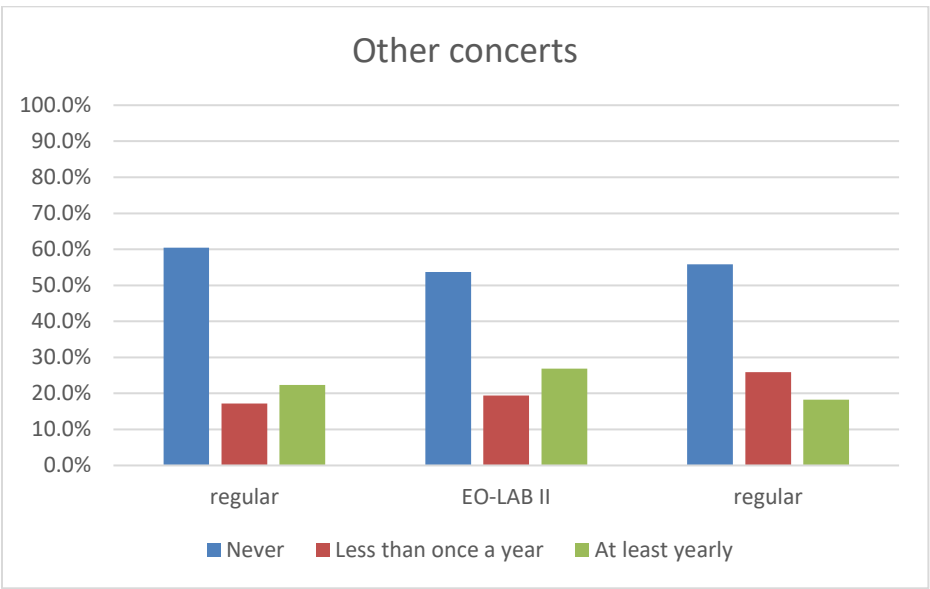


Table 8.7: Hallé Orchestra Manchester - Frequency of concert attendance

| | regular concert | | EO-LABII | | regular concert | |
|------------------------------|---------------------|--------|---------------------------|--------|-----------------|--------|
| | Choral Extravaganza | | Thank Hallé it is Friday! | | Janáček | |
| First time | 8 | 5.8% | 7 | 3.4% | 1 | 0.5% |
| Longer than 5 years | 2 | 1.5% | 9 | 4.3% | 0 | 0.0% |
| Between 1 and 5 years ago | 20 | 14.6% | 20 | 9.6% | 5 | 2.3% |
| Between 6 and 12 months ago | 23 | 16.8% | 39 | 18.8% | 10 | 4.6% |
| Between 3 and 6 months ago | 17 | 12.4% | 26 | 12.5% | 38 | 17.4% |
| Between 1 and 3 months ago | 36 | 26.3% | 69 | 33.2% | 35 | 16.0% |
| In the past month | 31 | 22.6% | 38 | 18.3% | 130 | 59.4% |
| Total | 137 | 100.0% | 208 | 100.0% | 219 | 100.0% |
| At least 8 times a year | 24 | 18.3% | 41 | 19.6% | 160 | 73.7% |
| Between 3 and 7 times a year | 50 | 38.2% | 81 | 38.8% | 46 | 21.2% |
| Once or twice a year | 38 | 29.0% | 64 | 30.6% | 10 | 4.6% |
| Less than once a year | 13 | 9.9% | 16 | 7.7% | 0 | 0.0% |
| This is the first time | 6 | 4.6% | 7 | 3.3% | 1 | 0.5% |
| Total | 131 | 100.0% | 209 | 100.0% | 217 | 100.0% |
| Average (0-1)/stddev | 0.65 | 0.26 | 0.67 | 0.24 | 0.90 | 0.16 |

Figure 8.7: Hallé Orchestra Manchester - Frequency of concert attendance (last time)

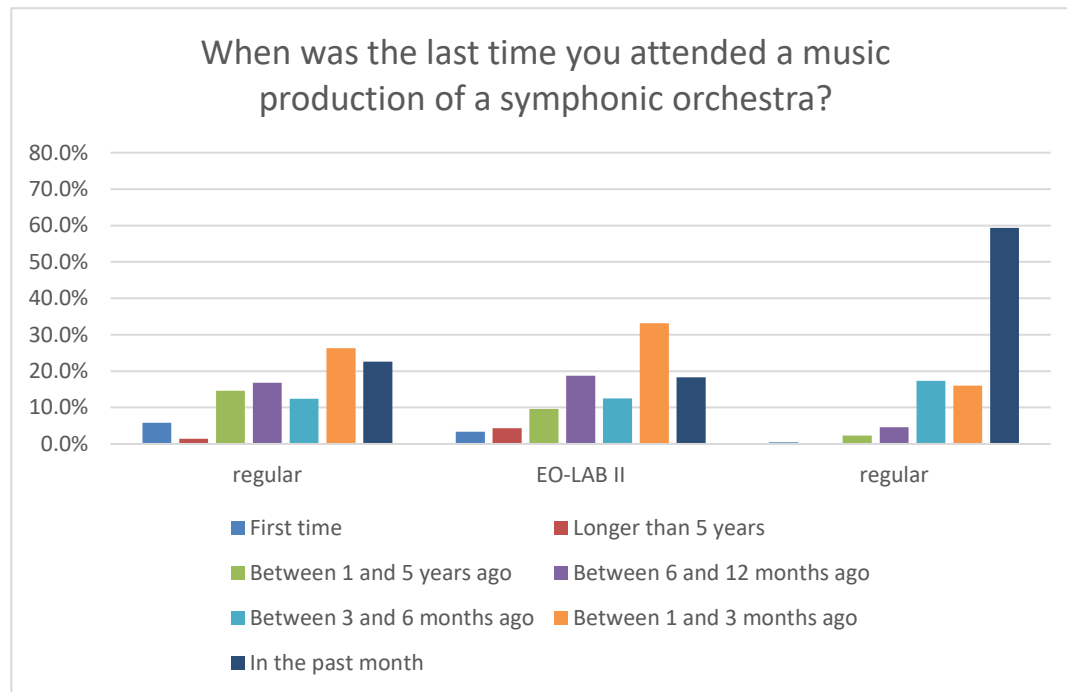


Figure 8.7: Hallé Orchestra Manchester - Frequency of concert attendance (how often)

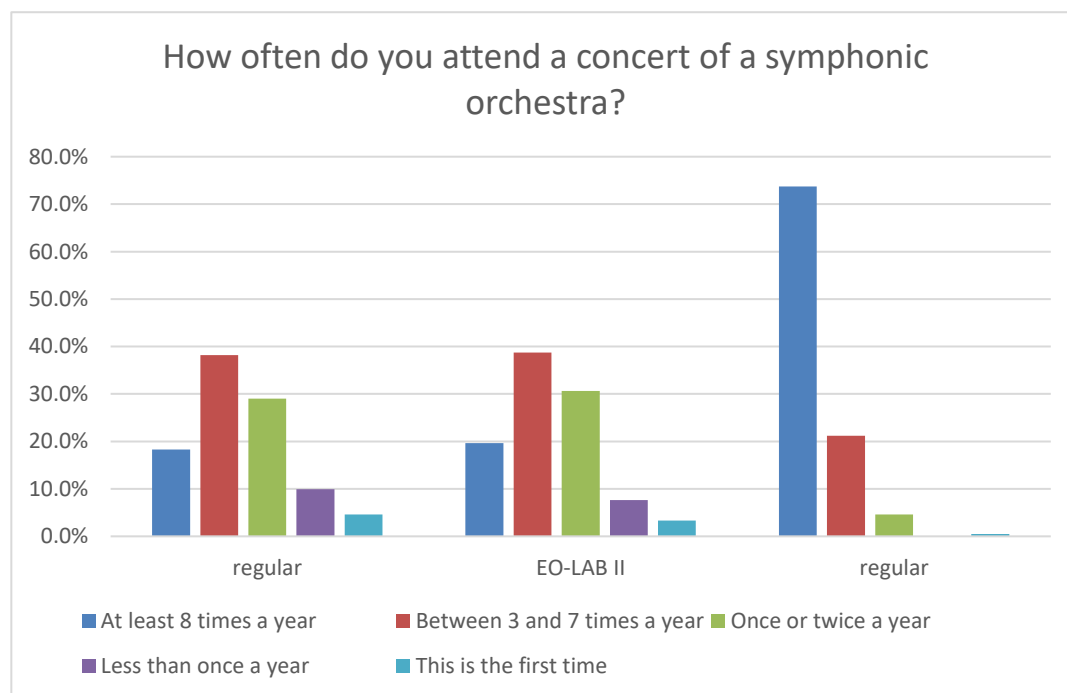


Table 8.8: Hallé Orchestra Manchester - Listening to music of orchestras at home

| | regular concert | | EO-LABII | | regular concert | |
|--|---------------------|--------|---------------------------|--------|-----------------|--------|
| | Choral Extravaganza | | Thank Hallé it is Friday! | | Janáček | |
| <i>listened to music of orchestras in the past four weeks:</i> | | | | | | |
| Almost daily | 50 | 36.8% | 63 | 30.1% | 136 | 62.1% |
| Twice a week or more often | 26 | 19.1% | 34 | 16.3% | 31 | 14.2% |
| About once a week | 21 | 15.4% | 42 | 20.1% | 14 | 6.4% |
| 2-3 time in the past 4 weeks | 10 | 7.4% | 29 | 13.9% | 15 | 6.8% |
| Once in the past 4 weeks | 7 | 5.1% | 18 | 8.6% | 7 | 3.2% |
| Not in the past 4 weeks | 22 | 16.2% | 23 | 11.0% | 16 | 7.3% |
| Total | 136 | 100.0% | 209 | 100.0% | 219 | 100.0% |
| | | | | | | |
| Average (0-1). reversed coded. stddev | 0.65 | 0.37 | 0.62 | 0.34 | 0.81 | 0.31 |

Figure 8.8: Hallé Orchestra Manchester - Listening to music of orchestras at home

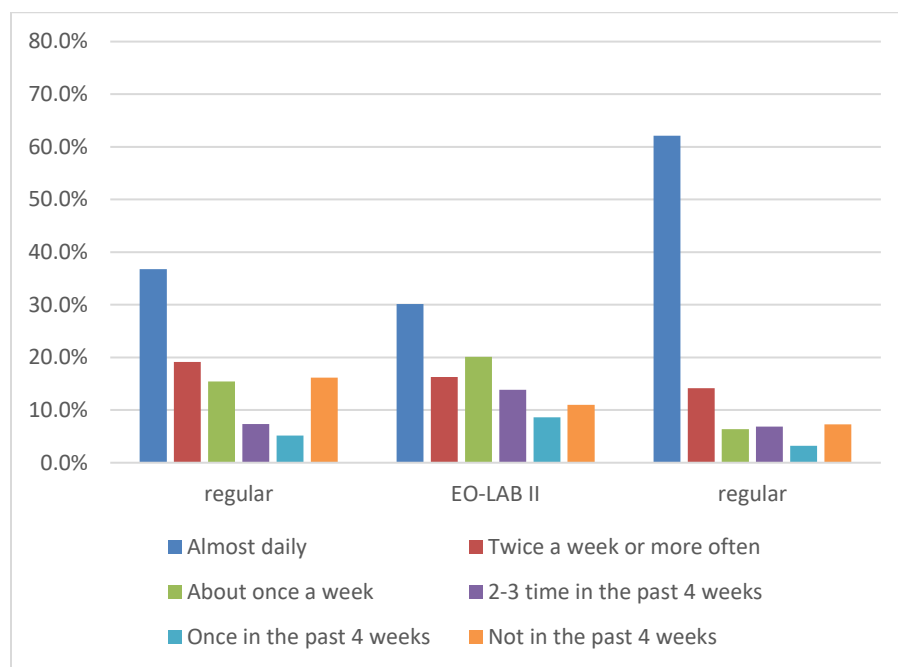


Table 8.9: Hallé Orchestra Manchester - How many times visited the website of the orchestra ?

| | regular concert | | EO-LABII | | regular concert | |
|---------------------------------|---------------------|--------|---------------------------|--------|-----------------|--------|
| | Choral Extravaganza | | Thank Hallé it is Friday! | | Janáček | |
| <i>In the past 6 months ...</i> | | | | | | |
| I never have | 44 | 32.6% | 57 | 27.8% | 61 | 28.6% |
| Not in the past 6 months | 7 | 5.2% | 11 | 5.4% | 18 | 8.5% |
| Once | 12 | 8.9% | 28 | 13.7% | 17 | 8.0% |
| 2 or 3 times | 29 | 21.5% | 56 | 27.3% | 47 | 22.1% |
| 4 or 5 times | 10 | 7.4% | 26 | 12.7% | 23 | 10.8% |
| About once a month | 17 | 12.6% | 15 | 7.3% | 28 | 13.1% |
| More than once a month | 16 | 11.9% | 12 | 5.9% | 19 | 8.9% |
| Total | 135 | 100.0% | 205 | 100.0% | 213 | 100.0% |
| | | | | | | |
| Average (0-1). stddev | 0.42 | 0.36 | 0.40 | 0.31 | 0.42 | 0.34 |

Figure 8.9: Hallé Orchestra Manchester - How many times visited the website of the orchestra ?

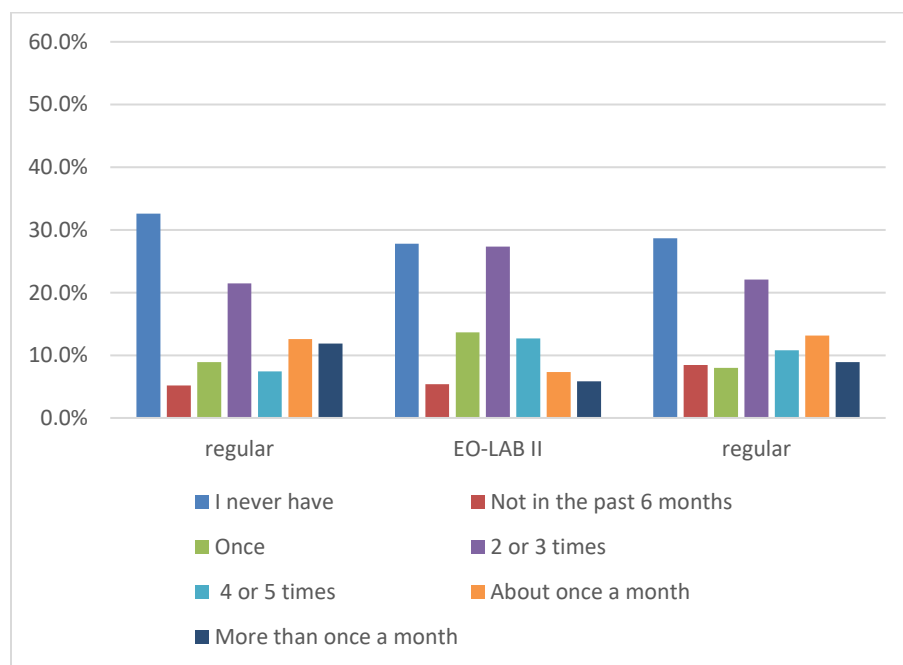


Table 8.10: Hallé Orchestra Manchester - To what extent do you feel engaged with the orchestra?

| | regular concert Choral Extravaganza | | EO-LABII Thank Hallé it is Friday! | | regular concert Janáček | |
|-----------------------|--|--------|---------------------------------------|--------|----------------------------|--------|
| Not at all | 8 | 5.9% | 10 | 4.9% | 7 | 3.2% |
| low | 12 | 8.8% | 23 | 11.2% | 15 | 6.9% |
| Moderate | 55 | 40.4% | 67 | 32.7% | 66 | 30.6% |
| High | 39 | 28.7% | 69 | 33.7% | 71 | 32.9% |
| Very high | 22 | 16.2% | 36 | 17.6% | 57 | 26.4% |
| Total | 136 | 100.0% | 205 | 100.0% | 216 | 100.0% |
| Average (0-1). stddev | 0.60 | 0.26 | 0.62 | 0.26 | 0.68 | 0.26 |

Figure 8.10: Hallé Orchestra Manchester - To what extent do you feel engaged with the orchestra?

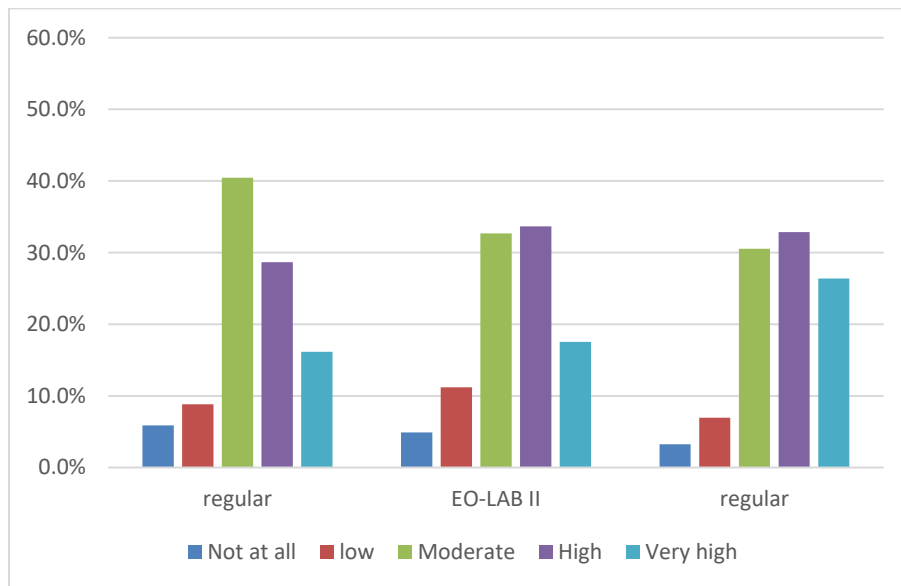


Table 8.11: Hallé Orchestra Manchester ratings EO-LAB II concert

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|---------------------|----------------------|--------|------------|--------|------------------|--------|------------|--------|--------------------------------|--------|
| 1 | | | | | | | | | | |
| 2 | | | | | | | | | | |
| 3 | | | 1 | 0.5% | 1 | 0.5% | | | | |
| 4 | 1 | 0.5% | 1 | 0.5% | | | | | 2 | |
| 5 | 1 | 0.5% | 2 | 1.0% | | | | | 2 | |
| 6 | 1 | 0.5% | 1 | 0.5% | 2 | 1.0% | | | 1 | 0.5% |
| 7 | 4 | 1.9% | 9 | 4.3% | 3 | 1.4% | | | 15 | 7.2% |
| 8 | 30 | 14.3% | 31 | 14.9% | 26 | 12.5% | 12 | 5.8% | 41 | 19.8% |
| 9 | 40 | 19.0% | 41 | 19.7% | 38 | 18.3% | 39 | 18.8% | 41 | 19.8% |
| 10 | 133 | 63.3% | 122 | 58.7% | 138 | 66.3% | 156 | 75.4% | 105 | 50.7% |
| | 210 | 100.0% | 208 | 100.0% | 208 | 100.0% | 207 | 100.0% | 207 | 100.0% |
| average / stddev | 9.4 | 1.0 | 9.3 | 1.2 | 9.5 | 1.0 | 9.7 | 0.6 | 9.1 | 1.2 |

Figure 8.11: Hallé Orchestra Manchester ratings EO-LAB II concert

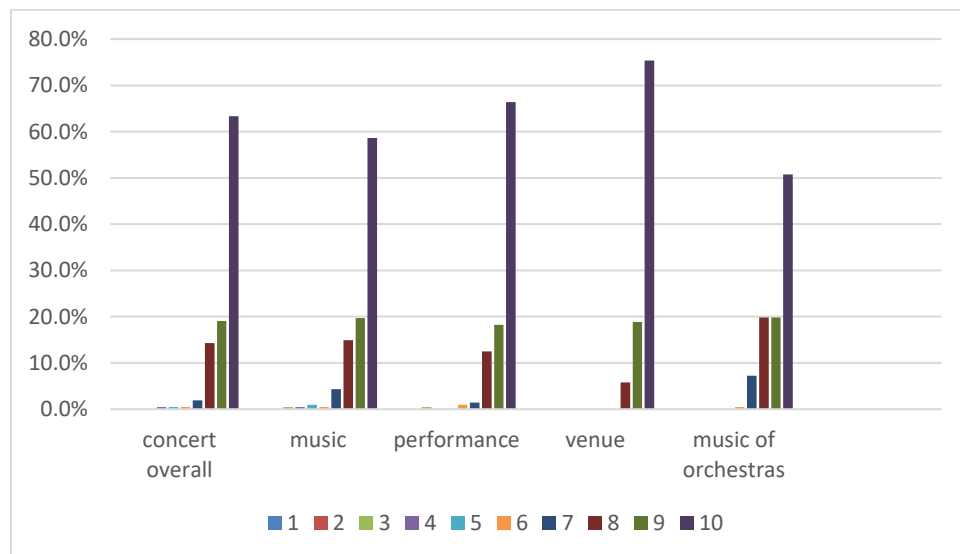


Figure 8.12: Hallé Orchestra Manchester - Changes over time

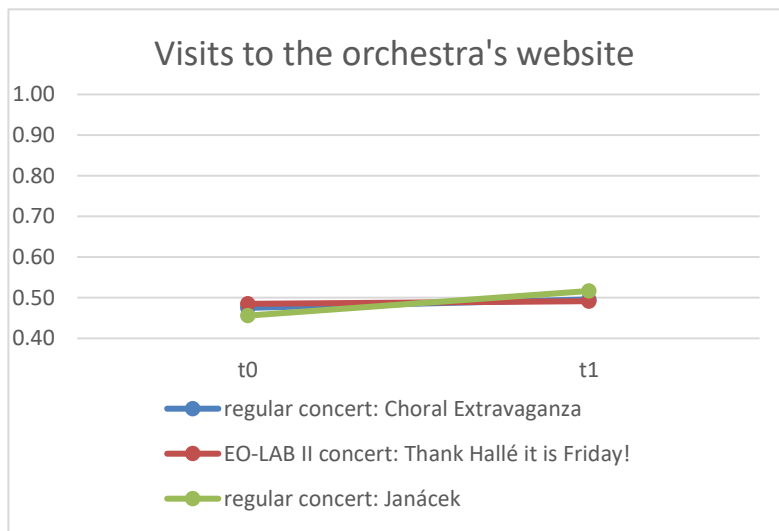
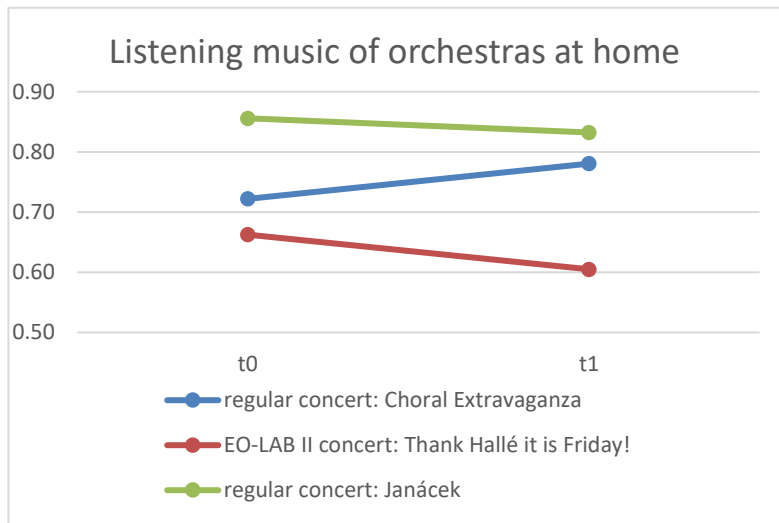
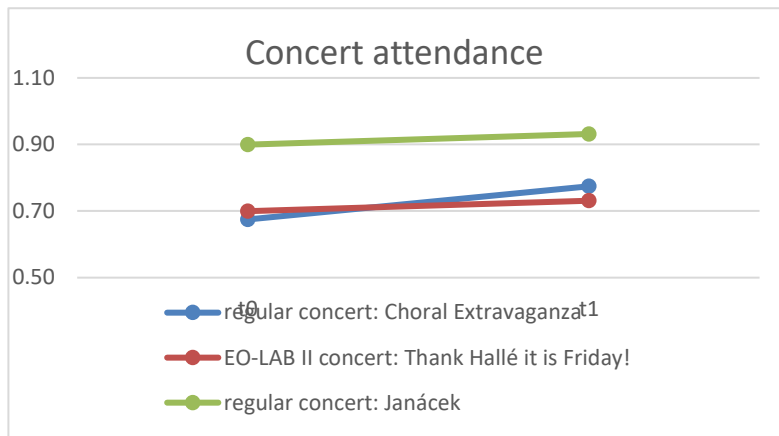


Figure 8.12: Hallé Orchestra Manchester - Changes over time

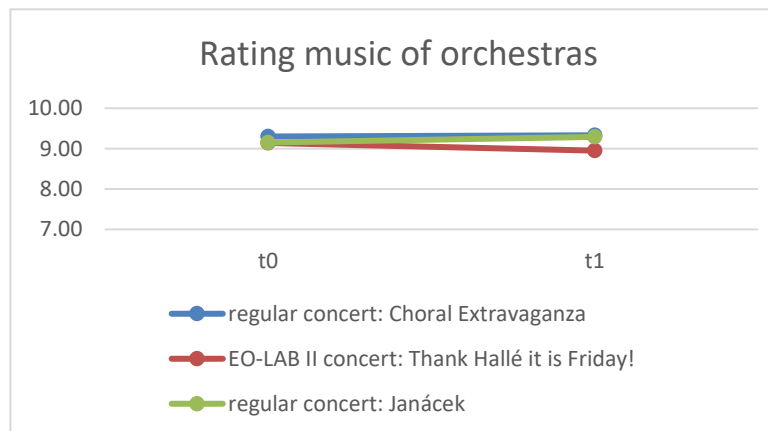
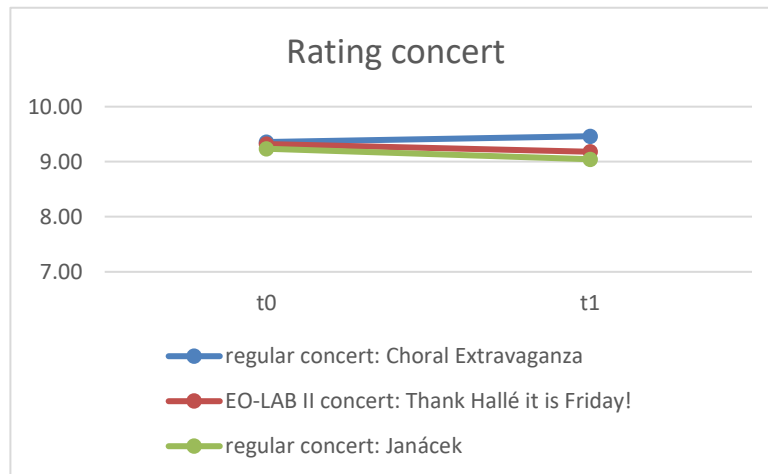
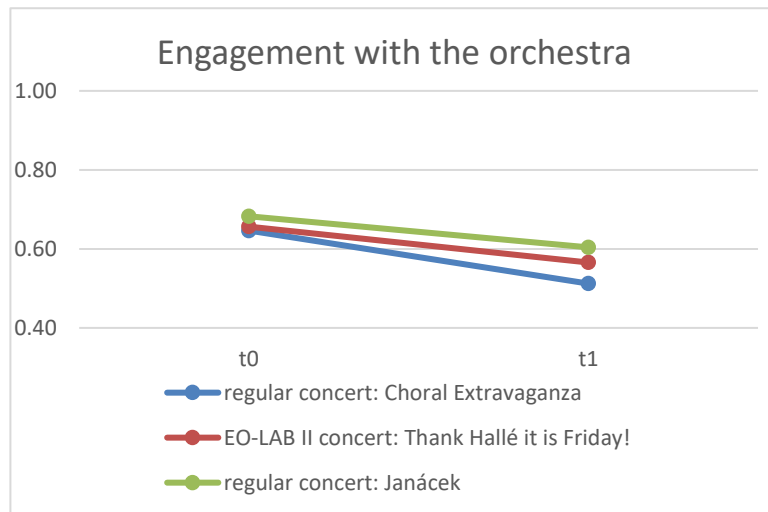


Table 8.13: Hallé Orchestra Manchester - Own perception of changed interest in music of symphony orchestras

| | regular concert Choral Extravaganza | | EO-LABII Thank Hallé it is Friday! | | regular concert Janáček | |
|----------------------------|--|--------|---------------------------------------|--------|----------------------------|--------|
| 1 decreased significantly | | | | | | |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | | | | | | |
| 5 | 7 | 17.9% | 16 | 20.0% | 22 | 25.3% |
| 6 | 7 | 17.9% | 12 | 15.0% | 24 | 27.6% |
| 7 | 9 | 23.1% | 14 | 17.5% | 10 | 11.5% |
| 8 | 4 | 10.3% | 10 | 12.5% | 11 | 12.6% |
| 9 | 2 | 5.1% | 10 | 12.5% | 10 | 11.5% |
| 10 increased significantly | 10 | 25.6% | 18 | 22.5% | 10 | 11.5% |
| Total respondents | 39 | 100.0% | 80 | 100.0% | 87 | 100.0% |

Table 8.14: Hallé Orchestra Manchester - Would you visit such a concert by the orchestra again. if it was offered in the same way, and with a similar program?

| | regular concert Choral Extravaganza | | EO-LABII Thank Hallé it is Friday! | | regular concert Janáček | |
|-------------------------------|---|--------|--|--------|----------------------------|--------|
| Yes, I definitely would | 29 | 70.7% | 53 | 65.4% | 55 | 62.5% |
| Yes, I probably would | 10 | 24.4% | 20 | 24.7% | 29 | 33.0% |
| Maybe, now I think I would | 1 | 2.4% | 5 | 6.2% | 3 | 3.4% |
| Maybe, now I think I wouldn't | 1 | | 1 | 1.2% | 1 | 1.1% |
| No, probably not | | | 2 | 2.5% | | |
| No, definitely not | | | | | | |
| Total | 41 | 100.0% | 81 | 100.0% | 88 | 100.0% |

9 Results: Romanian National Symphony Orchestra

9.1 Response rate and some basic characteristics

The EO-LAB II concert of the Romanian National Symphony Orchestra took place close to the end of the EO-LAB II project, on June 2019, after it had been uncertain for a long time whether it would continue. As a consequence, the audience research differs to some extent from that among the other orchestras. First, due the short preparation time, the questionnaires were printed by the orchestra's staff. Therefore, no envelopes and pencils were distributed and the introduction letter was included in the questionnaires, and, because of that, some questions were left out (on gender, whether the respondent knew someone who performed in the concert, parents' concert attendance). As it was clear that the online survey could not be conducted anyway (as it would as it would exceed the deadline of the EO-LAB II project), the email address was not asked for.

The EO-LAB II concert of the Romanian National Symphony Orchestra took place on June 23 2019, in Arad. Two regular concerts close in time, July 2019, were arranged for the audience research. These were two similar concerts, conducted at two different locations, Sinaia and Bucharest. As it is not clear how many questionnaires were printed and distributed at the concerts, the response rate is unknown. Finally, there were 64 responses from the audience of the EO-LAB II concert, and 88 and 135 of the audiences of the two regular concerts.

Most people came with their **partner, a relative or with friends**, both to the EO-LAB II concert (72.5%), but also among the audiences of the regular concerts people were in most cases accompanied by their partner, a relative or a friend (73.0% and 75.4%). Slightly more than half of the audience of the EO-LAB II concert (57.4%) has an **amateur or professional education in music**, a bit more than the audiences of the regular concerts in Sinaia (49.4%) and in Bucharest (43.8%).

9.2 Old and new audience

Did the concert as part of the EO-lab II project attract a 'new' audience, in terms of their previous interest in music productions of symphony orchestras, and with respect to their age and education, than traditional music productions of the same orchestra?

AGE

- In Table 9.2 and Figure 9.2 the results are presented for the age distribution between the three audiences.
- The results show that visitors of the EO-LAB II concert and the two regular concerts are more often from the higher age categories, but not extremely so. The average age is between 45 and 50. In the figure one can read that there are not many differences between the three audiences. This is confirmed by a statistical test which indicates that there are no statistical differences between the three audiences with regard to the age of the visitors ($F(2,275) = .873, p > .10$).
- **Conclusion: There is not enough evidence to conclude the EO-LAB II audience differs in age from the regular audiences, and so the EO-LAB II concert did not attract a younger audiences.**

EDUCATION

- In Table 9.3 and Figure 9.3 the results are presented for the distribution of education between the three audiences.
- The results show that the visitors of all three concerts are predominantly from the highest educational categories: university and post-university education. This is particularly the case for the two regular concerts.
- Further analyses indeed show that the educational level of the EO-LAB II audience is lower than that of the two regular audiences combined, controlled for age and with a selection on respondents older than 26 (who have completed their education) ($t(234) = 3.0, p < .05, r = .19$).
- **Conclusion: The EO-LAB II concert has attracted an audience that is lower educated than the two regular audiences.**

FIRST AGE OF CONCERT ATTENDANCE

- In Table 9.4 and Figure 9.4 the results are presented for the age of first concert attendance.
- The descriptive results indicate that the audiences of the EO-LAB II concert and the second regular concert in Bucharest do not differ so much in the age at which visitors attended their first concert. Among the audience of the concert in Sinaia that are relatively many visitors that started their concert attendance at a later age.
- Further analyses, in which age differences are taken into account, point out that the three concerts marginally differ in the age at which visitors attended their first concert ($F(2,267) = 2.745, p < .10$), reflecting the relatively late starting age among the regular audience of the concert in Sinaia.
- **Conclusion: It can be concluded that the EO-LAB II concert did not attract an audience that has visited their first concert at later age than the audiences of the two regular concerts.**

FIRST AGE OF MUSIC PARTICIPATION

- Table 9.5 and Figure 9.5 present the results for the active music participation: playing the piano, another instrument or sing in a choir.
- At first sight there do not seem many differences between the audiences. Most visitors did not learn to play a musical instrument or sang in a choir. Still, between 60% and 70% of the audience once learned at least one of the three: to play the piano, another instrument or to sing in a choir. To test whether there are differences between the three audiences the years since the start of active music participation were analyzed. Taken the age of the concert visitors into account, there are however no differences between the audiences with respect to the years since the start of active music participation ($F(2,259) = .840, p > .10$).
- **Conclusion: The EO-LAB II audience does not differ from the regular audiences in the age since they learned to play an instrument or started singing in a choir.**

FREQUENCY OF CONCERT ATTENDANCE

- Table 9.6 and Figure 9.6 present the results for the visitors' previous concert attendance. There are two indicators of the frequency of concert attendance: the time since the last visit (the short, the higher frequency of attendance), and the frequency of concert attendance.
- The percentages visitors who quite recently visited a music production of a symphonic orchestra are higher among the audience of the EO-LAB II concert than among the regular concert audiences.
- The same pattern occurs in the frequency of concert attendance. Among the EO-LAB II audience there are much more people than among the regular audiences who visit music productions of symphonic orchestras quite often, 3 to 7 times a year or more.

- To test whether there are differences between the audiences we take the average of both indicators of concert attendance that are strongly related (correlation .732, both recoded into the same range and so that a higher score represents a higher frequency). In the analyses age and education are controlled, to be sure that difference according to the frequency of attendance are not due to age or education. The results show that the EO-LAB II audience attends concerts more frequently than the two regular audiences ($t(272) = 2.4, p < .05, r = .15$), which is contrary to the expectations.
- **Conclusion: The previous concert attendance among the EO-LAB II audience is on average higher than that of the two regular audiences. The EO-LAB II concert did not attract an audience that is new with respect to its previous concert attendance.**

ADDITIONAL INDICATORS OF MUSICAL INTEREST

Other indicators, that are not directly a measure of 'old' and 'new' audience, are described below, in Tables 9.7 and 9.8¹¹.

- Table 9.7 and Figure 9.7 present the results of listening to music of orchestras. The audience of the EO-LAB II concert and the regular concerts shows more or less the same pattern in listening to music of orchestras through the media. In an analysis with age and education controlled there are no differences between the EO-LAB II audience and the audience of the two regular concerts combined ($F(2,271) = 1.193, p > .10$).
- Table 9.8 and Figure 9.8 show the engagement with the orchestra as an organization. The audience of the EO-LAB II concert on average shows a lower engagement with the orchestra than the two regular audiences combined ($t(261) = 3.0, p < .05, r = .18$).

9.3 Evaluation of the EO-LAB II concert

The concert visitors rated several aspects of the concert: the concert overall, the music, the performance, and the venue. They also rated how much they liked music of orchestras in general.

- Table 9.9 and Figure 9.9 give an overview of the ratings, on a scale from 1 to 10.
- As can be read from the table, in general the visitors are very positive about the concert, with most visitors giving the maximum rate of 10, and with an average ratings between 9 and 10.
- To analyze to what extent the EO-LAB II was rated differently by 'old' and 'new' audience, the average was taken of the grades of the concert overall, the music, the performance (Cronbach's alpha = .82). The average is 9.9 (std dev .2). The grade of the venue was less closely related to the other ratings, and the grade of music of orchestras in general is not a direct measure of the EO-LAB II concert itself.
- Further analyses show that the EO-LAB II concert was more strongly appreciated by those who more often visit concerts of symphony orchestras, so 'old' audience in this respect. The difference being .74 points (on the 1-10 scale) between visitors with the lowest versus highest previous concert attendance. We could not examine gender and parents' concert attendance, as these were not in the questionnaire.
- The regular concerts also received high ratings: the concert in Sinaia 9.9 (stddev .2) the concert in Bucharest 9.8 (stddev .5). Among the visitors of the concert in Sinaia no variations between old and new audiences turned up. The concert in Bucharest revied slightly lower rates from those who did not play a musical instrument or sang in a choir. Again, we did not examine gender and parents' concert attendance.

¹¹ The question on visits to the website mistakenly mentioned another orchestra, so it could not be used.

9.4 Tables and Figures - Romanian National Symphony Orchestra

Table 9.1: Romanian National Symphony Orchestra - Participants audience research

| Concert | Date | nr of questionnaires received |
|---|--------------|-------------------------------------|
| EO-LAB II concert Arad: Orchestra Română de Tineret | June 23 2019 | 64 |
| regular concert Sinaia: National Youth Orchestra of Romania. Beethoven, Tchaikovsky, Brahms | July 17 2019 | 88 |
| regular concert Bucharest: National Youth Orchestra of Romania. Beethoven, Tchaikovsky, Brahms | July 18 2019 | 135 |

Table 9.2: Romanian National Symphony Orchestra - Age of the audiences

| | EO-LABII concert Arad | | regular concert Sinaia | | regular concert Bucharest | |
|-------------|--------------------------|--------|---------------------------|--------|------------------------------|--------|
| 1 age <12 | | | 2 | 2.4% | 2 | 1.5% |
| 2 age 12-18 | 3 | 4.8% | 7 | 8.4% | 6 | 4.5% |
| 3 age 19-25 | 9 | 14.5% | 1 | 1.2% | 10 | 7.5% |
| 4 age 26-35 | 6 | 9.7% | 3 | 3.6% | 13 | 9.8% |
| 5 age 36-50 | 11 | 17.7% | 25 | 30.1% | 44 | 33.1% |
| 6 age 51-65 | 18 | 29.0% | 23 | 27.7% | 35 | 26.3% |
| 7 age 65+ | 15 | 24.2% | 22 | 26.5% | 23 | 17.3% |
| N | 62 | 100.0% | 83 | 100.0% | 133 | 100.0% |
| average age | | 47.1 | | 49.1 | | 46.2 |

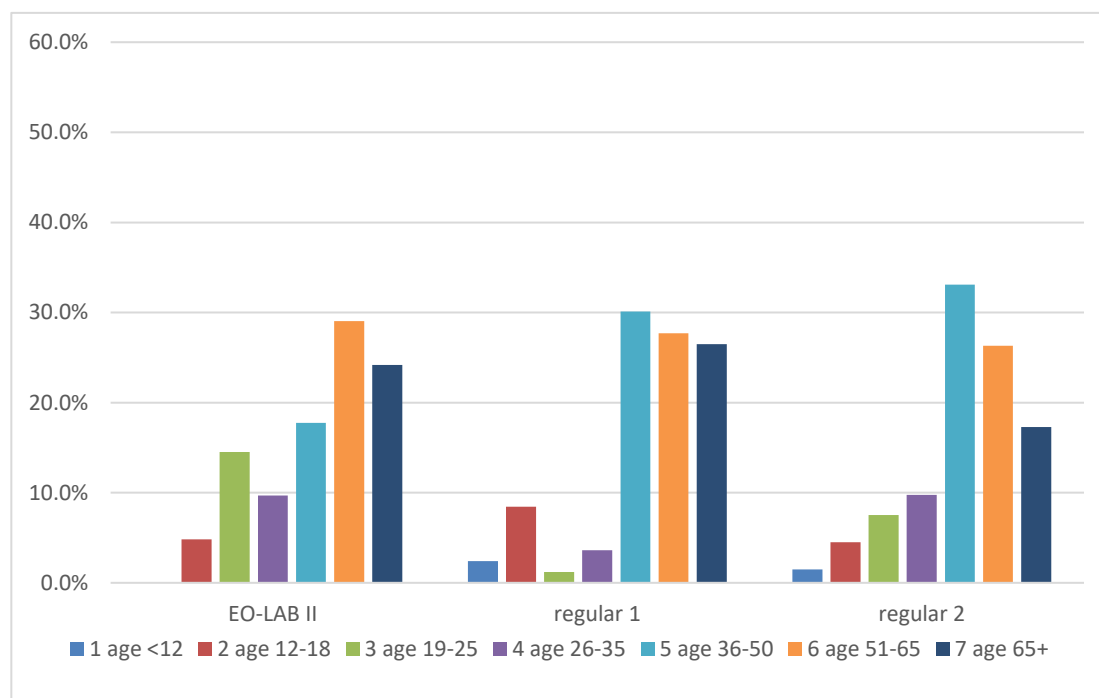
Figure 9.2: Romanian National Symphony Orchestra - Age of the audiences

Table 9.3: Romanian National Symphony Orchestra - Education of the audiences

| | | EO-LABII concert | | regular concert | | regular concert | |
|--|-------|------------------|--------|-----------------|--------|-----------------|--------|
| | ISLED | Arad | | Sinaia | | Bucharest | |
| No scholing | 15.42 | 0 | 0.0% | 3 | 3.4% | 2 | 1.5% |
| Primary school | 19.54 | 0 | 0.0% | 4 | 4.5% | 0 | 0.0% |
| General school (or lower secondary) | 30.90 | 1 | 1.6% | 2 | 2.3% | 2 | 1.5% |
| Vocational and apprenticeship school | 32.75 | 2 | 3.1% | 0 | 0.0% | 2 | 1.5% |
| High school (upper secondary) | 51.77 | 11 | 17.2% | 4 | 4.5% | 16 | 11.9% |
| 5 Post-high school and 2 or 3 years colleges | 66.45 | 9 | 14.1% | 7 | 8.0% | 3 | 2.2% |
| University degree (4 or 5 years colleges) | 82.25 | 27 | 42.2% | 43 | 48.9% | 60 | 44.4% |
| Post-graduate degree | 92.12 | 14 | 21.9% | 25 | 28.4% | 50 | 37.0% |
| | | 64 | 100.0% | 88 | 100.0% | 135 | 100.0% |
| average / stddev | | 75 | 17 | 76 | 21 | 79 | 17 |

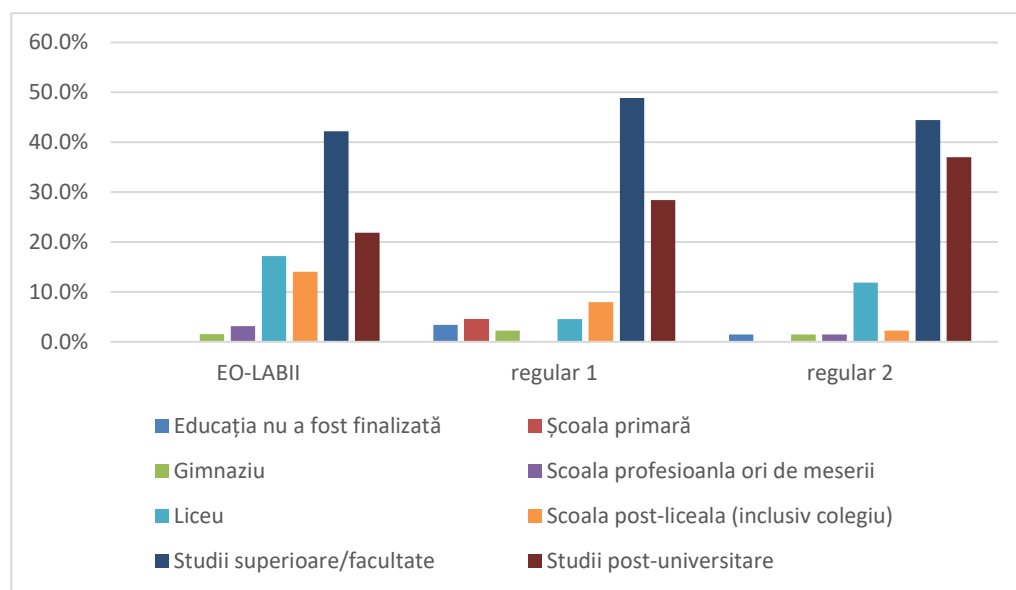
Figure 9.3: Romanian National Symphony Orchestra - Education of the audiences

Table 9.4: Romanian National Symphony Orchestra - First age of concert attendance

| | EO-LABII concert Arad | | regular concert Sinaia | | regular concert Bucharest | |
|----------------|--------------------------|--------|---------------------------|--------|------------------------------|--------|
| Age < 12 | 23 | 35.9% | 21 | 24.1% | 41 | 31.8% |
| Age 12-18 | 17 | 26.6% | 20 | 23.0% | 41 | 31.8% |
| Age 19-50 | 20 | 31.3% | 40 | 46.0% | 44 | 34.1% |
| Age 50 > | 4 | 6.3% | 6 | 6.9% | 3 | 2.3% |
| Total | 64 | 100.0% | 87 | 100.0% | 129 | 100.0% |
| Average/stddev | 22 | 13 | 25 | 13 | 21 | 12 |

Figure 9.4: Romanian National Symphony Orchestra - First age of concert attendance

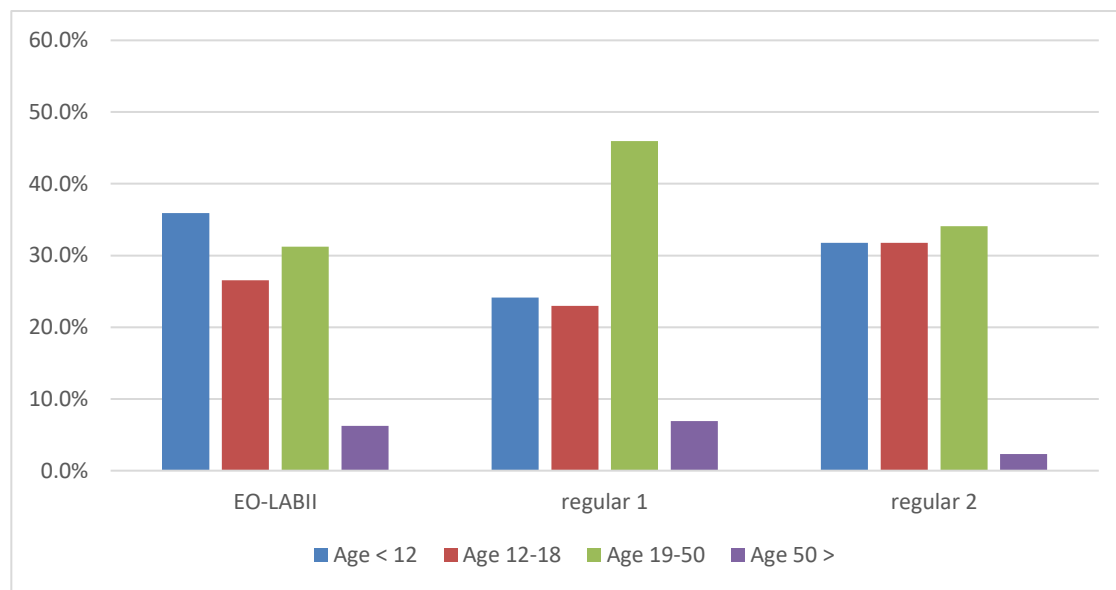


Table 9.5: Romanian National Symphony Orchestra - First age of music participation

| | EO-LABII concert Arad | | regular concert Sinaia | | regular concert Bucharest | |
|---------------------------------|--------------------------|--------|---------------------------|--------|------------------------------|--------|
| Piano | | | | | | |
| No | 45 | 76.3% | 56 | 74.7% | 102 | 76.7% |
| Under 12 years | 8 | 13.6% | 16 | 21.3% | 28 | 21.1% |
| Between 12-18 years | 4 | 6.8% | 2 | 2.7% | 2 | 1.5% |
| Between 19-50 years | 2 | 3.4% | 1 | 1.3% | 1 | 0.8% |
| Over 50 years | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| Total | 59 | 100.0% | 75 | 100.0% | 133 | 100.0% |
| Other instrument | | | | | | |
| No | 46 | 74.2% | 58 | 81.7% | 105 | 81.4% |
| Under 12 years | 9 | 14.5% | 9 | 12.7% | 12 | 9.3% |
| Between 12-18 years | 7 | 11.3% | 2 | 2.8% | 10 | 7.8% |
| Between 19-50 years | 0 | 0.0% | 2 | 2.8% | 2 | 1.6% |
| Over 50 years | 0 | 0.0% | 0 | 0.0% | 0 | 0.0% |
| Total | 62 | 100.0% | 71 | 100.0% | 129 | 100.0% |
| Sing in a choir | | | | | | |
| No | 30 | 51.7% | 36 | 50.7% | 74 | 56.1% |
| Under 12 years | 12 | 20.7% | 18 | 25.4% | 35 | 26.5% |
| Between 12-18 years | 13 | 22.4% | 15 | 21.1% | 20 | 15.2% |
| Between 19-50 years | 2 | 3.4% | 2 | 2.8% | 2 | 1.5% |
| Over 50 years | 1 | 1.7% | 0 | 0.0% | 1 | 0.8% |
| Total | 58 | 100.0% | 71 | 100.0% | 132 | 100.0% |
| Ever played instrument/sang | | 71.4% | | 66.7% | | 59.7% |
| Average years practice / stddev | 23 | 21 | 25 | 23 | 20 | 21 |

Figure 9.5: Romanian National Symphony Orchestra - First age of music participation piano

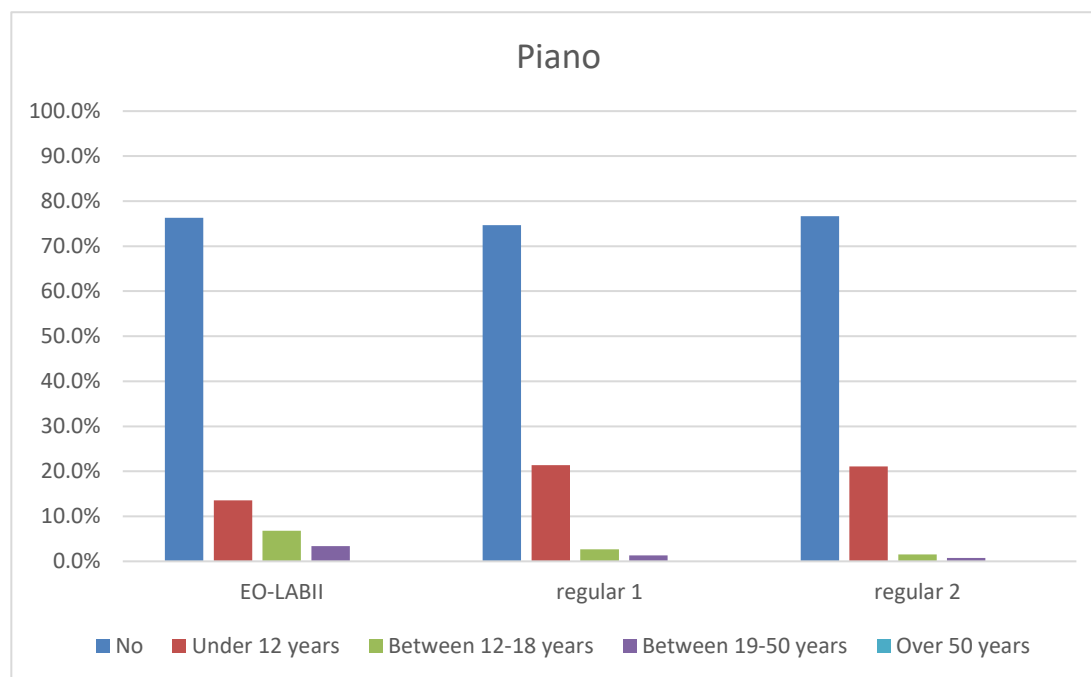


Figure 9.5: Romanian National Symphony Orchestra - First age of music participation other instrument

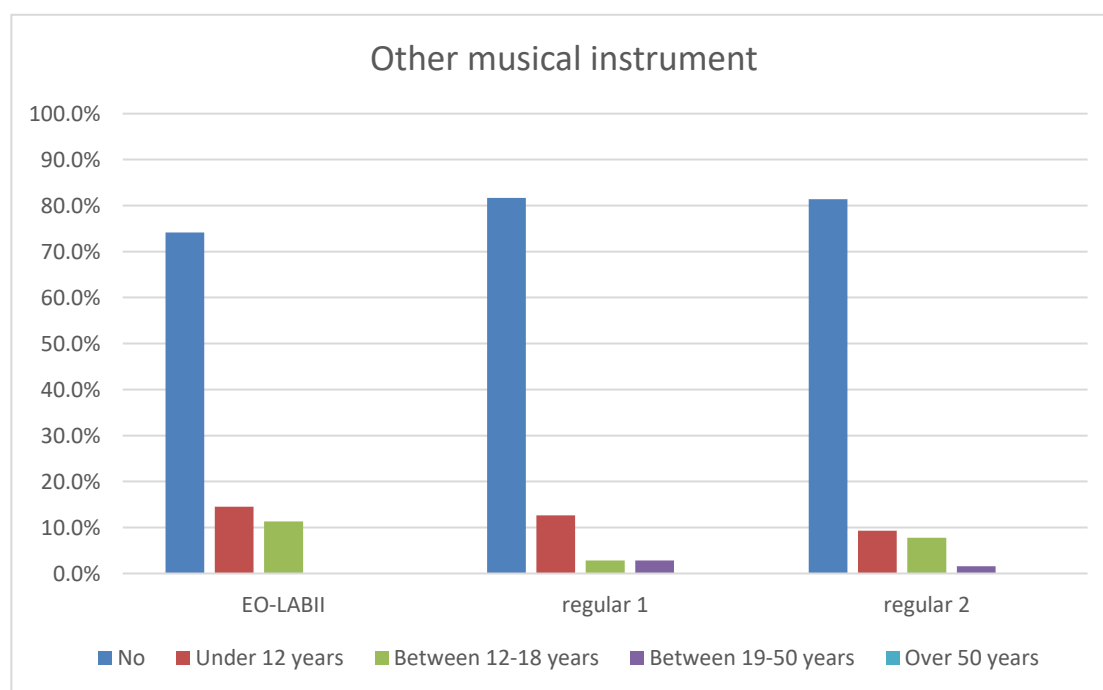


Figure 9.5: Romanian National Symphony Orchestra - First age of music participation singing in a choir

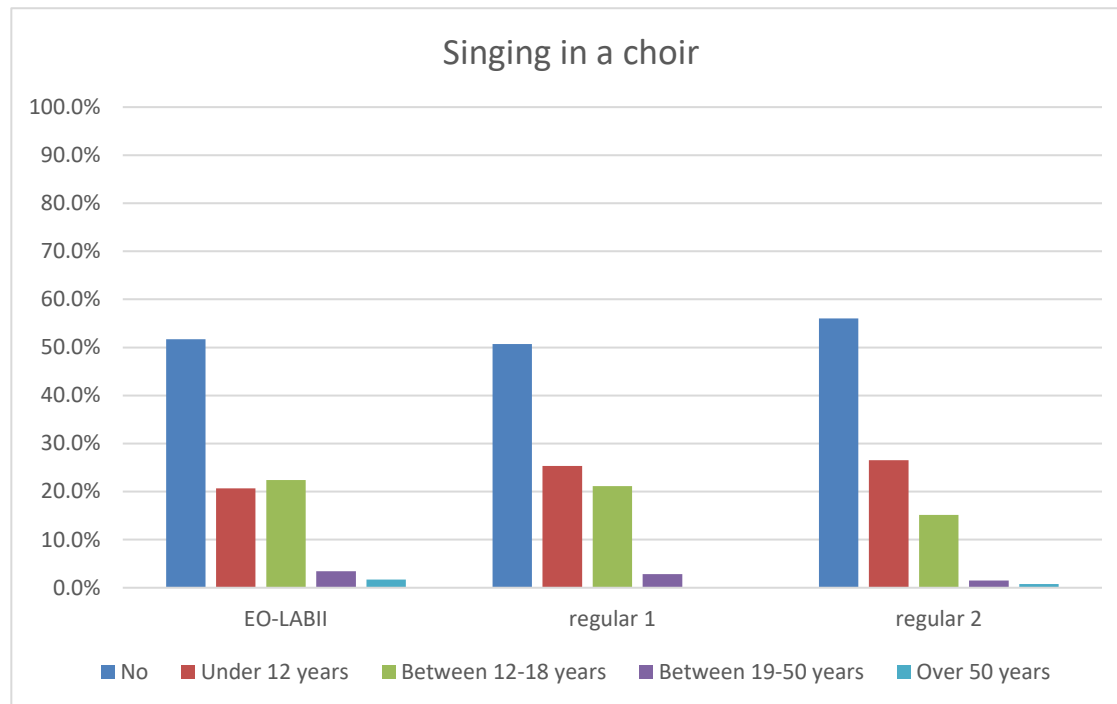


Table 9.6: Romanian National Symphony Orchestra - Frequency of concert attendance

| | EO-LABII concert Arad | | regular concert Sinaia | | regular concert Bucharest | |
|------------------------------|--------------------------|--------|---------------------------|--------|------------------------------|--------|
| First time | 1 | 1.6% | 3 | 3.4% | 10 | 7.5% |
| Longer than 5 years | 4 | 6.3% | 3 | 3.4% | 7 | 5.2% |
| Between 1 and 5 years ago | 5 | 7.9% | 7 | 8.0% | 9 | 6.7% |
| Between 6 and 12 months ago | 2 | 3.2% | 18 | 20.5% | 8 | 6.0% |
| Between 3 and 6 months ago | 2 | 3.2% | 12 | 13.6% | 11 | 8.2% |
| Between 1 and 3 months ago | 8 | 12.7% | 13 | 14.8% | 19 | 14.2% |
| In the past month | 41 | 65.1% | 32 | 36.4% | 70 | 52.2% |
| Total | 63 | 100.0% | 88 | 100.0% | 134 | 100.0% |
| At least 8 times a year | 32 | 54.2% | 35 | 40.2% | 65 | 49.6% |
| Between 3 and 7 times a year | 13 | 22.0% | 25 | 28.7% | 31 | 23.7% |
| Once or twice a year | 8 | 13.6% | 15 | 17.2% | 18 | 13.7% |
| Less than once a year | 5 | 8.5% | 8 | 9.2% | 10 | 7.6% |
| This is the first time | 1 | 1.7% | 4 | 4.6% | 7 | 5.3% |
| Total | 59 | 100.0% | 87 | 100.0% | 131 | 100.0% |
| Average (0-1)/stddev | 0.82 | 0.27 | 0.72 | 0.26 | 0.74 | 0.30 |

Figure 9.6: Romanian National Symphony Orchestra - Frequency of concert attendance (last time)

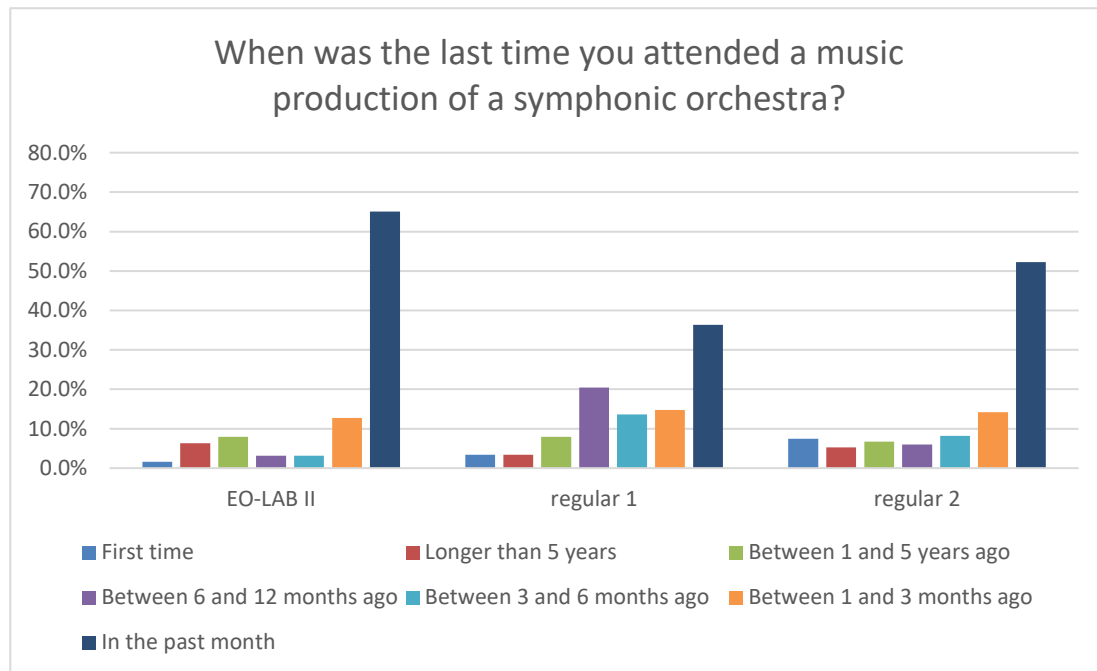


Figure 9.6: Romanian National Symphony Orchestra - Frequency of concert attendance (how often)

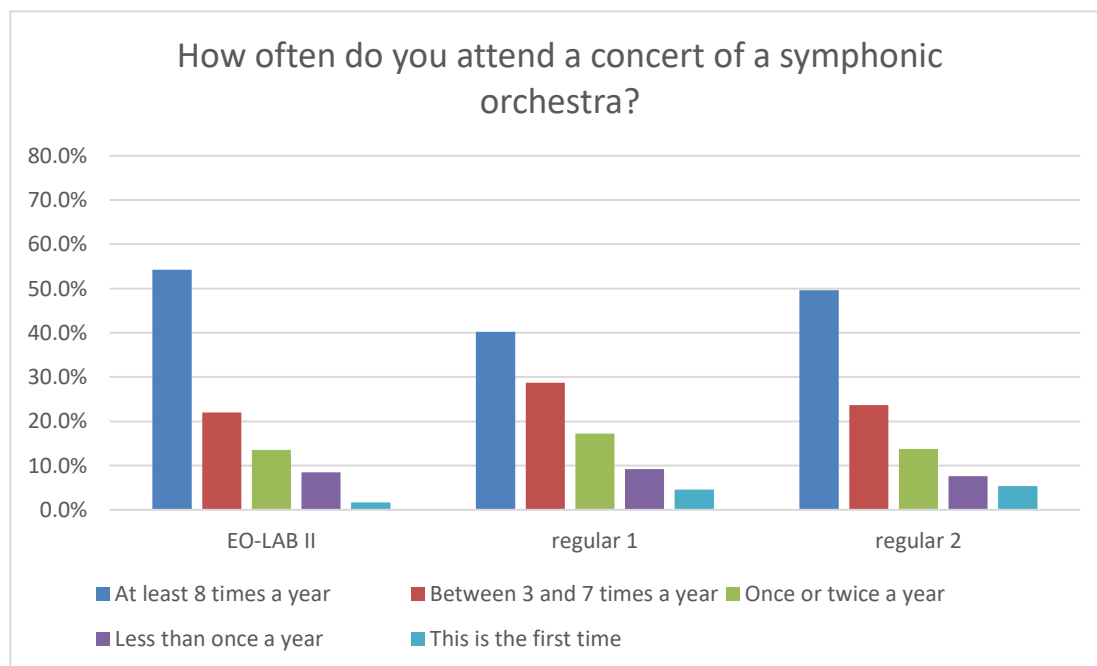


Table 9.7: Romanian National Symphony Orchestra - Listening to music of orchestras at home

| | EO-LABII concert | | regular concert | | regular concert | |
|---|------------------|--------|-----------------|--------|-----------------|--------|
| | Arad | | Sinaia | | Bucharest | |
| <i>listended to music of orchestras in the past four weeks:</i> | | | | | | |
| Almost daily | 24 | 38.1% | 39 | 45.3% | 58 | 43.3% |
| Twice a week or more often | 11 | 17.5% | 9 | 10.5% | 24 | 17.9% |
| About once a week | 9 | 14.3% | 11 | 12.8% | 21 | 15.7% |
| 2-3 time in the past 4 weeks | 4 | 6.3% | 4 | 4.7% | 8 | 6.0% |
| Once in the past 4 weeks | 6 | 9.5% | 11 | 12.8% | 12 | 9.0% |
| Not in the past 4 weeks | 9 | 14.3% | 12 | 14.0% | 11 | 8.2% |
| Total | 63 | 100.0% | 86 | 100.0% | 134 | 100.0% |
| | | | | | | |
| Average (0-1). reversed coded. stddev | 0.65 | 0.37 | 0.66 | 0.38 | 0.71 | 0.33 |

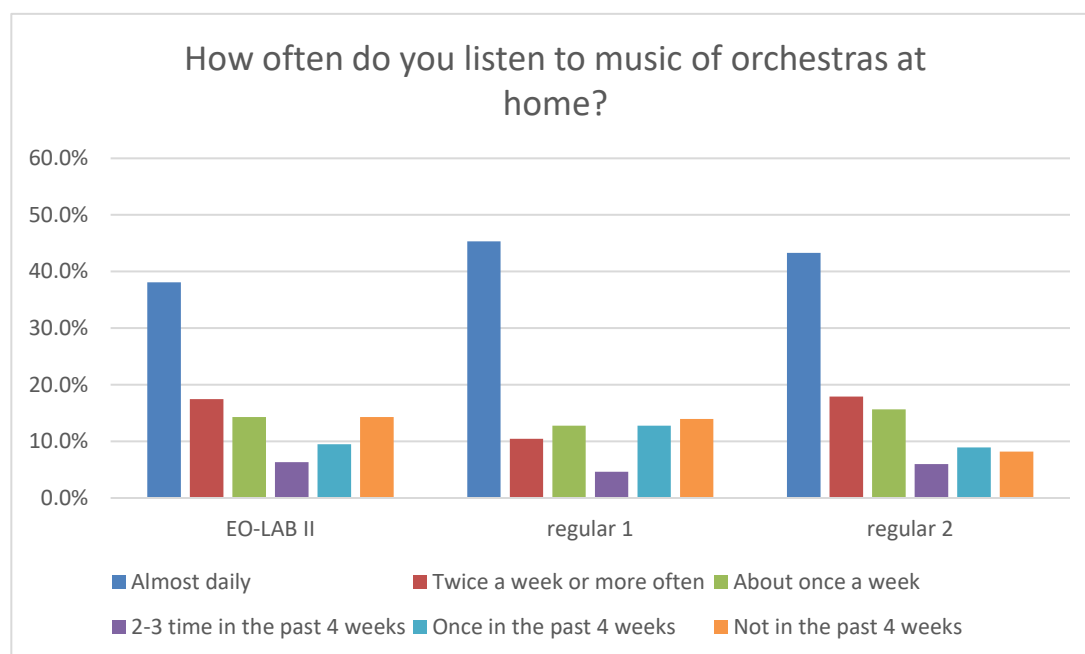
Figure 9.7: Romanian National Symphony Orchestra - Listening to music of orchestras at home

Table 9.8: Romanian National Symphony Orchestra – To what extent do you feel engaged with the orchestra?

| | EO-LABII concert Arad | | regular concert Sinaia | | regular concert Bucharest | |
|-----------------------|--------------------------|--------|---------------------------|--------|------------------------------|--------|
| Not at all | 6 | 9.7% | 2 | 2.7% | 7 | 5.5% |
| low | 6 | 9.7% | 4 | 5.3% | 7 | 5.5% |
| Moderate | 23 | 37.1% | 16 | 21.3% | 27 | 21.3% |
| High | 11 | 17.7% | 26 | 34.7% | 46 | 36.2% |
| Very high | 16 | 25.8% | 27 | 36.0% | 40 | 31.5% |
| Total respondents t0 | 62 | 100.0% | 75 | 100.0% | 127 | 100.0% |
| Average (0-1). stddev | 0.60 | 0.31 | 0.74 | 0.25 | 0.71 | 0.28 |

Figure 9.8: Romanian National Symphony Orchestra – To what extent do you feel engaged with the orchestra?

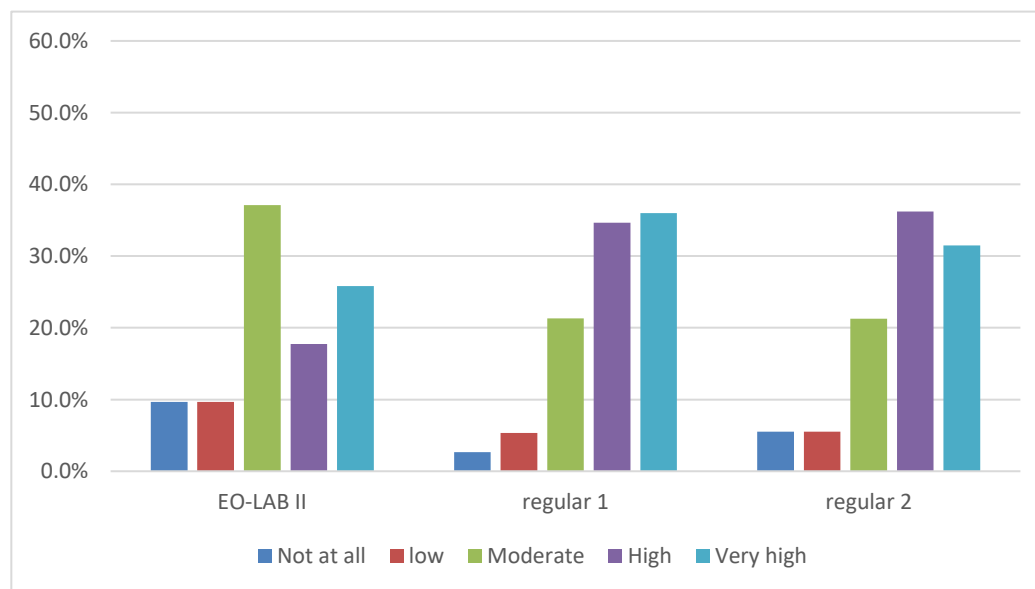
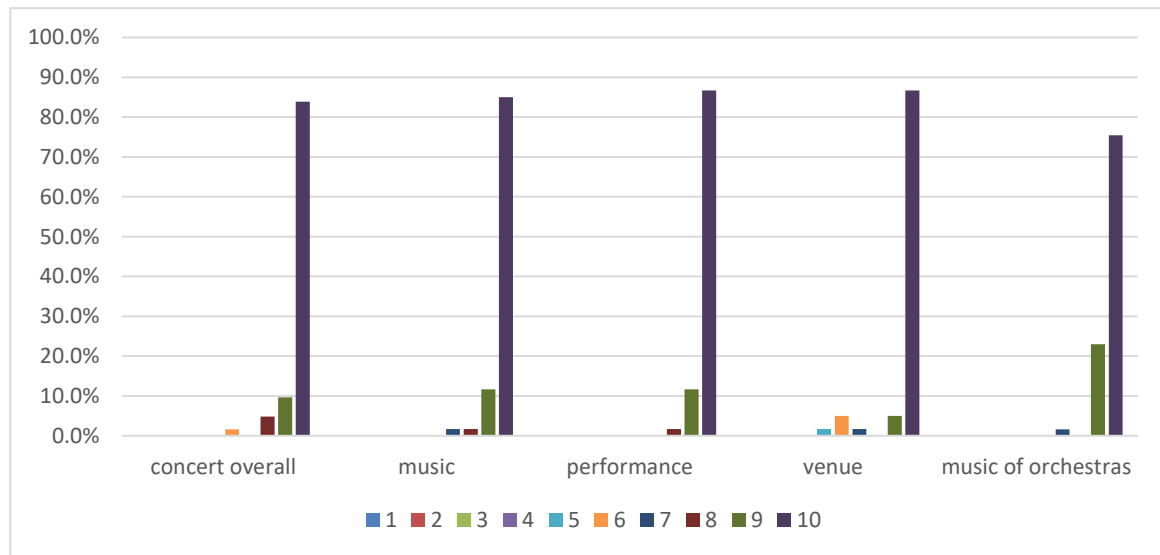


Table 9.9: Romanian National Symphony Orchestra - ratings EO-LAB II concert

| | this concert overall | | this music | | this performance | | this venue | | music of orchestras in general | |
|---------------------|----------------------|--------|------------|-------|------------------|--------|------------|--------|--------------------------------|-------|
| 1 | | | | | | | | | | |
| 2 | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 4 | | | | | | | | | | |
| 5 | | | | | | | 1 | 1.7% | | |
| 6 | 1 | 1.6% | | | | | 3 | 5.0% | | |
| 7 | 0 | 0.0% | 1 | 1.7% | | | 1 | 1.7% | 1 | 1.6% |
| 8 | 3 | 4.8% | 1 | 1.7% | 1 | 1.7% | 0 | 0.0% | 0 | 0.0% |
| 9 | 6 | 9.7% | 7 | 11.7% | 7 | 11.7% | 3 | 5.0% | 14 | 23.0% |
| 10 | 52 | 83.9% | 51 | 85.0% | 52 | 86.7% | 52 | 86.7% | 46 | 75.4% |
| | | | | 100.0 | | | | | | 100.0 |
| | 62 | 100.0% | 60 | % | 60 | 100.0% | 60 | 100.0% | 61 | % |
| average / stddev | 9.7 | 0.7 | 9.8 | 0.5 | 9.9 | 0.4 | 9.6 | 1.1 | 9.7 | 0.6 |

Figure 9.9: Romanian National Symphony Orchestra - ratings EO-LAB II concert



10 References

De Jager, H., 1967. Cultuuroverdracht en concertbezoek [Cultural transmission and concert attendance]. Stenfert Kroese, Leiden [Dissertation Utrecht University].

The Netherlands Symphony Orchestra (project leader), Tonkünstler-Orchester, Hallé Orchestra, Czech Philharmonic Orchestra, Romanian National Symphony Orchestra, Barcelona Symphony Orchestra (2016) European Orchestra LABoratory II Detailed description of the proposal.

DiMaggio, P. and Mukhtar, T. (2004) Arts participation as cultural capital in the United States, 1982-2002: Signs of decline? *Poetics* 32, 169-94.

International Labour Office (2012). International Standard Classification of Occupations 2008 (ISCO-08): Structure, group definitions and correspondence tables. International Labour Office.

Schröder, Heike and Harry B.G. Ganzeboom (2013/2014) Measuring and Modelling Level of Education in European Societies. *European Sociological Review* (30,1), 119-136. Published online 29 October 2013. doi 10.1093/esr/jct026.

Van Eijck, K. and Knulst, W. (2005) No more need for snobbism: highbrow cultural participation in a taste democracy. *European Sociological Review* 21, 513-528.

Van den Broek, Andries (2014) Culturele activiteiten in 2012: bezoek, beoefening en steun. Het culturele draagvlak deel 13. Den Haag: Sociaal en Cultureel Planbureau.

Van den Broek, Andries; Bronneman-Helmers, Ria; Veldheer, Vic (Red.) (2010) Wisseling van de wacht: generaties in Nederland. Sociaal en Cultureel Rapport 2010. Den Haag: Sociaal en Cultureel Planbureau.