

Connecting to the Audience

How to Attract a New Audience for Classical Music Concerts

Master Thesis

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Abstract

The audience for classical music concerts is decreasing. A lot of cultural organisations are struggling with attracting a new and younger audience, although there are plenty of people that do have an interest in classical music. The number of amateur musicians in The Netherlands is very large, yet classical music organisations are having a hard time attracting these musicians as their audience. There are a lot of studies done on audience development for classical music, but these are focussed on an audience that does not have the knowledge or interest.

This research contributes to the current discourse of audience development of classical music concerts in a new way: how to strengthen the bond with amateur musicians and others with a certain degree of knowledge and interest, and attract them into your audience. This final report can be used by organisations to develop or to expand their strategies in audience development.

This research strives to answer to the question how educational projects can be used as a marketing tool, in other words, to let your audience grow in size. It was found that it is important to realise that marketing should never be the goal of educational projects. The intrinsic motivation is very important, as well as the willingness of giving something back to the community (for receiving subsidies from public money).

When planning to reach a new audience, it is important to define which group you are aiming to reach. This will help you plan your strategy and be most effective.

First, a current and potential audience research should be done. To connect to the 'audience by choice' and 'audience by habit' it is useful to know what the reasons are to not attend, so this threshold can be lowered. It is relevant to conduct research to get to know your audience (to be). In this way, the cultural institution can shape a strategy that fits their own organisation, their current audience and their target audience.

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1. Introduction

The audience for classical music concerts is decreasing. The audience is aging and a lot of orchestras, ensembles and choirs are having a hard time with attracting a new and younger audience. A lot of cultural organisations are struggling with the fact that it is hard to find the audience that is interested enough to visit the concerts. With this master thesis, I would like to contribute to the current discourse and I hope these new insights will be of help for multiple organisations. For example in The Netherlands, there are plenty of people that do have an interest in classical music. The number of amateur musicians is enormous¹, but classical music organisations are still having a hard time attracting these musicians to become their audience. The amateur musicians are already familiar with the music and they know what they can expect of a certain programme. So then what is it that is stopping them?

My bachelor thesis was on the influence of the subsidy system on artistic choices within classical music organisations in The Netherlands. I find this very interesting. This is why I wanted to continue this direction - the policy side of the classical music business - in my master. My internship research during the master's programme *Applied Musicology* was on the connection between members of Irish amateur choirs and the national chamber choir, Chamber Choir Ireland. The goal of this research was not only to define the amateur choral sector in Ireland, and to elucidate on reasons for the the current low interaction and what Chamber Choir Ireland can provide to improve the contact with amateur choirs and their members - it was mainly about how to attract more amateur singers to visit their concerts.

Research into the development of a new audience for classical music concerts exists, but in my opinion these are too much focussed on an audience that does not have the knowledge or interest in the specific types of music (for example the younger generation). Therefore I would like to contribute to the current discourse of audience development in another way: how to strengthen the bond with amateur musicians and others with a certain degree of knowledge and interest and attract them into your audience.

¹ “The Netherlands has around 7.3 million amateur arts practitioners aged 6 and older; 48% of the Dutch population aged 6 years and older are active practitioners of arts. ... Among the amateur artists are 3.2 million visual artists, 2.4 million musicians, 1.7 million dancers, 760 thousand theater artists, 2 million writers and 2.3 million practitioners of new media. An amateur artist deals with more than one discipline on average, so that the sum of the disciplines is higher than the total number of practitioners.”

Translation, original source in Dutch: “Nederland heeft ongeveer 7,3 miljoen amateurkunstenaars van 6 jaar en ouder; 48% van de Nederlandse bevolking van 6 jaar en ouder doet aan actieve kunstbeoefening. ... Onder de amateurkunstenaars zijn 3,2 miljoen beeldend kunstenaars, 2,4 miljoen muzikanten, 1,7 miljoen dansers, 760 duizend theaterkunstenaars, 2 miljoen schrijvers en 2,3 miljoen beoefenaars van nieuwe media. Een amateurkunstenaar houdt zich gemiddeld met meer dan één discipline bezig, zodat de optelsom van de disciplines hoger uitvalt dan het totaal aantal beoefenaars.”

Source: Amalia Deekman, Hans Heimans, Lotte Volz, *Amateurkunst: Feiten en trends. Monitor Amateurkunst in Nederland* (Utrecht: Kunstenfactor, 2011), p. 3.

Most of the subsidised Dutch performing arts organisations do have educational or participational projects, that are all very different in their content but also in their purpose. This research investigates if educational projects can help expand the audience.

1.1 Main Question

The aim of this research is to contribute via the development of knowledge to the current discourse on the audience of classical music concerts. This will be done based on the following research question: *“In which way can educational projects be used as a marketing tool?”*

This research consists of two parts. The first part is an overview of what organisations of professional musicians are doing related to educational projects for amateur musicians, and to what extent that works and what this policy is based on. This is done based on five case studies. These case studies are five different kinds of organisations: an opera company, an ensemble with string instruments, an ensemble with wind instruments, a symphony orchestra and an umbrella organisation of a professional orchestra, an amateur chamber choir and an amateur oratory choir. These five organisations are located in three different locations in the country: The Hague, Apeldoorn and Enschede. In this way it is viewed from different angles. The topic list for the interviews can be found in the appendix.

Based on these results, I will write a report on how the organisations can better cater for the amateur musicians and others that already have a certain degree of knowledge and interest, and how to attract them as an audience. The focus will be on how marketing can be used to reach amateur musicians and eventually will visit your concerts, in other words: how educational projects can be used as a marketing tool to reach amateur musicians so they will become the audience.

1.2 Demarcation of Concepts

In this thesis, I am using the terms amateur and professional to name the difference between amateur musicians and professional musicians. These terms do not say anything about the quality of the musicians. The difference between the two types of musicians is that professional musicians are professionally educated musicians that are making music as their job to provide for their living. Amateur musicians are non-professionally educated musicians that are making music because they like to do it, as a hobby.²

Educational projects within cultural organisations can have different meanings in terms of content. This can mean both schooling and learning. This immediately reflects the different target groups. Educational projects can take place at elementary and secondary schools as well as for amateur musicians. Both will be skilled or schooled, but in a different way. It is assumed that children and young people can not make autonomous choices when visiting performances, but that this decision

² Eva Terpstra, *Zingen doe je samen? Een onderzoek naar de opvattingen van professionele klassieke koren over de samenwerking tussen professionals en amateurs binnen de Nederlandse korensector*, Utrecht: Utrecht University (master thesis), 2016, p. 22.

lies with teachers or parents. In addition, this thesis specifically looks for ways to expand the audience of amateur musicians and others with a certain degree of knowledge and interest.

Within cultural organisations, both education and participation are used when talking about educational projects. The term education is often used to teach something (one way) and the term participation to participate in a project (mutual exchange).

The term marketing is used to name the activities (namely price, location and promotion) that a cultural institution focuses on a potential audience, to make an existing product, namely the performance, accessible and to create a need for the potential audience. The purpose of this is to visit the show, so that an exchange of values can take place and the needs of both the cultural institution and the audience can be satisfied.³

1.3 Methodology

This will be qualitative research. The focus is on one hand on a text and content analysis of different literature, policy texts and news articles and on the other hand on a number of in-depth interviews. This research is exploratory on a small scale, looking at a phenomenon that has not been investigated in this way before. This form aims to better understand the process.

I developed my interview skills in both the BA Muziekwetenschap as in the MA Applied Musicology, during courses such as ‘Producing Arts in Society’ (MA), ‘Writing about Music’ (MA), bachelor thesis (BA 3) and ‘Programmering van Culturele Instellingen’ (BA 2).

The in-depth interviews are conducted with key persons within classical music organisations. The interviews are conducted in Dutch because the interviewees are Dutch so they can speak freely this way. The interviewees all filled out an informed consent form. The form can be found in appendix C.

These key persons were chosen on the basis of their involvement in educational projects. The limitation in these interviews is that the interviewees have their own vision on the projects (so they will not always be objective) and are not fully policymaking but also the executive, which means they do not influence the content of the projects. In addition, consideration should be given to whether and to what extent the interviewee is (completely) open.

The interviews are semi-structured. In this way you can deviate from or go deeper into the issues in order to find out the most interesting information. Not every expert has the same knowledge and therefore they do not all receive the same questions. In this way, the expert has the opportunity to tell what he/she knows most about, which is useful for the research. In this, the expert is not limited in transferring his/her knowledge. A topic list, which can be found in the appendix, serves as the basis of the interview.

³ Eva Stravers, *Educatie of marketing? Een onderzoek naar het educatiebeleid van vier Nederlandse jeugdtheatergezelschappen*, Utrecht: master thesis Faculty of Humanities, Utrecht University, 2006, p. 61-63.

In the in-depth interviews the relationship between educational activities and marketing is central. The interviews are transcribed and analysed afterwards with a coding scheme. For each interview an equal scheme is used. The codes are determined on the basis of the topic lists and transcripts.

The coding schemes are based on both the topic list and divided in the different themes, as used in the topic list: introduction, policy, amateur musicians/participants and closing. Within these four themes, different codes were used. Because the interviews were semi-structured, there was the possibility to deviate from the fixed themes from the topic list. After transcribing the interviews, a few codes were added within the four themes. An example of a later added code is 'EDUCATION former projects' because it turned out that most of the interviews were not only about the current projects, but also about projects that no longer exist. The coding schemes can be found in appendix B.

There is a note that should be considered and discussed regarding the representativity of this research. The responses and with that their participation in this research is not equally divided over the Dutch cultural sector, since this was a sample of five institutions, chosen by their diversity in type of organisation and types of projects. There were a few more organisations invited to participate in the research, but they have rejected this, in particular due to lack of time. Another thing is the goodwill to participate: if the projects work less well, it may be that an organisation is less inclined to talk about it.

1.4 Relevance of Research for the Academic and Social Debate

There is already quite a lot of research done on the development of a new audience for classical music concerts but these are too much focussed on an audience that does not have the knowledge or interest in the specific types of music. This research will contribute to the current discourse on audience development in another way. The final report can be used by organisations to develop or expand their strategies in audience development, specifically to reach and cater for amateur musicians in the same genre/instrumentation.

2. Literature Overview & Theoretical Framework

First, a few articles are described concerning the context of the research issue. After that, four specific theories will be discussed that are applicable on this research topic. First, there is a theory about conceptualising the audience, by the Creative Europe program, initiated by the European Union. Second, artistic selection processes will be discussed based on Pascal Gielen's theory. Third, Pierre Bourdieu's cultural capital theory is discussed. Finally, the concept of acculturation is reviewed.

2.1 Context of the Research Issue

In 2014, Eva Huisman concluded that the audience for classical music concerts in The Netherlands is decreasing. In her master thesis on the opinions of professional classical choirs about the collaboration between professionals and amateurs within the Dutch choral sector, she writes that programmers are trying to present the classical music in a new, different way or tend to reinvent the classical music concert. The research shows that the three choirs from the case study strive for prestige and a dominant position in the choral sector and position themselves in relation to each other within the sector. In doing so, they place their own choir at the top of the field by typifying them as the best choir within their own genre. The research also shows that the views of professional choir managers on the cooperation with amateurs influences the extent to which relations with the amateur circuit are initiated. For the managers cooperation with the amateur sector is only possible when the quality of their choir is not compromised. The abstract term 'quality' appears to be decisive in the relationship with the amateur sector: the quality requirement prevents the professional choirs from cooperating with amateur choirs.⁴

Junui et al. did research on the perception of amateur and professional musicians on both rehearsals and performances as either work or leisure. In total, seventy-four subjects participated. The main results on both rehearsals as performances were that amateur musicians viewed these activities as leisure, while the professionals viewed them as work. The main reason for this difference is that professional musicians get paid for their work.⁵

Karin Sommerer, head of marketing of the Stedelijk Museum in Amsterdam, states in her article that Dutch cultural organisations should put more money (80% of their marketing budget) in cultural education. If the consumer is better developed, it is more likely that he will be reached for cultural activity. She quotes Goethe: "Der Fremde sieht nur, was er weiss." (The stranger only sees what he knows). Sommerer writes that the offer should not be made more accessible, because in this way the quality of art is undermined. She pleads that the budget should be spent to educate people and to trigger them so they will develop their interest in the arts. In her dream world, cultural marketers don't do any marketing anymore, only publicity.⁶

⁴ Terpstra, *Zingen doe je samen? Een onderzoek naar de opvattingen van professionele klassieke koren over de samenwerking tussen professionals en amateurs binnen de Nederlandse korensector.*

⁵ Susana Juniu, Ted Tedrick and Rosangela Boyd, *Leisure or Work?: Amateur and Professional Musicians' Perception of Rehearsal and Performance*, *Journal of Leisure Research*, 28:1, 1996, p. 44-56.

⁶ "Ik roep de culturele sector van Nederland op: stop 80% van je marketingbudget in cultuureducatie." Leiderschap in Cultuur, accessed 5 January 2019, <https://leiderschapincultuur.nl/2018/03/ik-roep-de-culturele-sector-van-nederland-op-stop-80-van-je-marketingbudget-in-cultuureducatie/>.

The Dutch term “Publiekswerking” (audience development) means connecting with different target groups that were not reached before. Flemish cultural institutions often do not have an education department, but they do have an audience development department. In the Netherlands this is often seen as an equivalent. But this does not appear to be the case, because audience development involves long-term projects in which a bond with the public is built and strengthened. Projects concerning audience development do not necessarily have the aim of creating returning visitors or buying tickets for a performance, it is about being stimulated and feeling involved and connected with the organisation. The Flemish audience development can be a means to reach target groups that can not be reached through marketing.⁷

Eva Stravers master's thesis (2006) is about how educational projects in theater societies can and may be labeled as a form of marketing. Research has been conducted into the boundaries between education and marketing. One of the questions asked in this thesis is the goal of education: is the goal to teach people something to educate them, or is it a means to fill the theater hall? Cultivation was an important issue in cultural policy in the 1950s. As a result, the government paid special attention to youth and thus to cultural education within education. This interest for youth and education has continued to this day. Due to inadequate knowledge and interest among teachers and insufficient possibilities to train them properly, embedding cultural education in education has become a difficult process.⁸

In order to subsequently examine to what extent education can be seen as a marketing tool, this concept is explained in more detail. The following definition for theater marketing is used in Stravers her thesis. “The activities (namely price and location determination and promotion) that a company focuses on a potential audience, to make an existing product, namely the performance, accessible and to create a need for the potential audience.” The aim is to visit the show so that an exchange of values can take place and the needs of both the theater makers and the audience are satisfied. In addition, the discussion of the theater service has shown that it consists of several layers. One of those layers is the extensive service. This consists of the basic service and the supporting activities. The latter can be divided into value-enhancing and value-expanding services. These support activities have been labeled as a form of promotion. Experience has shown that education is part of the value-enhancing services and is part of the support activities and therefore a form of promotion. Promotion is a form of marketing, as evidenced by the definition of theater marketing and education can therefore be used as a marketing tool.⁹

Marketing aimed directly at children is in practice not possible because children are not able to visit a performance independently. The decision to visit a performance is always taken by the parents or school teachers. Thus if education is used as a form of marketing it should only be aimed at the parents and teachers. The discussion and comparison of these case study companies within this thesis showed that these theatre groups organise educational activities with their performances, to

⁷ “Publiekswerking: op zoek naar manieren om publiek en kunst te verbinden” Cultuurmarketing, accessed 4 January 2019, <https://www.cultuurmarketing.nl/publiek-bereiken-met-publiekswerking/>.

⁸ Stravers, *Educatie of marketing? Een onderzoek naar het educatiebeleid van vier Nederlandse jeugdtheatergezelschappen*.

⁹ Ibid.

guide the audience and to give them an open attitude. In doing so, they agree with the subjects they choose for their performances with the world of their audience, namely children.¹⁰

On MM Nieuws¹¹ researcher Ann Laenen writes about opera and audience development in a European perspective. She discusses the 2001 research by RESEO (The European Network for Opera, Music & Dance Education), conducted by researchers from the School of Education at the University of Leeds into the content and philosophy of educational operation within opera companies. The companies implemented education in different ways. The place that the educational operation takes within an opera house can vary considerably and is not so much related to the size of the company, but rather to the objectives of public functioning within the company. Some companies do not really have a service, but do organise public-accompanying activities. For other companies, audience development is a part of their core business and consequently there is an educational aspect to every artistic activity. By several respondents, the term "education" is experienced as a hindrance because the term is limited to pedagogically oriented projects with the target group of young people. However, in order to be accessible to different layers of the population and therefore to a wide audience, these companies also make use of guided tours, introductions and study days. The education projects are therefore very diverse and there appears to be no correct term to name all these activities.¹²

2.2 Conceptualising the Audience

The Creative Europe program, initiated by the European Union, supports the European audiovisual, cultural and creative sector¹³. Audience development is one of the priorities of the Creative Europe program. By making this a priority, the audience (and participants, users, et cetera) are on an equal foot with the organisations (musicians, artists, actors, et cetera). Creative Europe finds audience development crucial for the sustainability of any cultural entity.¹⁴

This study aims for a transition towards more audience-centric cultural organisations¹⁵. A model with two aims addressed to current audiences is identified¹⁶:

- Widening already active audiences
- Deepening their experiences

¹⁰ Ibid.

¹¹ A Dutch website for professional marketing and management entrepreneurs in the cultural and creative industry

¹² "Opera en publiekswerking in een Europees perspectief" MM Nieuws, accessed 20 April 2019, <http://www.mmnieuws.nl/article/opera-en-publiekswerking-in-een-europees-perspectief/>.

¹³ "Creative Europe" European Commission, Education, Audiovisual and Culture Executive Agency, accessed 14 April 2019, https://eacea.ec.europa.eu/creative-europe_en.

¹⁴ "New study on audience development" European Commission, Creative Europe, accessed 14 April 2019, https://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development_en.

¹⁵ Alessandro Bollo, Cristina Da Milano, Alessandra Gariboldi, and Chris Torch, *Study on audience development. How to place audiences at the centre of cultural organisations* (Brussels: European Commission Creative Europe, 2017), p. 8.

¹⁶ Ibid., p. 10.

In order to conceptualise the audience, there has been a categorisation into three groups:

1. Audience by habit. This category consists of cultural attenders and cultural participant who are familiar with being an audience, being a cultural participant/attender is part of their identity. Characteristic for this group is that their threshold not to attend is relatively easy to overcome, different strategies can be used to make the currently non participating audiences participate.¹⁷

2. Audience by choice. The people included in this category are not used to participate or attend culture (not a habit) for reasons such as their lifestyle, lack of opportunities or financial resources. In contrast to the audience by surprise, discussed below, this group does not have any social or cultural disadvantage. Strategies to approach the people in this category could be through educational and participation projects but also through extended marketing.¹⁸

3. Audience by surprise. This group is hard/complex to reach, they do not participate in any cultural activities for reasons such as social exclusion, education and the accessibility. Reaching these people for a cultural activity is only possible when using an intentional, long-term and targeted approach.¹⁹

2.3 Artistic Selections

In the first part of his book²⁰, Pascal Gielen writes about the course of artistic selections in the contemporary art world. This primarily concerns the regular programming of various forms of art, such as music, dance and theater, but also galleries and museums. His theory is also applicable to the programming of the education side, such as educational programs, educational peripheral programming or the integration of educational / participatory programs in the main program.

Gielen states that the decision makers - besides theater, dance and music programmers also gallery owners, curators, policymakers and critics - determine what art is Art.²¹ As a result, they have a strong influence on for which art there is room. Gielen describes in *Waardenregimes in artistieke selectieprocessen* how programmers are influenced by the so-called rules of the field in which they function. This reasoning comes from Bourdieu's field theory. The history of the field²² and

¹⁷ Ibid., p. 11.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Pascal Gielen, *Kunst in netwerken: Artistieke selecties in de hedendaagse dans en de beeldende kunst* (Tielt: Lannoo Campus, 2011).

²¹ Ibid., p. 11-12.

²² "Conceptualisation of society or the social environment in which actors act as a whole of overlapping, relatively autonomous fields."

Translation, original source in Dutch: "Conceptualisering van de maatschappij of de sociale omgeving waarbinnen actoren handelen als een geheel van overlappende, relatief autonome velden."

Source: "Veldtheorie" Algemeen Letterkundig Lexicon, Digitale bibliotheek voor Nederlandse letteren, accessed 15 March 2019, http://www.dbnl.org/tekst/dela012alge01_01/dela012alge01_01_04257.php.

collectivity play a role in these rules. This collectivity can relate to a collective belief, but also to a collective misunderstanding or allocation of values.²³

Another programming logic that Pascal Gielen describes comes from the art sociologist Nathalie Heinich. According to Heinich, singularity (a great admiration or adoration for an artifact or artist²⁴) plays a greater role than collectivity. She states that programmers act according to singular logic and that collective analyses are insufficient. Gielen states that these opposites can co-exist, just like context versus content, with which content represents the art product itself and where context is the institutional environment.²⁵ On the basis of the aforementioned contradictions, Gielen makes a distinction between four types of logic with which the programming can be represented. See the matrix below, Figure 1²⁶.

	<i>Singular</i>	<i>Collective</i>
<i>Content</i>	<p><u>Singular content logic</u> Seen from the artistic conviction of the programmer regarding the artistic product itself, independent of the context.</p>	<p><u>Collective content logic</u> The context of the artistic product plays an important role in this: the place it occupies within a movement, history or sector.</p>
<i>Context</i>	<p><u>Singular context logic</u> Both artistic conviction of the programmer as well as taking the artist into account: there is context in the form of history.</p>	<p><u>Collective context logic</u> Social and institutional conventions: influenced by the rules of the field in which the artistic product is located.</p>

Figure 1: schematic representation of programming logic according to Gielen²⁷

2.4 Cultural Capital

In his theory about different forms of capital, Bourdieu²⁸ divides the capital needed to have power and influence into three types:

- Economic capital → money and real estate
- Social capital → relationships and networks
- Cultural capital → social assets such as education, knowledge/intellect and skills

Later on Bourdieu adds other forms of capital. Examples are symbolic capital (social recognition) and linguistic capital (language proficiency of the dominant culture).

²³ Pascal Gielen, *Waardenregimes in artistieke selectieprocessen* (Amsterdam: Boekmanstichting Amsterdam, 2002), p. 3.

²⁴ Ibid., p. 3.

²⁵ Ibid., p. 6-7.

²⁶ Ibid., p. 6-12.

²⁷ Ibid.

²⁸ Pierre Bourdieu, "Economisch kapitaal, cultureel kapitaal, sociaal kapitaal." in: D. Pels, *Opstellen over smaak, habitus en het veldbegrip* (Amsterdam: Van Gennep, 1989), 120-141.

The theory of cultural capital can be described as “the cultural knowledge that serves as currency that helps us navigate culture and alters our experiences and the opportunities available to us”²⁹. The theory can be used to recognise the motivation why people are or keep going to classical music concerts. Cultural capital is the body of knowledge, cognitive skills and training of a person with which social privileges can be acquired or retained. This has an impact on social mobility, and social mobility determines the habitus - the way of perceiving thinking and acting.

According to Bourdieu, cultural capital can be a cause of social inequality: people who are poor are having a harder time acquiring cultural capital. If someone is born in a family that has a lot of cultural capital, it is easier to acquire the cultural capital.

Cultural capital takes on three forms:

- Embodied state → the form of knowledge that resides within us. Formed by the acquired skills of an individual such as literacy, cultural knowledge and other competences (construction is individual and takes a long time)
- Objectified state → material objects we use to indicate social class. Tangible things such as documents, paintings, instruments but also other certain material items (transferable to descendants)
- Institutionalised state → the way society measures cultural capital, for example degrees, diplomas and titles³⁰

In his distinction theory, Bourdieu describes how preferences are linked to someone's status in society and level of education. This means that people with a lot of cultural capital will most likely determine the taste of a society. The group with less cultural capital adapts to this preference.³¹

2.5 Acculturation

The concept ‘acculturation’ can be used to understand the process of connecting to an (new) audience. This concept can be defined as following: “All the changes that occur when individuals and groups of people belonging to different cultural backgrounds come into contact with each other”³². Besides using this term in the social research field, it can also be applied in musicology to describe the process of connecting to new audience.³³

There are three main theoretical perspectives that define the field of acculturation:

1. Mutuality of influence → both groups influence each other. The expression ‘changes in the original culture patterns of either or both groups’ in the above definition entails mutual influences,

²⁹ “Bourdieu’s Theory of Cultural Capital” The Sociological Cinema, accessed 7 June 2019, <https://www.thesociologicalcinema.com/videos/bourdieu-theory-of-cultural-capital>.

³⁰ Ibid.

³¹ Pierre Bourdieu, *La Distinction: Critique sociale du jugement* (Paris: Les Editions de Minuit, 1979). Translation: Richard Nice, *Distinction: A Social Critique of the Judgement of Taste* (Cambridge: Harvard University Press, 1984).

³² David L. Sam 2015, “Acculturation”, in *International Encyclopedia of the Social & Behavioral Sciences* (2nd Ed.), ed. by Neil J. Smelser and Paul Baltes, Amsterdam: Elsevier.

³³ Ibid.

which imply that both groups influence each other. But, because there are always power differences, such as economic power or size of the group, it can happen that one group has more influence than the other. The dominant group has more influence than the other one, which is less dominant. This has resulted in the assumption that only the nondominant group undergoes acculturation.³⁴

2. Continuous First-Hand Contact. The core of ‘continuous first-hand contact’ is that there is a contact in real life (or in a digital way) with a direct link between the influencer and the influenced. The definition from 1936 did not factor the rapid development in information technology, and the rise of electronic social networks, which has an influence on people’s behavior. To what extent should virtual interactions between people who live thousands of kilometers away be considered as acculturation? This is clearly an uncharted area.³⁵

3. Group versus Individual-Level Phenomenon. Although acculturation as a concept was first proposed as a group-level phenomenon, it was also recognised as an individual-level phenomenon (“the changes an individual experiences as a result of being in contact with other cultures, or participating in the acculturation that one’s cultural or ethnic group is undergoing”³⁶). A distinction between acculturation as a group-level phenomenon and acculturation as an individual-level phenomenon is important; the kinds of changes that take place at the two levels tend to be different. Moreover, not every group or individual enters into, participates in, or changes in the same way during acculturation.³⁷

³⁴ Sam, David L. “Acculturation”, in *International Encyclopedia of the Social & Behavioral Sciences* (2nd Ed.).

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

3. The Current State of Affairs: Case Studies

For this research, five interviewees from different institutions were used as a case study. This chapter is an overview of what the case study-organisations of are doing related to educational and participation-projects, to what extent that works and what this policy is based on. This information is based on the interviews.

3.1 OPERA2DAY

Interviewee: Mieke van der Ven, education & participation employee

OPERA2DAY is an organisation from The Hague that focuses on the production of operas and music theatre. OPERA2DAY takes an enthusiasm for the tradition of opera and embeds it within the time and setting of the modern day. It aims to win the hearts of a broad range of audiences for the genre of opera and to expand the development of the life of opera in The Hague and the surrounding region.³⁸ OPERA2DAY has a small team: beside a three-man board there is a production employee and a marketing employee.

OPERA2DAY does opera projects for both high school students and amateur art practitioners. These are not fixed projects but the projects run per show. The project must always match the performance - but the artistic and dramaturgical quality is decisive. Therefore the ideas of the artistic director are invaluable. The aim is to always give pupils and amateur art practitioners an active role in the performance. Together with stage director and artistic director Serge van Veghel, Mieke van der Ven develops the projects as an education and participation employee.

The first time OPERA2DAY implemented the education policy in this way was in 2013 at the Médée performance. Each performance included 90-100 high school students and 50-60 amateur choir singers in the hall who started singing along with the performance. At this first time it was immediately noticed that the attention span during the performance was very different: the students were much more active participants in the performance: they felt themselves the owner of the performance.

The target group of high school students is senior general secondary education. The reason that this is not done with lower levels or younger age groups is that the opera often lasts three hours and that this is a too long for the attention span of these groups.

OPERA2DAY tries to merge the projects so that the two target groups are brought together. With such an education project, OPERA2DAY always goes to the school at least once, for a lesson of at least 1.5 hours - depending on the project. The students and amateur musicians do not participate in the entire tour - only in the neighborhood or city where they come from. In this way OPERA2DAY reaches a large number of students and amateur art practitioners during a tour. It is not possible to link a project with high school students to every performance, but it can be done in 50-65 percent of the projects. Amateurs participate in every performance, because they are often a large part of the performance.

³⁸ "Mission" OPERA2DAY, accessed 29 March 2019, <https://www.opera2day.nl/en/mission>.

The purpose of the education projects is to show that opera has something to offer for everyone. People often have a certain interest in art, for example, going to the theater, or love classical music, but opera feels like a bridge too far. The projects are aimed at not bringing in the hard core of opera lovers, but the circle around them: those who are interested in art in general. And therein are the amateur art practitioners.

By involving amateur art practitioners, OPERA2DAY ensures that these amateurs also become ambassadors for them. The company sees that people often sign up multiple times for projects: they really become "fans". And if the project does not suit them to participate - then they will attend the performance anyway. OPERA2DAY also reaches a new target group with this project: the larger circle of visitors who normally do not visit art forms, but who now do attend because it is a family-member / friend / acquaintance who is participating in the performance. The projects work well for this purpose because OPERA2DAY relatively - compared to other performing arts companies - attracts a large number of new audiences to their performances.³⁹

3.2 Orkest de ereprijs

Interviewee: Wim Boerman, artistic leader

The orkest de ereprijs is an orchestra from Apeldoorn that performs contemporary music. They commission young composers with professional pieces for the 14 musicians of the orchestra (always in the same occupation) and they perform these in The Netherlands and abroad in order to support young talent. The orchestra focusses on interdisciplinarity, education, talent development and musical innovation.⁴⁰

The orkest de ereprijs has two types of educational projects: on the one hand in secondary schools and on the other hand projects for young talent: such as the projects with different courses at ArtEZ University of Applied Sciences, but also the Young Composers Meeting for which young composers can register individually. In the past there have also been projects with amateur musicians, such as music school students, but due to lack of financial support and interest, these are no longer organised.

As artistic director Wim Boerman is responsible for all programmatic tasks and everything concerning the musicians of the orchestra. He also maintains contacts with the composers and makers involved in the various projects of the orchestra. With regard to the educational projects, Wim Boerman is responsible for initiating the projects, and there is also an education employee who is responsible for organising the composition project in secondary schools.

The project in secondary schools, the ereprijs-composition project, runs a full school year in the final year of high school. In September all students come to the orchestra and get to know the different instruments and get explained about composing. From that moment on the teacher is leading the project at the school; the students write their own composition and in January they hand it in to the orchestra. In January and February the orchestra visits all schools to rehearse with the students for a whole day. The student is leading - he or she indicates how it should sound. In March

³⁹ Interview Mieke van der Ven, appendix H.

⁴⁰ "Over ons" orkest de ereprijs, accessed 29 March 2019, <https://www.ereprijs.nl/index.php/en/over-ode-2>.

and April the orchestra visits the schools again for a performance on a Friday or Saturday evening. A shortened version of this project is In 1 weekend componist - 1 weekend composer, this is the more accessible form because the project only lasts two days and can be realised not only in schools, but also in music schools, if there is support for this.

The Young Composers Meeting is an annual project in February for young and talented composers. February 2019 was the 25th edition. During a full week in Apeldoorn, sixteen selected participants come together. In advance, they all compose a piece for orkest de ereprijs and singers. During the week the participants have rehearsals, lectures and individual coaching sessions with a few senior composers. At the end of the week the compositions are performed in a concert. The jury will select three winners for commissions, where the winner receives a sum of money with which they will write a new commissioned composition.

The orchestra does various projects with HBO students (Higher Vocational Education). Such as the ChoCo and Mixed Emotions projects that are held with film and media composition students and music teacher students. Productions are made in which young makers from various disciplines create new work. In addition, the orchestra involves performing musicians in educational projects through internships.

The motivation of the orchestra is intrinsic, any effects such as addressing a new or different audience can be a consequence but are never a cause. Artistic leader Wim Boerman indicates that intrinsic motivation is necessary for the credibility of the orchestra. It is not possible that a project can otherwise exist for such a long time: the education project at secondary schools has been running for more than 25 years and the Young Composers Meeting was organised for the 25th time last February.⁴¹

3.3 Residentie Bachensembles

Interviewee: Ellen van der Sar, business leader

The Residentie Bachensembles is a partnership - a collaboration of four different legal entities. The first is the Residentie Bachkoor, which is an oratorio association with around 80 amateur singers. The Residentie Kamerkoor is a chamber choir with around 30 members - also amateurs. In addition, there is a professional orchestra: the Residentie Bachorkest. Besides this, the Stichting Cantatediensten in de Kloosterkerk is also connected to the Residentie Bachensembles - they are responsible for the organisation of the cantata services in the Kloosterkerk, The Hague.

Residentie Bachensembles does not currently do projects in schools. There have been projects for secondary school students until 2016, but it has become more difficult to approach and involve the schools. The reason for this is that The Hague, Netherlands works with a mediation organisation - the Cultuurschakel. These are culture coaches who collect, organise and qualify all projects, and subsequently offer them to the schools as a whole. As a company that partly consists of amateur musicians it is difficult to always do things in the right planning period, and therefore it is difficult to get to the schools. As a business leader, Ellen van der Sar is responsible for all daily activities, including the educational projects.

⁴¹ Interview Wim Boerman, appendix E.

The education project for children is small-scale (50-70 children) and is held during the monthly cantata service in the Kloosterkerk in The Hague. Once a year, all children attend the childcare service. In advance business director Ellen van der Sar takes the children to a separate room where she explains the cantata and the work that the children will listen to afterwards. As soon as the cantata starts she takes the children and they can sit in the front row or even in between the orchestra / choir members. The age category is from 7 to 12 years; primary school age. The children should already have prior knowledge about rhythm and notation. The church has mainly highly educated parents, most of whom play an instrument. Thus the children have some knowledge beforehand.

The education project for adults was devised for the anniversary of cantata services, two years ago. The Residentie Bachensembles wanted to commercialise the rehearsals. The project is called Bach Binnenstebuiten - Bach Inside Out. The visitors attend part of the dress rehearsal. The conductor wears a walking microphone so that everyone hears what he says to the choir and the orchestra. After this, everyone goes down to the crypt, where an expert speaker tells the audience more about the cantata and about Bach in general. This took place three times in both 2017-2018 and 2018-2019. About 50 visitors come each time. In principle, it is planned that this will continue in the coming years.

Commercialising the rehearsal works as a marketing tool. The visitors come separately from the concert: Bach Inside Out is on Saturday afternoon, the concert is on Sunday morning. Audience that comes for the substantive story comes precisely on the Saturday. The target group of Bach Inside Out are adults who already have a great deal of expertise: in the field of theology, church music or Bach. So they already have basic knowledge. They also come well prepared. This project is therefore not for the laypeople, but for the skilled interested persons.⁴²

3.4 Residentie Orkest

Interviewee: Ruth van de Putte, coordinator education

The Residentie Orkest - The Hague Philharmonic - is one of the largest symphony orchestras in The Netherlands. They can be heard frequently in important concert halls in The Netherlands and abroad. The Residentie Orkest receives long-term subsidies; there are two major subsidy flows: from the Dutch government and from the municipality of The Hague. The orchestra does at least one annual opera production with De Nederlandse Opera - Dutch National Opera. The educational policy is a spearhead in the ambitions of the Residentie Orkest. More than 40,000 students participate in educational projects every year.⁴³

Ruth van de Putte leads the education department of the Residentie Orkest in her role as education coordinator. In addition to Ruth, the education department consists of three staff members. The coordinator develops the policy and new projects and concerts. The other staff members do the operational side of the projects. At the Residentie Orkest it is often about innovating projects instead of coming up with new projects. In case of new projects, the ideas not only come from

⁴² Interview Ellen van der Sar, appendix G.

⁴³ "Pers" Residentie Orkest, accessed 25 March 2019, <https://www.residentieorkest.nl/pers/>.

Ruth, but also from evaluations and brainstorm sessions with the management of the orchestra and the other education staff members - the staff members observe many points for improvement and possible innovations during the implementation of the projects.

The Residentie Orkest has two types of projects in the field of education: on the one hand performances and concerts, including school concerts and family performances, and on the other hand strictly music education. Music education includes projects in which the schools are visited by the orchestra or the other way round. This includes short-term and long-term projects.

The long-term projects include the learning orchestra project: the Residence. Every year 600 children participate. They perform in community centers and schools. The age group is primary school aged. All children from The Hague can participate in the city orchestra, which can also be teenagers. Learning an instrument is part of the orchestra project. All students come from disadvantaged districts. Ontdek het Orkest - Discover the Orchestra is a long-term project. This is not just about playing but also about conducting and composing. That project lasts from 5th grade to 8th grade in primary school.

In addition there are many short-term or one-time projects. For example visiting a school concert with fellow students. In advance, the group teacher receives training material for preparation. But students can also visit the regular concerts, but with something extra, such as a workshop organised by the orchestra.

There are also projects with amateur musicians. Often the initiatives come from the musicians in the orchestra. They develop such a program in collaboration with the education department. For example, there is an annual New Year's concert together with amateur musicians, but also projects with amateur rappers or with the children's choir from Scheveningen. Because the musicians partly organise it themselves, the level of responsibility and motivation is higher.

All education projects are aimed at supporting the development of the individual. It's always about personal development and how the orchestra can contribute to that. Because of the subsidies the orchestra receives - indirectly from the community - it is important that each project has positive impact on this community.

Another goal of the projects is that you want to make people active culture participants. That is not because classical music is so important, but because it is important for people to participate in a culture; to be an active participant in a cultural life. that makes life worthwhile and creates cohesion in a society, as well as tolerance according to education coordinator Ruth van de Putte. These educational activities can help to lower that threshold. That people know what can be achieved for themselves. So how that enriches your life. But that it can also help you to better understand reality.

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⁴⁴ Interview Ruth van de Putte, appendix F.

3.5 Valerius Ensemble

Interviewee: André Jekel, business leader

The Valerius Ensemble is a professional chamber music ensemble in the east of the Netherlands - they are based in Enschede. They perform with a various number of musicians (mostly two to ten), depending on the musical program. The ensemble mainly works with musicians of the Orkest van het Oosten - The Netherlands Symphony Orchestra. Valerius Ensemble does annual series of chamber music concerts on Sunday afternoons, and with that they play a significant role in the classical music life in the east of Overijssel, The Netherlands.⁴⁵

In the position of business leader, André Jekel is responsible for everything except the music itself, including all organisation, administration, agreements with concert halls and musicians, applications for subsidies, fundraising, consultation with governmental institutions, organisation of educational projects, and everything regarding marketing, PR and design. He is the only employee, with little time and limited compensation for his work. In addition, there is an unpaid artistic director working for the ensemble and there are two boards: one for the ensemble itself and one for the friends/sponsors of the ensemble.

The Valerius Ensemble is running one project this year. This project is called "Clash of the Composers" and is for the target group VMBO (preparatory secondary vocational education) - high school students. In this project the students write not only texts and a composition, but also raps and beats. This project walks a fine line between classical and young music. It is a project that lasts four months, the students work on it for two hours a week. Earlier the Valerius Ensemble did organise other projects for both primary and secondary schools, but those can not be organised anymore due to not being able to fit the projects into the musicians' agenda and due to the lack of subsidies. Therefore more than one project is not possible for the ensemble.

The aim of the education and participation projects is to bring young people, including students, into contact with classical music and the instruments used. This is an investment for "later". In addition, a different and larger audience is reached than with the regular concerts. But the connection to the ensemble, whether grown or not, is not demonstrable.⁴⁶

⁴⁵ "Valerius Ensemble Revelation Music" Valerius Ensemble, accessed 5 April 2019, <https://valeriusensemble.nl/valerius-ensemble-revelation-music>.

⁴⁶ Interview André Jekel, appendix D.

4. The Audience Spectrum

In general the target groups can be split along two dimensions. The first in knowledge, into "without prior knowledge" and "with prior knowledge" and with or without the ability to make an autonomous choice to (not) visit a show or performance. These two selection criteria are important because when addressing a new audience, those who are able to make an autonomous choice should be targeted. It is assumed that children and young people cannot make autonomous choices when visiting performances, but that the decision lies with their teachers or parents.

Having or not having prior knowledge is important because it influences the way in which a project or program should be approached: someone without prior knowledge needs to be approached differently than someone with prior knowledge and these groups will find other things interesting. Having prior knowledge might be a trigger to expand this knowledge, while someone without any prior knowledge first needs an introduction. Additionally, there may also be ignorance or the not knowing which in reality can also mean a threshold.

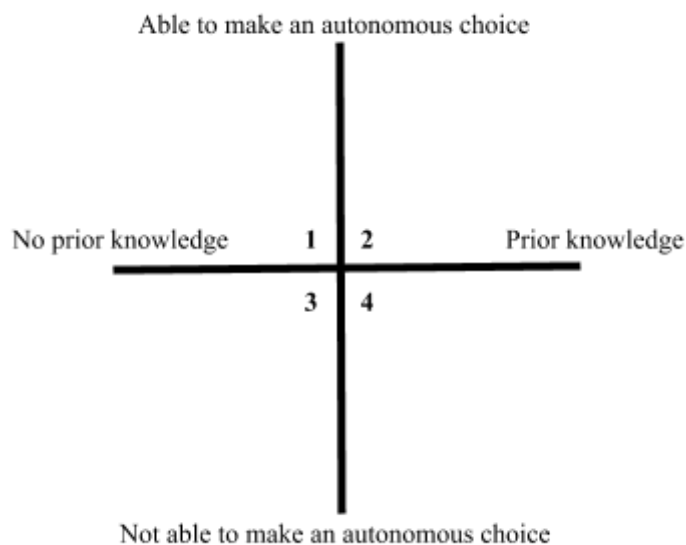


Figure 2: Schematic overview: does / does not have prior knowledge and is / is not able to make an autonomous choice

When addressing a new audience, it is important to know in which category your potential future audience is because this is related to the way in which you will reach them and with what type of project you will try to connect to them. The four categories are discussed below, each with an example from the case studies.

1. Able to make an autonomous choice, no prior knowledge

Within the case studies, there is no project that perfectly fits in this category. This should be a project where adolescents, students or adults are participating in an education or participation project without having any prior knowledge.

The family concerts organised by the Residentie Orkest can be used to explain this category. These family concerts are the ‘regular’ concerts but then with a program focussed on children, with more interaction during the concert and afterwards all children can try out instruments with musicians from the orchestra. The symphonic concert is thus presented to the public in a different way. The target group of these concerts are children, but in contrast to school concerts - where the class is visiting the concert at the initiative of the school - in family concerts, attending the concert is at the initiative of the (grand) parents. Here, the parents make the choice to go to a concert with their children, but for their children and not for themselves, which is a different choice than when the parents go to a concert themselves (of their taste). The (grand) parents do not need to have any prior knowledge or interest in the symphonic program, but it can have the unintended effect that the adults have seen and heard the orchestra and can be triggered to make another visit, but then to a ‘real’ concert.⁴⁷

2. Able to make an autonomous choice, prior knowledge

The Young Composers Meeting, a project by the orkest de ereprijs is a project that has certain level of knowledge as their entry requirement, since there are applications and a selection process before the start of the project, which will select the participants of the project. Without having the prior knowledge, participating in the project is not possible because there people won’t get selected. The participants are students or recently graduated but with a maximum age of 30, so they are able to make their own choice in attending concerts and performances. Because they already have (in this case a lot of) prior knowledge, it is not required to explain this group the content of the performance.⁴⁸

3. Not able to make an autonomous choice, no prior knowledge

The project ‘Residence’ by the Residentie Orkest is an example of a project in this category. The children are primary school age (4-12 years). They do not have any prior knowledge which is also not an entry requirement for the project - on the contrary, learning to play an instrument is part of the project. Because of their age they do not make their own choice in (not) attending cultural performances.⁴⁹

4. Not able to make an autonomous choice, prior knowledge

An example of this category is the children from the cantata service of the Residentie Bachensembles. This concerns small children (age group 7-12 years), they do not make their own choice: they attend the childcare service because their parents are attending the cantate service anyways. So the decision lies with the parents. However, the children already have prior knowledge because they play a musical instrument themselves. Prior knowledge is therefore necessary to properly follow and understand the explanatory talk in the childcare service, because this is taken into account in the way in which the explanation is provided.⁵⁰

When reaching a new audience, it is important that they can make their own choices, so it is about categories 1 and 2. The latter two categories are not relevant to this research because no autonomous choice is made. The educational projects can, however, serve to remove the threshold

⁴⁷ Interview Ruth van de Putte, appendix F.

⁴⁸ Interview Wim Boerman, appendix E.

⁴⁹ Interview Ruth van de Putte, appendix F.

⁵⁰ Interview Ellen van der Sar, appendix G.

in the future to also attend performing arts independently - after all, they are already "used" to visiting. In the short term, this is not a form of attracting a new audience for your institution in particular.

5. Development of the Relationship

In this chapter, possibilities to improve the contact and strengthen the bond with the group “able to make an autonomous choice, prior knowledge” will be discussed.

In the research “Ireland Choirland. Research on the presence of a professional choir in an island full of amateur choirs”⁵¹ I strived to find an answer to the question why Chamber Choir Ireland - the national chamber choir for both Ireland and Northern Ireland) does not see a huge translation from the very active amateur choral sector in the country into their audience and how this can be improved. The report contains insights on the amateur choir sector in Ireland and how the national chamber choir can better reach and cater for them.

Part of this research is very specific for either the country or the characteristics of the choral sector. Examples are specific radio or tv channels and shows, radio stations and newspapers. But, the research report also contains insights that are broader applicable in the cultural sector. For example, it appears that it is very useful to build a relationship with your target audience and invest in this relationship. This can be done by for example involving the target audience in your program. This is also done by OPERA2DAY, which worked because they see a translation from their participation program with amateur artists into both their other programs and their audience⁵². It is also of help if the cultural institutions offer activities to the target group, such as workshops and masterclasses (which is also an example of involving them into your program), but also lowering the threshold that exists because of social and cultural disadvantages, such as the price of the concert (which you can solve by offering discounted tickets) or the accessibility of the venue (for which offering concerts all across the country would be a solution).⁵³

Before formulating a strategy to approach the people in the category of “audience by choice” and “audience by habit”, it is important to know how your current audience looks like and what you as an organisation can change or offer to your new target audience to bond with your audience-to-be. Therefore it is relevant to conduct research on both your current audience and your target group, to be aware of the reasons to attend as well as the reasons not to attend. Furthermore, knowing how to reach your target audience, for example knowing which media they use/read/watch, what activities they do and what interests them. In this way, the cultural institution can shape a strategy that fits their own organisation, their current audience and their target audience.

⁵¹ Rosalie Zwart, *Ireland, Choirland. Research on the presence of a professional choir in an island full of amateur choirs*, Utrecht: master internship research Faculty of Humanities, Utrecht University, 2018.

⁵² Interview Mieke van der Ven, appendix H.

⁵³ Zwart, *Ireland, Choirland. Research on the presence of a professional choir in an island full of amateur choirs*, p. 22-23.

6. Conclusion

The aim of this research is to contribute to the current discourse on the audience of classical music concerts. This has been done based on the following research question: *“In which way can educational projects be used as a marketing tool?”*

The first point of discussion is the desirability of using educational projects as a marketing tool. As Wim Boerman stated in his interview, the motivation for educational projects should be intrinsic. Any effects are a consequence of and not the cause. This is necessary for the credibility of the orchestra and it is not possible that a project can otherwise exist for such a long time.⁵⁴

If an organisation wants to widen their active audience, it is important to set the target group. In order to conceptualise the audience there is a categorisation into three groups. First, it is important to define which group you are aiming to reach. When talking about widening your active audience, in other words trying to reach an audience that already has an interest in what is happening on stage, it is never about ‘audience by surprise’, since this group does not participate in any cultural activities at all. The group ‘audience by choice’ can already have an interest, but does not attend performances because of among others, a lack of opportunities or financial resources. When researching this group, you can determine the reasons not to attend, remove these reasons and with that lower the threshold so that they will become attenders. Strategies to approach these people could be educational and participational projects, which can ‘remove’ the lack of opportunities, or lower the price, which can ‘remove’ the financial reasons. For this group, it is therefore desirable to make use of educational projects. The group ‘audience by habit’, that consists of cultural attenders and cultural participants, the threshold is relatively easy to overcome. There are different strategies that can be used, among others also the educational projects.

When reaching a new audience, it is important that those individuals can make their own choices, so within the audience spectrum the categories “able to make an autonomous choice, prior knowledge” and “able to make an autonomous choice, no prior knowledge” are most applicable. The other two categories are not relevant to this research because no autonomous choice can be made by them. The educational projects can, however, serve to remove the threshold in the future to also attend performing arts independently - after all, they are already "used" to visiting. In the short term, this is not a form of attracting a new audience for your institution in particular.

It is important to know which social assets the target audience has: such as the educational level and skills - in other words: the cultural capital. This cultural knowledge helps people navigate the cultural world - based on experiences and the social mobility.⁵⁵ Preferences are linked to someone's status in society and level of education - and thereby their quantity of cultural capital. People with more cultural capital will determine the taste of the whole society - the group with less cultural capital adapts their taste. This means that people with less cultural capital are having less influence on the taste of a society.⁵⁶

⁵⁴ Interview Wim Boerman, appendix E.

⁵⁵ Bourdieu, "Economisch kapitaal, cultureel kapitaal, sociaal kapitaal." in: Pels, *Opstellen over smaak, habitus en het veldbegrip*, 120-141.

⁵⁶ Bourdieu, *La Distinction: Critique sociale du jugement*.

The concept of connecting to a new audience can be analysed with acculturation. The main theoretical perspectives that define the field of acculturation will be applied. This can help to get a clearer view on the process and it also helps with understanding (the influences on) it.

On the level of creating a connection between the cultural organisation and the audience to be, there are two parties: the organisation and the target group, the audience. The power relation between these two parties can be seen in two different ways: it is either the cultural organisation (A) whose policy is influenced by the audience (b) or the audience (A) that is influenced by the cultural organisations (b). This would result in a customised A' (figure 3). In this case, the question is, who influences who? This can be an infinite question. There is also a third option, and that is that a several aspects of both are combined and that that results in a concept that is influenced by both (figure 4).

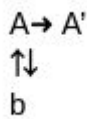


Figure 3

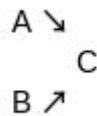


Figure 4

1. Mutuality of Influence

This core term assumes that there are mutual or reciprocal influences, which means that both groups influence each other, although one of them has more influence than the other one. When applying this concept on connecting to a new audience, there is one big obstacle: this can not be analysed in a neutral, objective way. Since the concert concept has both influences from cultural institutions and the audience to be, it is more like a mix-up of both (figure 5) than one of the two that is adjusted by one another. The cultural organisation should be aware that the educational policy should not be only how it is interesting for the organisation, but mainly for the audience to be. Otherwise the goal to attract the new audience will not be accomplished. Turning the policy into something triggering for the audience instead of the organisation or musicians, is a way of influencing the policy by the target audience group.

An example of this is the master internship research that I conducted at Chamber Choir Ireland. This was an extensive research into a specific group that the choir wanted to reach as an audience: amateur choir singers. The research showed, among other things, that there was a great need for substantive context among the participants in the research, such as pre-concerts talks.⁵⁷ In the 2018-2019 season, the choir included this in their programming, which has been very successful so far. This is an example of ‘mutuality of influence’ because here the target audience has a direct influence on the programming of the choir.

2. Continuous First-Hand Contact

Translation: Nice, *Distinction: A Social Critique of the Judgement of Taste*.

⁵⁷ Zwart, *Ireland, Choirland. Research on the presence of a professional choir in an island full of amateur choirs*.

To be able to influence your audience to make them visit your concerts, it is important that there is first-hand contact (with a direct link between the influencer and the influenced), to make sure that a connection will be created with the result that the target group is eventually addressed to become a visitor.

An example of this is the ereprijs-compostieproject, the project for high school students with music as part of their final exam courses, organised by orkest de ereprijs. The participants are music students of which most of them are also amateur musicians, but they all have a certain degree of knowledge and interest (they actively chose this course). There is a direct link between the two parties: the students write a composition for the orchestra and then they rehearse together. In this project there is a high degree of personal involvement between the two parties, which creates a bond between the two.

3. Group versus Individual-Level Phenomenon

This aspect is better applicable on groups, for example when two cultural groups come together and one of them undergoes acculturation. But it can also be applied on a more individual level. Attending this concert for someone who is not used to attend classical music concerts, can result in a change in the individual experience, which is a result of being in contact with another group, in this case it is not a cultural group, but it is a group of people. This is a very individual process.

An example of this phenomenon is what happens during the performances of OPERA2DAY. They work with amateur musicians in their performances, which includes a lot of personal involvement in the participation of the amateur musicians. This means that the amateurs feel involved and want to show their friends and family what they have achieved and what they are part of. So the new audience that is created by this, may also consist of people who are not used to visiting this form of performing arts. But the process of this individual experience remains very different because every individual is different.

How can educational projects be used a marketing tool?

To start, it is important to realise that marketing should never be the goal of educational projects. The intrinsic motivation is very important, as well as the willingness of giving something back to the community (for receiving subsidies from public money), as was shown in the interviews with Ruth van de Putte and Wim Boerman.

When planning to reach a new audience, it is important to define which group you are aiming to reach. This will help you plan your strategy and be most effective. First, a current and potential audience research should be done. To connect to the 'audience by choice' and 'audience by habit' it is useful to know what the reasons are to not attend, so this threshold can be lowered. It is relevant to conduct a research to get to know your audience (to be), to know how to reach your them, for example knowing which media they use/read/watch, what activities they do and what interests them. In this way, the cultural institution can shape a strategy that fits their own organisation, their current audience and their target audience.

The case study of this research was limited to music/opera related institutions. Follow up research could either quantify the qualitative mechanisms as described in this conclusion, or widen its scope to include the entire cultural sector.

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Interview Ruth van de Putte, coordinator education Residentie Orkest, Den Haag. Date: 9 April 2019.

Interview Wim Boerman, artistic leader and conductor orkest de ereprijs, Apeldoorn. Date: 29 March 2019.

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Appendix

Appendix A: Topic List Interviews

Topic list interview professional organisations

Introduction

Since when are working you here?

What does the job involve?

How are the tasks divided within the organisation?

Policy

Which educational projects currently exist within the organisation?

What is your vision on the educational projects?

What is the purpose of the educational projects?

What is your vision on education as a marketing tool?

What are the influential factors on education policy?

What is the target group for educational projects?

Amateur musicians/participants

How would you describe the relationship between the amateur music society or participants of the educational projects and the own organisation?

What do you think of amateur companies as an audience?

Closing

What is your future vision on the development of educational projects? What would the ultimate project look like?

Appendix B: Coding Scheme Interviews

INTRODUCTION since when working here

INTRODUCTION job tasks

INTRODUCTION task division within the organisation

POLICY current projects

POLICY content of the projects

POLICY former projects

POLICY vision

POLICY education as a marketing tool

POLICY purpose

POLICY influential factors

POLICY target group

AMATEUR MUSICIANS/PARTICIPANTS relationship with own society

AMATEUR MUSICIANS/PARTICIPANTS audience

AMATEUR MUSICIANS/PARTICIPANTS similarities with regular audience

CLOSING future vision

CLOSING ultimate project

Appendix C: Informed Consent Form

Toestemmingsformulier / *Informed Consent Form*

Rosalie Zwart | MA Applied Musicology | Department of Media and Culture Studies
Faculty of Humanities | Utrecht University | Thesis supervisor: Dr. Olga Panteleeva

De Universiteit Utrecht volgt de Algemene Verordening Gegevensbescherming. In het geval van dit onderzoek betekent dit dat wettelijk bepaald is dat persoonlijke data niet gedistribueerd en gearchiveerd mag worden zonder ondertekening van een toestemmingsformulier.

Dit onderzoek is mijn masterscriptie voor de MA-graad in Applied Musicology aan de Universiteit Utrecht. Het onderzoek draagt op een nieuwe manier bij aan het huidige discours van publieksonwikkeling van klassieke muziekconcerten: hoe je de band met amateurmuzikanten en anderen met een bepaalde mate van kennis en interesse kunt versterken en ze kunt aantrekken voor als publiek. Het eindrapport kan door organisaties worden gebruikt om hun strategieën voor de ontwikkeling van het publiek te ontwikkelen of uit te breiden. Het onderzoek streeft ernaar een antwoord te bieden op de vraag hoe onderwijsprojecten kunnen worden gebruikt als marketingtool, met andere woorden om het publieksaantal te laten groeien. De diepte-interviews worden afgenomen met sleutelpersonen binnen klassieke muziekorganisaties. Deze sleutelpersonen werden gekozen op basis van hun betrokkenheid bij educatieve projecten.

Deze scriptie wordt openbaar gepubliceerd in het Universiteit Utrecht-scriptiearchief (open access), beschikbaar via [deze](#) link. U zult per e-mail geïnformeerd worden zodra de masterthesis wordt gepubliceerd in het digitale scriptiearchief. Voor vragen of opmerkingen, of voor het wijzigen van uw voorkeuren/het intrekken van uw toestemming kunt u contact opnemen met Rosalie Zwart (r.a.zwart2@students.uu.nl).

Utrecht University follows the General Data Protection Regulation. In the case of this research, this means that it is legally stipulated that personal data may not be distributed and archived without signing a consent form.

This research is my master thesis for the MA-degree in Applied Musicology at Utrecht University. The research contributes to the current discourse of audience development of classical music concerts in a new way: how to strengthen the bond with amateur musicians and others with a certain degree of knowledge and interest, and attract them into your audience. The final report can be used by organisations to develop or to expand their strategies in audience development. The research strives to answer to the question how educational projects can be used as a marketing tool, in other words, to let your audience grow in size. The in-depth interviews are conducted with key persons within classical music organisations. These key persons were chosen on the basis of their involvement in educational projects.

This thesis is publicly published in the Utrecht University thesis archive (open access), available via this [link](#). You will be informed by email as soon as the master thesis is published in the digital thesis archive. For questions or comments, or to change your preferences / withdraw your consent, please contact Rosalie Zwart (r.a.zwart2@students.uu.nl).

Gelieve hieronder uw toestemming aan te geven voor het al dan niet verzamelen, verwerken en opslaan van uw data. *Please indicate your consent below for whether or not to collect, process and store your data.*

Ik ga akkoord met deelname aan dit onderzoek en daarmee met het verzamelen, archiveren en verwerken van mijn gegevens. *I agree to participate in this research and thereby to collect, archive and process my data.*

Ik geef toestemming voor het opnemen van het interview. Deze opname zal gebruikt worden om een transcript van te maken, welke als basis geldt voor de case studies in het onderzoek. *I give permission to record the interview. This recording will be used to make a transcript, which serves as the basis for the case studies in the research.*

Ik geef toestemming om het transcript van het interview als bijlage toe te voegen aan deze masterthesis. Dit betekent dat het transcript openbaar toegankelijk is in het digitale scriptiearchief van de Universiteit Utrecht. *I give permission for the transcript of the interview to be attached to this master's thesis. This means that the transcript is publicly accessible in the digital thesis archive of Utrecht University.*

Ik geef toestemming voor de verwerking en publicatie van verzamelde data en het verstrekken van mijn naam in de publicatie. *I authorize the processing and publication of collected data and the provision of my name in the publication.*

of / or

Ik geef toestemming voor het verwerken en publiceren van verzamelde data, maar wil anoniem blijven in de thesis door middel van een pseudoniem. De auteur zal ervoor zorgen dat uw naam anoniem blijft en dat er geen informatie in de thesis wordt verstrekt waarmee u direct te herleiden bent. *I consent to the processing and publishing of collected data, but I want to remain anonymous in the thesis through a pseudonym. The author will ensure that your name remains anonymous and that no information is provided in the thesis that you can directly trace.*

Naam participant / *Full name participant*

Datum / *Date*

Handtekening participant / *Signature participant*

Handtekening onderzoeker / *Signature researcher*