

Strategic Challenges for Opera Houses and Classical Music Venues

A qualitative research study investigating how to deal with an ageing audience attempting to increase audience participation

KARIANNE VELKOM TOVSLID
ANDREAS MOSVOLD SALVESEN

SUPERVISOR
Andreas Erich Wald

University of Agder, 2023
School of Business and Law
Department of Economics and Finance

Preface

This master thesis marks the end of our master's degree in Business Administration at the University of Agder, School of Business and Law. During our degrees we have chosen different specializations, respectively Management Accounting and Analytical Finance. The thesis itself is a mandatory part of the degree and counts for 30 credit points.

The purpose of this thesis is to look at the strategic challenges with an ageing audience in classical venues and opera houses. We choose this topic because of our joint interest for organizational theory, including strategy, developed during our studies. We also hope to add new knowledge to the field, which may contribute to a more sustainable audience mass for classical venues in the years to come.

We would like to express our sincere gratitude to our supervisor Professor Andreas Erich Wald for good advice and constructive feedback during the process. We would also like to direct our gratitude towards Kilden Theater and Concert Hall for excellent cooperation, as well as to all participants who has contributed to our data collection.

Finally, we would like to say thank you to UiA for five fantastic years as students at this great university.

Kristiansand, 31.05.2023



Karianne Velkom Tovslid



Andreas Mosvold Salvesen

Abstract

Classical music venues are largely funded by governmental resources. The different governmental funders expect classical music venues to perform classical art of high quality in return. It is expected that the recipients are actively working on reaching and attracting its audience. Assumptions indicate that classical music venues and symphony orchestras are challenged. Presumably having to counteract an increased ageing among participators in its audience. Our thesis` purpose is to identify strategic challenges, connected to an ageing audience, in classical music venues and symphonic orchestras. In this paper we discuss strategies counteracting an ageing audience and measures to attract a younger audience.

Information is collected through a qualitative research design. Using an exploratory design enables us to increase the knowledge on the strategical challenges by utilizing both existing literature, secondary data, and acquired primary data. Primary data is collected through seven individual semi-structured in-depth interviews with representatives located in Norway, Sweden, and Denmark. Selected venues and orchestras differ in geographical location, size, and possible outreach towards potential audience.

Results indicate similarities among our participating organizations. Classical music venues and orchestras focus their marketing on attracting a wider audience. Furthermore, attempting to develop strategies aiming to ensure a well-prepared first-time audience member. Educating audience participants and increase their understanding of the performed arts are likely to reduce uncertainty and enhance the experience.

Implemented strategies are developed attempting to introduce children to the performed arts. Early exposure will have a positive impact on participation at an older age. Additionally, multi-tier and age sensitive pricing on tickets increase participation in younger generations. The perceived challenge surrounding an ageing audience were not supported by our participators. Although we find evidence of an average age, in the audience, being relatively old. However, result suggest that the average age remain steady rather than increasing. The industry may likely experience an increase in audience participators, with research anticipating increased ageing by 2050 (Beard et al., 2012, p. 35).

Table of contents

Preface	i
Abstract	ii
Figure overview.....	vi
Table overview	vi
1. Introduction	1
2. Conceptual foundation	3
2.1 Classical music - Challenges.....	4
2.2 Culture.....	5
2.2.1 Demography – Ageing population	7
2.2.2 Socio-cultural	8
2.2.3 Socio-demography	9
2.2.4 Factors of socio-demography	9
2.2.5 Social stratification - Arguments.....	10
2.3 Economy of venues and symphonic orchestras.....	10
2.4 Strategy.....	11
2.4.1 Strategy and management control systems	13
2.4.2 Organizational adaption – Understanding the foundation.....	13
2.4.3 Using the foundation	14
2.5 Audience development & understanding	14
2.5.1 Young adult audience research – The case of the Gardner Museum	15
2.5.2 Social media	15
2.6 Literature review	16

3. Methodology	19
3.1 Research design.....	19
3.2 Research method	19
3.3 Data collection.....	20
3.3.1 Applied method for data collection	20
3.3.2 Alternative methods for data collection	21
3.3.3 Brief description of the interview process.....	21
3.4 Sample size and participants	22
3.5 Analysis, coding and interpretation of the collected data material	23
3.6 Validity and reliability	24
3.7 Weaknesses in the research	26
4. Results	27
4.1 Strategies today	27
4.1.1 Marketing	27
4.1.2 Reduced ticket prices	28
4.1.3 Preparations ahead of the concert/performance	29
4.2 Audience mass.....	31
4.2.1 Perception of an ageing audience.....	32
4.2.2 Attracting a younger audience.....	34
4.2.3 Secondary data on audience mass	37
4.3 Type of productions	41
4.3.1 Future - Potential	42

4.3.2 Enhancing audience experience	43
4.3.3 Experiencing a concert in 2040	43
4.4 Demography	44
4.5 Economy.....	47
4.6 Main findings	48
5. Discussion	50
5.1 Economy.....	50
5.2 Marketing strategies	52
5.3 Ageing demography	54
5.4 Demographic variables.....	55
5.5 Attracting a younger audience.....	56
6. Conclusion.....	58
References	62
Attachments.....	68
Attachment 1: Discussion paper - Karianne Velkom Tovslid.....	68
Attachment 2: Discussion paper - Andreas Mosvold Salvesen.....	74
Attachment 3: Intervjuguide- Norwegian	80
Attachment 4: Interview guide- English	81
Attachment 5: Informasjonsskriv og NSD samtykkeerklæring	82
Attachment 6: Information letter and NSD consent form	86

Figure overview

Figure 1: PESTEL Analysis (Whittington et al., 2020).	12
Figure 2: Porter`s Five Forces (Porter, 1980).	12
Figure 3: Age ticket buyer (The Norwegian Opera and Ballet, 2023).	38
Figure 4: Gender ticket buyer (The Norwegian Opera and Ballet, 2023).	38
Figure 5: Income ticket buyer (The Norwegian Opera and Ballet, 2023).	39
Figure 6: Education ticket buyer (The Norwegian Opera and Ballet, 2023).	39
Figure 7: Importance of written programs (Kristiansand Symphony Orchestra, 2023).	40
Figure 8: Age and gender overview (Kristiansand Symphony Orchestra, 2023).	40
Figure 9: Motivation for future visits (Kristiansand Symphony Orchestra, 2023).	41

Table overview

Table 1: Overview of the participants positions at the different venues.	23
---	----

1. Introduction

The Norwegian government presented and prioritized, in 2021, the cultural field for children and youth as a national investment area (Meld. St. 18. (2020-2021), p. 9). The aim of the investment was to provide all children and youth in Norway access to high quality culture and art. Regardless of individuals background and demography. Kolb (2001), amongst others, suggest that attendance at classical music concerts and orchestras is, at best, maintained at a steady level. Although simultaneously the world population is steadily increasing. It seems that if there are no creation of an attending habit at a younger age, then individuals are less likely to engage with the arts once they grow older (Kolb, 2000). Research indicates a potential importance in developing and implementing strategies, aimed at dealing with an ageing audience. Especially considering the demographic and technological changes experienced in the world today.

Several classical music venues and symphonic orchestras is largely funded through either government or municipalities. Revenue can be generated from founding, ticket sales and private gifts. Annual reports indicate that there is a larger amount being accumulated from governmental- and municipality funding. Kilden Theater and Concert Hall, a classical music venue which we collected data from, is no exception from this. By receiving public funding, the Ministry of Culture and Equality demand that the classical venues and symphonic orchestras actively work towards attracting a broader audience mass (Kilden teater og konserthus, 2021, p. 4). Ensuring that these demands are achieved, the organizations must continue to operate as relevant and representative for its public. Additionally, while facilitating for the production and presentation of music and other forms of classical arts of high quality. Cultural institutions must contribute to artistic development and innovation.

By writing this thesis we want to look at how different classical venues and symphonic orchestras operate today. Concerning possible strategies implemented to counteract the proclaimed challenge of an ageing audience. We also wish to offer a foundation for classical music venues seeking information and thoughts regarding the implementation of possible strategies. Correctly arranged strategies could possibly help achieve and secure a sustainable future audience mass while simultaneously maintaining potential demands of funding bodies. To help us achieve a broader understanding regarding challenges within classical performed art, we rely on existing literature on this topic. Existing research and literature are presented

and explored through a conceptual foundation and a discussion. Primary data is gathered from five different classical music venues divided into three Scandinavian countries. Our results are discussed in comparison to existing literature and theory. To help us achieve the goal of our research, we defined the following research question: Is a perceived ageing audience a current challenge for classical music venues and symphonic orchestras?

Existing literature on the topic of an ageing audience in classical music venues is arguably outdated. In addition to this, recent literature is scarce. However, the available relevant literature still is useful to help us answer our research question. As previously mentioned, Kolb (2001) conclude that the number of audiences at classical venues remain on a steady level, even though population is increasing. Kolb (2000) explore the importance of being exposed to classical performed arts at a young age. Dearn & Pitts (2017) investigate what is keeping younger audiences from visiting classical music venues. Their conducted empirical research explores boundaries for new audiences. Dobson (2010) builds on the study by Kolb (2000). Dobson (2010) research why, and why not, individuals attend classical music venues. Thus, providing a broader understanding of the individuals reasoning and their choices. McCarthy & Jinnat (2001) writes about the importance of understanding the choices of organization`s market. Emphasizing how understanding preferences in different market segments may increase influence. The literature mentioned above is part of our conceptual foundation. The conceptual foundation helps us understand earlier research, analyzes, and explore the existing data.

Alongside existing literature, our conceptual foundation is further developed through identifying well-known theory regarding strategies and models. Kotler et al. (2016) writes about the importance of identifying different market segments. Whittington et al. (2020) introduces the difference of deliberate and emerging strategies, and how the latter may carry uncertainty as it is refined through trial and error.

Chapter 2 of our research paper starts with introducing and exploring earlier literature regarding our thesis and research question. The conceptual foundation is a composition of theory from books and articles. Following, in chapter 3, we explain our use of methodology. The collected results are presented in chapter 4 and further discussed in chapter 5. Ultimately, chapter 6 attempt to reach a conclusion and answer in regard to our research question. Furthermore, we expect to give possible answers to raised concerns in earlier literature. We will also give suggestions surrounding recommended future research within this field.

2. Conceptual foundation

Research from Kolb (2000), Dobson (2010), and Dearn & Pitts (2017) is central to our research. The article by Kolb (2000) *You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert* arguably creates the foundation regarding our thesis. In her study, Kolb (2000) early identified that the audience were steadily ageing, and conducted research on how younger people could be attracted to attending classical music (Kolb, 2000). Dobson (2010) expanded Kolb`s (2000) research in attempting to understand both why, and why not, we decide to participate. Her article gives clear indications on an ageing audience group. However, we are here introduced to potential explanations of why and how to counter this effect. Dearn & Pitts (2017) conducted empirical research in their attempt to explore where the boundaries between the older classical concert goer and the younger pop consumers are. Investigation of the effect of venue, audience behavior and performer interaction were all seen in the light of being boundaries for potential new audience. Additionally, their article demonstrates how emotional and responsive listening conflict with concert hall structure and etiquette. Results indicate that the effect of music education is minimal. However, it is rather an opportunity in contrast to a challenge. Increasing implementation of classical music integrated in the education school system may reduce these barriers. Furthermore, reducing a socio-economic status inhabiting access to the arts (Dearn & Pitts, 2017, p. 17-19).

The conceptual foundation investigates variables affecting participation, explained in earlier literature. Secondary data and earlier literature create a broader understanding of variables that are potentially affecting the participation pattern for possible audience attendees. Theory regarding the art of classical music, its audience tendencies, and how music venues adapt themselves to ensure a continuation of attractiveness towards its audience, in recent years, is rather scarce. Several articles and books with significant relevance has been published 20 years ago. However, in our study, we believe this will create an opportunity for us to research and examine more surrounding the situation concerning an ageing audience and its development over time. Our theoretical framework has its foundation in earlier research and findings located in articles, books, and analyzes.

Additional examination regarding variables that might cause participation in the arts, such as socio-demography and marketing, may further bridge an understanding of typical indications explaining the success of strategies. Success would be measured in attracting a sustainable

audience into the arts of classical music and the societal relevance for the industry. This conceptual foundation is relevant for our conducted qualitative research in line with the pre-determined interview guide. Additionally, creating a foundation for a discussion and potential findings with possible answers for a sustainable audience development. Sustainability is connected to the relation an orchestra has to its audience members (Jarchow, 2008, p. 141).

2.1 Classical music - Challenges

Classical music could generally be perceived as fine art belonging to a refined and higher class of society. It is an art form that does not necessarily demand anything other than the sole attention from the audience. Additionally, research in earlier literature indicate an ageing audience attending classical music and symphonic orchestras (Kolb, 2000). Fineberg (2006) interpret how luxurious art creates specific demands to the participants. Effort, attention, and concentration should be present. Potential audience participation could be the determinant variable and is argued through a belief stating how one's modern individual's daily routine prevents the specific participant to appreciate the luxurious arts presented (Fineberg, 2006, p. 30-31).

Regarding challenges classical music venues and symphonic orchestras face today, Kolb (2000), through research, managed to increase awareness surrounding indications that suggested variables explaining an ageing audience. In her research, Kolb (2000) gathered 53 university students to partake the article's primary research. The theoretical framework behind this research had already given indications suggesting how higher education levels could have significant correlation to attending classical music concert. This study generated a positive result, while also raising concern regarding factors that deterred participation. For further research, Kolb (2000) suggests implementation of strategies to increase participation. This included interaction, education and adapting the industry to be more aligned with its audience preferences (Kolb, 2000). Additional theoretic foundation for our thesis is also found in research conducted by the same author a year later. Through Kolb's (2001) research, her article *The Effect of Generational Change on Classical Music Concert Attendance and Orchestras' Responses in the UK and US* were able to state that although the population at the given time was growing, attendance was, at best, holding constant. Kolb (2001) further suggests that audience attendance is not being based on practical considerations or decline in arts education, but rather a change in taste and sociodemographic. Interestingly arguing that

young non-attenders are not likely to attend classical music concerts in the future (Kolb, 2001, p. 1). Although responses are only collected in the UK and US, its relevance are arguably indifferent to Europe and more locally Scandinavia. The article states how classical music has historically had a reputation of being used as a purpose of improvement rather than simple entertainment. The epiphany of the art form carrying a purpose has then arguably created a barrier in attracting a broad audience (Kolb, 2001).

In 2017, The Audience Agency published their audience report confirming the indications of an ageing audience. The report used an Audience Spectrum which enabled an age estimation to be created. Their analysis was conducted between 2014 and 2016, collecting data from 6989 total performances across 113 venues, orchestras, or ensembles. Additionally, it is reported not to be a phenomenon just specifically connected to classical music (The Audience Agency, 2017). In economic terms, live music industry was, in 2019, relatively close to the market of recorded music. However, through streaming music, this market can grow at a faster rate in comparison to the live music segment. Classical music, being known as live performed music, is then being faced with the challenge of providing the public with a very high-quality performance of live music while carrying a societal relevance and substantiating its own viability (Wald-Fuhrmann et al., 2021, p. 2).

2.2 Culture

Cultura, originally Latin for cultivation of soil, is a fundamental concept of contemporary humanity dating back to etymological origin, according to Wróblewski (2017). Culture helps us to explain and describe individual actions and their surrounding environment. Culture of societies can be formed through a socio-subjective field. Covering technical and functional culture including production, exchange, and consumption. It is developed through language, arts, science, customs, politics, religion, and other variables. In the arts, music venues and symphonic orchestras are arguably considered cultural industries and a place of social consciousness that help regulate artistic practice. Such industries manage to use a product and combine the creation, production, and commercialization to its intangible and cultural nature (Wróblewski, 2017, p. 19-22).

In the research we conduct in this study we generally think of classical music as a “higher” art. However, high art does not state that the organization within necessarily can support itself and is not threaten by the market. In the case of classical music which could be considered

both artistic and aesthetic, and a high form of art, we need to seek understanding of the underlying paradox of why people does not necessarily feel an attraction to this market (Fineberg, 2006, p. 29).

History explain how culture can impact choices among individual people. Throughout history, being a member of the “elite” would generally mean these individuals partaking in the high arts. Additionally, also attending other high arts such as concert music and opera (Savran, 2012, p. 239-250). Today we would still argue that an individual’s choice whether to attend a classical music concert or not, is ultimately just this – a choice, made by one individual. Understanding the taste and choices of your market are crucial. McCarthy & Jinnet (2001) designed a model in search to provide understanding regarding this decision process. Their assumption was that if an organization managed to understand the process of decision making, it would gain an understanding of how to influence people’s behavior. Their article summarizes four factors which the authors argue can explain an individual general attitude towards the arts, being:

- Socio-demographic factors – Those describing and individual’s social (education, income, occupation, etc.) and demographic (age, gender, life-cycle stage) characteristics.
- Personality factors – Those that are unique to the individual.
- An individual’s prior experiences with the arts.
- Socio-cultural factors – those describing an individual’s group affiliations and identities. (McCarthy & Jinnet, 2001, p. 25)

Assuming aesthetic value does exist, then it should be interesting to explore different reasons cumulating to individuals not actively seeking out its exposure. With orchestras and musical venues offering aesthetic value to its customers, one could argue it should be easy to attract an audience. However, these industries are not necessarily able to support themselves in the market. Thus, we need to seek understanding the paradox questioning why potential participants does not prefer to attend, although the arts could be called “better” than other substitutes. Again, understanding the decision process of a potential audience, and their taste, is critical (Fineberg, 2006, p. 29). It is essential for the substantiation of this industry to convince non-participants that this type of art make the world richer (Fineberg, 2006, p. 10). Both the creator and the ones perceiving their work need a kind of contract fulfilled. Suggesting that a trade-off needs to occur for a potential audience member to enjoy the arts.

The individual should at least make an effort and further sacrifice time to be fully invested in the arts. On the contrary, this form of music should not only be for a learned specialist, but accessible for everyone (Fineberg, 2006, p. 136-137).

2.2.1 Demography – Ageing population

Regarding demographic trends, it is well known today that people have increased life expectancy. Older people are abundant relative to younger ones (Bengtson & Lowenstein, 2017). Overall, research indicate that the age pyramid covering our population is reversed. We are experiencing a change in the traditional demographic triangle. In this traditional demographic triangle, there would be many younger and a decreasing amount of older people (Biggs, 2014, p. 13). However, we are not exploring the specific identifiable reasons causing the reversed effect. Our interest is caught in recognizing the increase of the older population. The proportion of people aged 60 years old and above was 8% in 1950. In 2000, this had increased to a representation rate of 10%, and is further expected to increase (d'Albis & Collard, 2013, p. 618). The world has yet to see a dramatic change in ageing and the median age in 2000 increased only 2,8 years in comparison to 1950.

In the following decades we should expect an increase, in 2050, of an additional 11,4 years (Goldstein, 2009, p. 9). By 2050, estimations conclude that we will experience a 11% increase, resulting in 22% of our population representing people above age 60 years. This contrasts with the former 11% recorded in 2012. In numbers, these estimates indicate an increase of people above 60 years old, from 800 million to 2 billion in 2050 (Beard et al., 2012, p. 35). In Norway, Switzerland and the other 25 member countries of EU, research indicate a share of people aged 65 years and above increasing from 17,1% up to 30% by 2060 (Giannakouris, 2008). Please note that these numbers are based on the recorded population in 1st of January 2008. The experienced ageing can be explained by an increased longevity. This increased longevity has its foundation in longer life expectancy and is generally referred to as ageing at the top (Hummer et al., 2009, p. 521-539). A combination with a low fertility rate creates a reverse population triangle (Eurostat, 2023). Interestingly, it is explained how people at an old age today are richer and in better health than their precedents. This is reflected in lifestyles accumulated from a mixture of youthful activities combined with more novel mature priorities. Additionally, psychological discontinues occur when we age. This further creates an understanding that we as individuals are not immortal. Following is generally a realization of the importance of generational intelligence (Biggs, 2014, p. 13-14). These are interesting

remarks as it could be perceived as a potentially partial explanatory variable affecting the mature-aged individuals' participation in the arts.

In the light of literature covering demographic trends affecting macro-economic variables, Aksoy et al. (2019) investigates and explores how demographic changes affect these long-term trends of macroeconomic variables. Their research creates an insight illustrating how the population of our world is currently experiencing an increase of elderly people. Here, an estimation is made stating that the population involving people above the age of 60 years will increase to 29% by 2030, in contrast to only 16% in 1970. This is explained to be mostly due to the occurred baby-boom between the end of the Second World War and the late 1960`s (Aksoy et al., 2019, p. 59). The bigger baby-boom generation helped fuel economic growth and activates business (Beard et al., 2012, p. 36). The conducted research by Aksoy et al. (2019) highlight and indicate interesting views concerning an ageing population. Although its study mainly investigates and analyzes a measurement of decline regarding the frontier growth rate. The frontier measured in this article was introduced by Gordon (2012), who questioned the process of economic growth. The frontier represents this growth (Gordon, 2012). Interestingly, Aksoy et al. (2019) predicts in the article`s conclusion that demographic factors will create a depress average annual long-term GDP growth rate. Furthermore, statements are made surrounding a continuation of an ageing population and a decrease in fertilization (Aksoy et al., 2019, p. 28-30).

2.2.2 Socio-cultural

Socio-cultural variables can potentially be an affecting variable explaining participation in the arts. These would accumulate to be concrete descriptions that could possibly explain the identity and background of an individual and how they then affiliate into a specific group in our market (McCarthy & Jinnat, 2001). Furthermore, research surrounding the ageing population concluded with results explaining that both education and income are likely to be important variables in group affiliations (Moschis, 2022, p. 275). Moschis (2022) further argues, with respect to the older population, that the ones living alone show greater prosperity of changing their own attendance pattern.

2.2.3 Socio-demography

Emotion and music are arguably strongly correlated. The socio-demographic demography of an individual could possibly explain listening habits. Education and personality could affect their perceptual ratings of classical music (Schedl et al., 2018). These demographic differences are often, but not limited to, gender, race and ethnicity, age, and income. Developing strategies includes the challenge of ensuring its appeal to different market segments (National Endowment for the Arts, 2020a, p. 17). Looking at a demographic analysis conducted by the National Endowment for the Arts (2020b), evidence is found suggesting an inability of finding someone to go alongside with to experience the arts, acted as a barrier for generation Z, the young ones. Regarding income, their research indicates that an increase of income correlates with arts participation increasing. However, this information does not state that people with lower income does not attend the arts in general, but quite possible at a lower frequency (National Endowment for the Arts, 2020b, p. 25-30).

2.2.4 Factors of socio-demography

Socio-demographics further influence the background of the general attitude an individual has towards the arts. Individual characteristics, personality traits, earlier exposure to the arts, and even socio-cultural factors are all included in this background (McCarthy & Jinnat, 2001).

In Kolb's (2001) research, she further demonstrated it being indications which would argue that education is an important variable on audience attendance. Additionally, a statement was made regarding how audience attendance will increase parallel to an increase in educational attainment. Furthermore, emphasizing and explaining the fact that classical music, at the time of her conducted research, continued to be patronized by those inhabiting a good education and a good income (Kolb, 2001, p. 9). Le Roux et al. (2008) further expanded this view with concrete evidence, through a Geometric Data analysis consisting of data extracted from the Cultural Capital and Social Exclusion study, indicating it being a severe class division within cultural practices (Le Roux et al., 2008, p 1064-1065).

Building on the study by Kolb (2000), Dobson (2010) explore both the assumptions generated by the audience and their experiences when being introduced to classical music. The article helps develop an understanding of why individuals chose to attend classical music, and more

importantly – why not. Dobson (2010) also stated that live classical concert audience has been documented as an ageing population.

2.2.5 Social stratification - Arguments

Chan & Goldthorpe (2007) raise awareness of different arguments all regarding the social stratification in relation to cultural stratification. These arguments are explored and explained by the authors. The homology argument states that individuals of a higher class prefer and predominately consume the high arts. In contrast, individuals of lower class consume the “popular” culture. Chan & Goldthorpe (2007) further explain its contradiction, the individualization argument. The individualization argument is in general the opposite of the homology argument. It is more focused on how the advances in societies economy increases differences of cultural taste and how we consume. Generally stating how social stratification loses out to a self-realization of the individual. The last argument, Omnivore-univore argument, examine how individuals of the higher class have a wider range of attendance, not just compromised by high culture and arts. Thus, partly looking past the argument of high- and low-class individuals and rather focusing on the individual being, or not being, an omnivore (Chan & Goldthrope, 2007, p. 169-171).

2.3 Economy of venues and symphonic orchestras

Producing and displaying a live performance with an opera or orchestra has costs connected. Generally, tickets are priced to ensure that these costs are covered. In classical art this is necessarily not the case. Additionally, according to McGrath et al. (2017), there is a direct proportional connection between the output of performances by a musical venue, and the labor costs connected to it. Dividing the performance income by the expenses connected to the performance can explain if there are a negative or positive trend of costs increasing faster than revenues. This would be negative if the costs are increasing more rapidly in comparison to revenue (McGrath et al., 2017).

A fundamental principle in economic theory is the understanding of price elasticity of demand. Organizations within the arts industry should always strive to understand ticket price elasticity, and its effect on demand. A broad understanding regarding this subject may lead to a more effective program which further could be interlinked in an increase of participation. Thus, furthermore leading to an increase in revenue stream (Mauskapf, 2013). Pricing on

tickets is arguably certain to impact the purchase behavior of a potential audience member. The sensitivity of ticket sales and its relation to price has been reviewed by the National Endowment for the Arts. Their report present, within the arts, results from an economic literature review covering ticket price elasticity, from 2000 to 2018. There are indications which suggest that demand in arts is close to inelastic. However, some literature disagree (National Endowment for the Arts, 2020a, p. 10). Additionally, suggesting that multi-tier pricing could help increasing revenue. Interestingly, the report mention that performers may prefer underpricing tickets to ensure well-attended performances (National Endowment for the Arts, 2020a). Furthermore, a review by Mauskapf (2013) of Robert Flanagan`s book *The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges*, explain that increasing ticket prices does not cover related costs. Artistic and administrative costs increase either parallely or at a higher frequency. Therefore, decreasing cost is valued higher than increasing ticketing prices (Mauskapf, 2013).

2.4 Strategy

Identifying different market segments is a crucial element when seeking to understand characteristics that could help when developing strategies (Kotler et al., 2016, p. 728-730). Developing concrete strategies should ensure that musical venues can attract both existing and new audience. Often strategies are divided into either emergent or deliberate strategies (Whittington et al., 2020, p. 405). Deliberate strategies are formulated and planned and has a concrete intention, whilst an emerging strategy is developed over time through several decisions. This form of strategy is often developed through experimentation and learning and carries uncertainty (Whittington et al., 2020, p. 407-419). Using the acronym PESTEL should be effective in ensuring a strategy is well built. It also ensures that several variables are considered. Additionally, it creates a forecast regarding the future of the organization`s surroundings. PESTEL isolate factors that can impact the organization into six different types: political, economic, social, technological, ecological, and legal. Political element discusses the role of the state and political factors and the legal factor explain how organization needs to be liable and accountable. The economic variable is encompassing economic growth, interest rates, and inflation (Knudsen & Flåten, 2015, p. 18; Holden, 2018, p. 21). Further, a social element is added as this element will influence demand and supply and create innovativeness, power, and effectiveness for the organization. Social element also encompasses geography and culture (Whittington et al., 2020, p. 41).

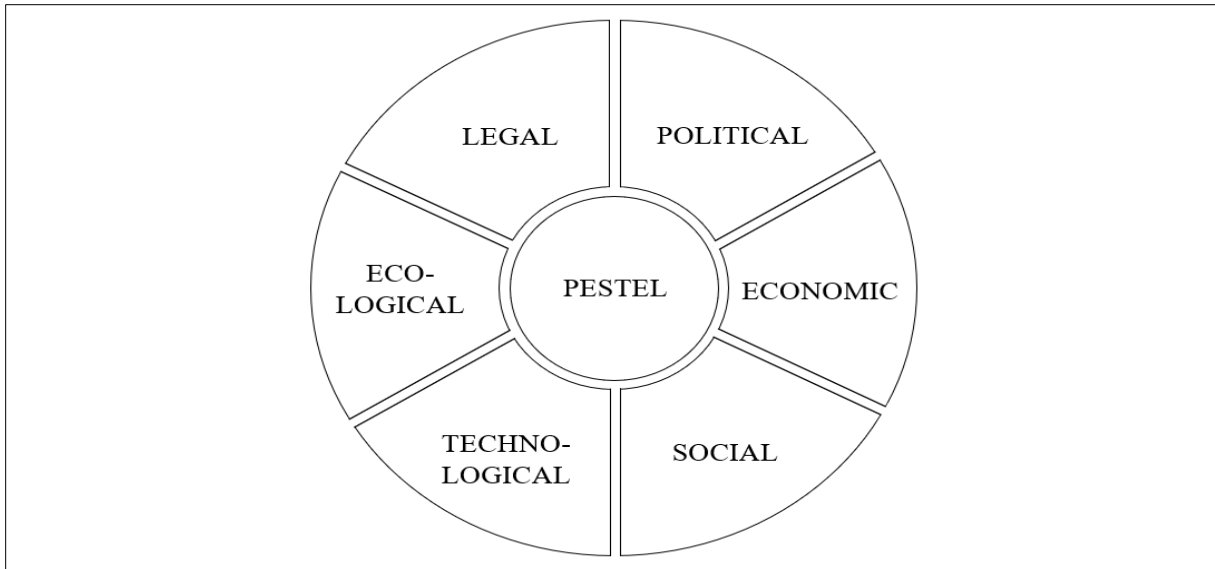


Figure 1: PESTEL Analysis (Whittington et al., 2020).

Creation of strategies should pursue the foundation of a fundamental competitive advantage. Although the classical music venues and symphonic orchestras does not necessarily have direct competition, there are several substitutes that needs to be included when suggesting how completeive advantages can be achieved. Michael Porter (1980) defined five forces to help account for long-term variances affecting economic returns (Grundy, 2006, p. 214). The five forces are explained as potential entrants in the industry and their threat, substitutes to the industry, bargaining power of buyers and suppliers, and the rivalry amongst already existing firms (Porter, 1980, p. 3-4).

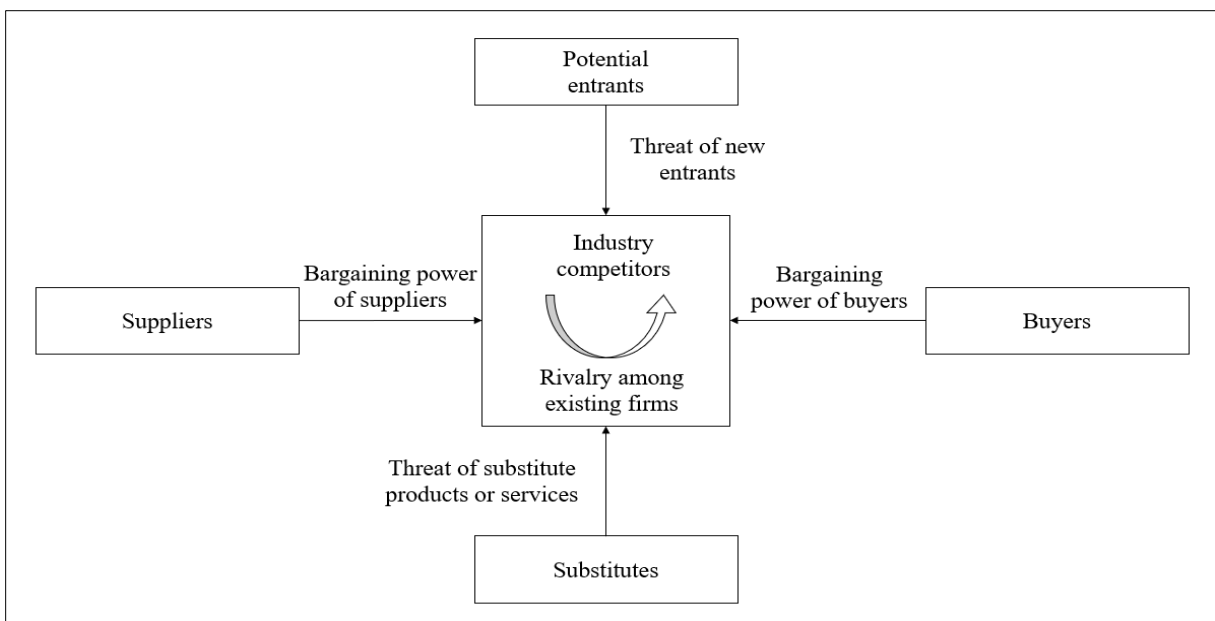


Figure 2: Porter`s Five Forces (Porter, 1980).

Cost leadership implementation ensures the reduction of operating costs. There are four different key drivers included in cost leadership. Input costs, economies of scale, experience, and product & process design should all be thoroughly examined in ensuring there are no excessive operating costs (Whittington et al., 2020, p. 205-206). Berklee College of Music undergraduate Mary Jarchow, in 2008, researched strategies of three symphonic orchestras during the strained economic period surrounding 2008. Jarchow (2008) illustrates how input efforts done by the individual organization resulted in thriving orchestras. Implementation of new practices including deliberate branding, mainstream marketing, expansion of educational commitment, and consistency and variation in programs are all interlinked in creating a better market for the orchestras (Jarchow, 2008, p. 139).

2.4.1 Strategy and management control systems

Management control systems are important in explaining how strategies are chosen. This is elemental in industries with organization being funded to ensure its operation. Funding bodies will have the possibility of effecting choices made within their funded organization, whilst they may lack knowledge of the industry it operates in. In the industry of our research there is a relatively large discrepancy of a changing environment and maintaining tradition. This discrepancy is likely to create tension and challenges between developing strategies and the management control system (Jannesson et al., 2014, p. 220).

2.4.2 Organizational adaption – Understanding the foundation

Choices made by management are likely to be critical determinants of the structure in an organization and effect the process of work within. There are issues and problems that should be explored and answered. This exploration might create a broader understanding of the organization before implementation of a strategy. Arguably still relevant to this day, Miles et al. (1978) introduced the problems as The Entrepreneurial Problem, The Engineering Problem, and The Administrative Problem. The Entrepreneurial Problem refers to the development of a specific definition and allocating the resources to a determined organizational domain. The Engineering Problem should create systems to help operationalize on what was concluded in the Entrepreneurial Problem. Lastly, The Administrative Problem should reduce uncertainty in the organization system and its strategy model. This involves formulation and implementation of processes to help enable further development of the organization (Miles et al., 1978, p. 548-550).

2.4.3 Using the foundation

With the introduction of the problems emerging above, we should further investigate certain strategies that should be deployed in attempting to solve these problems. Miles et al. (1978) explains three strategic organizational types all with unique solution to relate its chosen market. Defenders, analyzers, and prospector are mentioned as the three strategic types. The three different strategic types are defined, in short, below.

The defender approach is a narrow-product market and deliberately maintains a stable environment. The aim is to attract a certain part of the potential market and use this portion to create a stable domain. Contrary to a defender, prospectors seek to steadily expand through new markets and possibilities. Lastly, the analyzers are a combination of the already mentioned strategic types above. With this strategy the aim is to decrease risk and maximize profit (Miles et al., 1978, p. 549-555).

2.5 Audience development & understanding

Arts attendances are often treated in studies as separate, depending on the art form. However, overlaps among the audience in this sector should be expected. Loyal customers are often generally loyal to more than just one art form (Hand & Riley, 2016). Models of audience development can help in creating an understanding regarding factors which could affect the tendencies of a potential audience member. Additionally, it may help distinguish different influential factors and thus create a platform of interaction for the organization (Wiggins, 2004, p. 22). The RAND model emphasizes audience development (McCarthy & Jinnat, 2001). This model explores and explain different divisions of potential audience attendees and further differentiates factors influencing decisions made by individuals (Wiggins, 2004). It helps us in being able to segment nonparticipating individuals (Kemp & Poole, 2016). The model demonstrates four different stages, with different considerations regarding the decision-making process of an individual. The stages included in the model are interlinked and explanatory for each other. It recognizes that decisions made by individuals exhibit a complexity of variables including attitude, intention, constraint, and behavior. Removing the dichotomous view of decisions making (McCarthy & Jinnat, 2001, p. 23-25). Through this model we can differentiate between influencing factors of an individual's decision, thus delineate the process of being a non-participant to becoming a participator (Kemp & Poole, 2016, p. 54).

However, it is significant to understand that attracting one specific segment of the potential market may cause a fallout within a different segment and perhaps even with current members. The RAND model creates a broad understanding of barriers to participate in the arts industry, but it struggles in explaining how these barriers may change according to interaction amongst the factors (McCarthy & Jinnat, 2001; Wiggins, 2004, p. 27).

Wiggins (2004) introduce a different model called Motivation/Ability/Opportunity model. This model has its foundation in being able to distinguish why individuals experience barriers and was originally generated for seeking understanding regarding information processing and the effectiveness of marketing. Potential effect of strategies in different market segments are easier highlighted in this model and it creates a more precise segmentation of an organization`s market (Wiggins, 2004, p. 28-31).

2.5.1 Young adult audience research – The case of the Gardner Museum

Different art forms seem to have not so different challenges in engaging the audience. Learning from the case study at the Gardner Museum might enlighten possibilities and strategies yet to be explored in the field of classical music. In seeking to gain a broader understanding of its young adult visitors, Isabella Stewart Gardner Museum, supported by Wallace Excellence Award, contracted Randi Korn & Associates to perform a study on the specific audience segment. Through their executive summary we understand that young adults crave a comfortable, relaxed, and social environment. Furthermore, there seems to be a value in peer group experiences (Korn & Associates, 2008). Although a museum in comparison to the industry of symphonic concerts have its differences, we argue the possibility that different organizations within the arts culture share the same audience values.

2.5.2 Social media

Although word of mouth might be argued as the best source of advertising for several institutions, there are clear indications stating how the current generation of young adults communicate more often through technology. This form of communication is also very fast-paced (Korn & Associates, 2008, p. 5). The implementation and use of an app could possibly help in engaging potential new audience. Crawford et al. (2014) reported on this subject through their work with the UK Symphony Orchestra. An implemented project surrounding the development of social-media-enabled mobile telephone application aimed to increase and

expand audience engagement and its demographic. Their research through a mixed-method approach gathered a sample group of students between the age of 18-25 years, being paid an incentive. Mixed method is a mix of qualitative and quantitative analysis. Indicated results from the implementation of this app remained quite unclear. Although participants explained an importance surrounding easily accessible information and possibility of buying tickets (Crawford et al., 2014).

2.6 Literature review

North et al. (2000) studies the importance of music for adolescents. In their article, conducted in England, the aim is to determine what importance music has to adolescents. The article explores and generates an understanding of why we both listen to and perform music. For the sample information collected, the authors conducted a quantitative questionnaire among a total of 2465 individuals. The participants were between the age of 13 and 14 years old. A specific questionnaire included questions asking about, (a) participants own degree of involvement in musical activities, (b) how important music is relative to other regular activities, and (c) rating the importance of different factors which might determine why people of the same age and sex involve in music. Although the authors wrote their article back in 2000, we would argue that it still holds today as the participants would still be considered the younger part of an audience today. The study creates positive indications regarding exposure to music at an early age. Additionally, the authors investigate how music is incorporated into the curriculum at the participants' given school, attempting to understand how this could influence the engagement among adolescents in musical activities.

Mary Jarchow, an undergraduate while conducting her research, attempted to understand what makes these researched orchestras so successful in keeping their classical music relevant and thriving. Interestingly, during the recession in 2008, which arguably would have quite possibly been a difficult time for music venues. Jarchow (2008) researched the three mentioned symphony orchestras due to them all having successful strategies, thus managing to fortify its longevity. This article creates an insight in how the different music venues have implemented their practices and it help to guide them towards creating or reinvigorate their own brand. It allows the music venues to reach out broader among potential audience, expanding both educational commitments and tactics for their audience development. Jarchow (2008) helps to understand the interlinking of the product created by

the orchestra with the digital movement occurring in our world. Findings presented in her article show how a fundamental engagement by the orchestral musicians, in both fundraising and educational process, may provide long-term commitment within the community culture and society. Additionally, it further indicates how it could lead to a more successful future for the symphonic orchestras. Her article investigates how pre-performance educational offers explaining the music they soon will experience should be an implemented strategy for orchestras and music venues. It is likely to create a more comfortable experience for the potential audience. Furthermore, the music can be more greatly appreciated once the individual audience member has accumulated a broader knowledge and understanding both concerning the musician and his or her music (Jarchow, 2008, p. 144). After all, the music experienced at a symphonic orchestra has always been composed by the musician after his or her own taste. Making it crucial for orchestras to continue the education of its audience. Research also creates results with arguments stating how there is a high value placed in learning or experiencing something new. Interactive activities are likely to encourage a potential audience member in partaking in the arts (National Endowment of the Arts, 2020b).

The qualitative research conducted by Kolb (2000) in the article *You Call this Fun? Reaction of Young First-time Attendees to a Classical Concert* interestingly intertwines the topic of the two latter mentioned articles. The article presents an awareness regarding the challenge of a decreasing audience at classical music organizations. Specifically mentioning how university students as the prime potential future audience. The article argues how, although classical music often is considered “timeless”, there are different needs and priorities among a younger audience. These needs need to be addressed if the musical venues are hoping to attract a future classical music audience. Kolb (2000) conducted her primary research with the help of participants who were students at the University of Westminster. Interestingly finding herself having to provide a cash incentive of £20, even though the concert already was free, in order to achieve a sufficiently large enough group of participants. One major finding in her article is concerning how the students all believed that fellow audience had access to more knowledge, thus allowing them to find classical music more enjoyable. Additionally, the participants were asked to estimate what they believed the cost of a ticket would be. Average estimate of cost was £20, while the correct student price was £6.

Strategy remains a particularly important priority for organizations within the arts. *Rethinking the missionary position – the quest for sustainable audience development strategies*, written by Hayes and Slater (2002), explore both the nature and purpose of

audience development and looks deeper into how organizations can nurture new and existing audience. In their article we are again introduced to how art audience and their demographic were similar in the early 2000`s as it was during the mid-1900. Highly educated middle class individuals were usually the ones partaking in the arts (Hayes & Slater, 2002, p. 3).

Castiglione (2011) argued further that participation in cultural events is affected by the individual`s preferences, their education, income, and the price of the performance or event. Evidence was found suggesting that socio-economic variables affected attendance in the arts. Particularly a high correlation to arts participation with income and education. Her article further examined theater participation in Italy during the period from 1995-2006. Although a different art form, the results remain adequate for research in classical performed music. Results indicated that participation in the arts were not only linked to one specific theatrical event, but rather that participators generally inhabited a stronger likelihood of attending others art forms once already attending at least one.

Reason (2010) raised awareness regarding the fact that audience participants generally cannot be considered professionals. Participators may feel inadequate if being asked to analyze a concert. Learning before and socializing after experiencing a performance could potentially help the participant enhance their appreciation of the performance. In general, what the audience participant does after the performance through a perceived self-reflection could be said to be an epistemological perspective where it places emphasis on an individual`s reflective engagement.

Crawford et al. (2014) explain how recent research indicates a significant decline in the attendance of audience at classical music concerts. Implementation of social media and media applications can be developed to elevate audience experience. Stating how it is likely to increase sales while reducing costs. Although the use of apps often is thought to be limited to marketing, Crawford et al. (2014) propose it to be sensory extensions, extending an individual`s ability to hear and speak to others across time and space (Crawford et al., 2014, p. 1075). Furthermore, referencing Mintel (2010), who examined and attempted to gain a broader understanding regarding the market that includes music concerts and festivals. Specifically in classical music participation, the report suggests a decline. This decline is stated to further reflect a failure to reach a younger audience and expecting the older generation to continue visiting at the same frequency (Mintel, 2010).

3. Methodology

This chapter will provide a broader explanation of the methodological decisions taken to answer our research question. We start with presenting our research design and selection of research method. Next, we present our approach for data collection, including our sample size and participants. Followed by sub-chapters concerning validity and reliability as well as analysis and interpretation. Towards the end of this chapter, we introduce different weaknesses surrounding our research.

3.1 Research design

Selecting research design may affect the validity of the research. There is an importance connected to answering the question: “Is the research design we choose suitable for providing answers for our chosen research question?” (Jacobsen, 2022, p. 99). It is normal to look at three different main types of research design, including exploratory, causal, and descriptive (Silkose et al., 2021, p. 69). For our research, we decided to deploy an explorative research design. Using exploratory research design is beneficial when conducting research regarding an area with scarce prior research. Explorative design use existing literature and secondary data as well as primary data. The primary data will often be gathered by means of in-depth interviews in order to provide insight and understanding (Silkose et al., 2021, p. 72). Existing literature and secondary data show us that an explorative research design will be the best option for our research, because literature and data is lacking in detail and is not necessarily comprehensive. Furthermore, an explorative design may increase knowledge and understanding regarding ageing audiences in classical music venues and orchestras.

3.2 Research method

The choice of method for gathering data depend on the type of information one attempt to collect (Jacobsen, 2022, p. 66). The two main methods for collecting data are qualitative- and quantitative. Through looking at both advantages and disadvantages of qualitative and quantitative methods we argue it as beneficial, based on our research question, to use a qualitative method. By using a qualitative method, we obtain in-depth insight within a chosen field. This provides the researcher a vast quantity of data on a small selection. Classical music venues and symphonic orchestras are our selection (Dalland, 2020, p. 55). The method for

collecting data will in most cases be in the form of several interviews, either unstructured or semi-structured (Saunders et al., 2019, p. 179). Furthermore, we believe it to be beneficial that collected data tends to be very nuanced. Given that the method for collecting data is based on a mutual level of transparency and willingness to share between the parts in an interview setting (Jacobsen, 2022, p. 141). This method will also capture the unique or deviant feedback of each individual participants.

3.3 Data collection

Collection of data can be done in several ways. Deciding to use explorative research design makes it natural to use existing literature studies and secondary data, attempting to increase knowledge on the researched field (Silkose et al., 2021, p. 69). Primary data is gathered, including existing literature studies and secondary data. Primary data generate a better understanding regarding challenges connected to a perceived ageing audiences in classical music venues and orchestras.

3.3.1 Applied method for data collection

Based on design choice, we have decided to use individual interviews for data collection. Selecting this method help capture important details concerning our participants perceptions, experiences, opinions, feelings, and reflections (Johannessen et al., 2020, p. 106). This method arguably provides the largest amount of useful data, in the available timeframe for our research. Qualitative interviews can be executed with varying degrees of structure. Ranging from a fully structured to an unstructured interview (Johannessen et al., 2020, p. 107-108). In-between these two opposites are semi-structured interviews. Semi-structured interviews are distinguished by the use of an interview guide as baseline for conducting the interview (Johannessen et al., 2020, p. 108). Semi-structured interviews help us cover important elements of the research, while allowing a natural flow in the execution of the interview. Using an interview guide allow us, the interviewer, to ensure that all subjects are covered. However, not necessarily in an arranged order.

Historically, personal interviews have been conducted in person, between respondent and interviewer (Jacobsen, 2022, p. 163). However, in current time, Jacobsen (2022) writes about four different ways personal interviews can be held. This includes face to face, digital meetings, telephone calls, or through chat and e-mails. In our research it came down to

choosing between physical or digital interviews. Digital interviews were preferred as some of our participants was located abroad and in different cities. Interviews have been conducted using Microsoft Teams. The only exception from this is interviews conducted with representatives at Kilden Theater and Concert Hall. Like UiA (University of Agder), Kilden is located in Kristiansand, Norway. Both because of the local connection and with Kilden being a large part of our study, it was natural to perform physical interviews at their location.

3.3.2 Alternative methods for data collection

Although we have carried out individual interviews in our research, it would also be possible to carry out these interviews using different methods. These different methods could include using focus groups. One of the main disadvantages with this method is the risk of missing input from some of the group's participants (Jacobsen, 2022, p. 179). It would also be a challenge to gather all these people in a large group and find a time that would work for everybody.

If instead a quantitative research design had been chosen for the research, the collection of data would likely occur through questionnaires. This could be done by distributing the same questionnaire to numerous participants and thus achieving an increase in responses. Subsequently creating a larger database with data regarding our research question. The reasons for not choosing this data collection method are a combination of our desire for in-depth information from a smaller group of participants. Additionally, the challenge of collecting a large enough database from such a survey.

3.3.3 Brief description of the interview process

In order to conduct semi-structured interviews, the process started early with the development of an interview guide. The interview guide included questions developed through a foundation of prior available research surrounding the topic. Before the interview process begun, our planned research study was reported to the NSD (Norwegian Center for Research Data). NSD approved our planned research. Protecting the identity and privacy of the participants is of great importance. A letter of information surrounding terms and privacy was sent out to each participant before any interview. By signing this, the participants approve and give us permission to temporarily store data from the interview. Furthermore, allowing the use of their work title and affiliation. During the interviews we wanted to be able to pay close attention to

what the participant was saying. Therefore, an audio recorder was used and interviews thereafter transcribed.

3.4 Sample size and participants

Deciding on who is to be interviewed is based on what information we want to find (Dalland, 2020, p. 79). Thus, there is a clear line between strategic and random selections. Strategic selections are the preferred option if the selection is based on certain selected preferences. Contrary, a random selection is chosen arbitrary. Research participants was selected strategically as we wanted a variation in both size and demographics. Additionally, using strategically selected research help to investigate what factors affect the audience who participates in the arts. We attempt to have a selection of venues which are representative for a broader population through interviewing selected classical music venues and orchestras. These are located in Norway, Denmark, and Sweden.

In qualitative research, the size of the selection is often decided based on the amount of information that needs to be collected in order to answer the research question in a satisfactory matter (Jacobsen, 2022, p. 204). Generally, interviews are carried out until one cannot longer extract new information. In our qualitative research, we have decided to conduct interviews with five classical venues and orchestras divided into three Norwegian, one Swedish, and one Danish. The reason for limiting the number of venues and orchestras in our research was to make sure we were able to analyze the data within the given timeframe. The selection of venues and orchestras was done by approaching potential candidates that we found interesting for our research. The final selection was based on our criteria's as well as positive responses, time, and willingness to participate from the selected venues.

The role and position of the responders at the different venues vary. When contacting the different venues, we asked to interview employees with insight of the respective venues' strategy. Including selection of the chosen program. Furthermore, emphasizing the importance of their knowledge regarding implemented measures and strategies aimed at different groups of people. For all venues, apart from Kilden Theater and Concert Hall, one single interview was conducted. For Kilden, due to its local connection, we decided to conduct three interviews.

Music Venue/Orchestra	Job title	Participant
Kilden Theater and Concert Hall	Sales & Marketing Manager	A
Kilden Theater and Concert Hall	Director of Kristiansand Symphony Orchestra	B
Kilden Theater and Concert Hall	Program advisor and orchestra musician	C
The Norwegian National Opera & Ballet	Marketing and Communications Director	D
Bergen Philharmonic Orchestra	Sales & Marketing Manager	E
Gothenburg Symphony Orchestra	Marketing & Sales Manager & deputy CEO	F
Aalborg Symphony Orchestra	Orchestra- and arts coordinator	G

Table 1: Overview of the participants positions at the different venues.

3.5 Analysis, coding and interpretation of the collected data material

In contrast to quantitative research, our qualitative design creates output in sentences. It is vital to have a systematic approach when analyzing and interpreting the collected data. When conducting a qualitative interview, one is left with a large amount of data. This data needs to be structured and simplified before a satisfactory overview of the data can be obtained (Jacobsen, 2022, p. 207). The purpose of doing this is to facilitate for analysis and interpretation without losing important information (Johannessen et al., 2020, p. 157).

The foundation of the analysis is already set when developing the interview guide. During the early phases of our research period, we started developing the questions for our interview guide based on already existing theory. Since this interview guide is based on previous research and existing literature there is already opinions concerning which areas needing to be

covered in our research (Dalland, 2020, p. 94). To avoid losing essential information during the interview itself, we decided on using a tape recorder. Using this recording, the interviews were later transcribed word for word. The transcribed interviews were then discussed and compared to earlier literature. Important statements which may contribute to better understanding of the research question was highlighted.

The coding of the collected data, which is the process that happens from the data is collected until the data is processed into meaningful, workable information. Coding is done by reducing and rearranging the data (Bougie & Sekaran, 2020, p. 308). The semi-structured interview guide made it easier to categorize different questions and topics. Regarding the different topics, we had to find and arrange information which did not contribute to answer towards the research question. Comparing the answers in different categories enabled us to analyze and interpret the collected information.

In this report we have decided to present the findings from the interviews in its own chapter. Subsequently discussing the findings in the context of existing literature and theory. We do this in an attempt to create a clear line between the collected data and our interpretation.

While working with already existing literature and secondary data, it is important to remain critical. The existing research on this topic is to a large degree based on ageing literature, and some of this may absolutely be dated and lack relevance. By using literature studies, secondary and primary data, we aim to limit the possibility of outdated information in the research.

3.6 Validity and reliability

To make sure the conducted research is of good quality we argue that there is a certain need to abide to scientific methods and knowledge requirements (Dalland, 2020, p. 43). By making sure the demands for validity and reliability are met, the results of the conducted research will be received as credible and trustworthy.

The concept of validity is concerning to what extent our measurement reflects what we intended to measure. (Silkose et al., 2021, p. 88). Silkose et al. (2021) suggest that even if measures are made with a high degree of punctuality and accuracy, systematic errors may still occur. In other words, one can see consistent measurements even if you measure something else than originally planned. Scientific method draws a line between internal and external

validity (Jacobsen, 2022, p. 17). To achieve internal validity there must be a sufficient coverage in the collected data in order to draw a conclusion. External validity is about how and to what extent, results are applicable in other contexts.

Throughout every interview we made sure that the preferred measurement was reflected as intended, to ensure its validity. Although in-depth interviews have been conducted as semi-structured and therefore may vary in the direction they take, the use of an interview guide has made sure that all interviews cover the same questions. Internal validity is secured by only concluding with empiricism covered by the collected data. We aim to strengthen the external validity of the research by conducting interviews with classical music venues and orchestras of different sizes and geographical locations, such that the transferability is as high as possible.

Regarding reliability in the context of research, we need to understand to what extent we can trust the conducted research (Dalland, 2020, p. 43). In order to come across as trustworthy, measurements must be conducted in accordance with approved practices. If there are any margins of error, these need to be identified and mentioned. In quantitative research, the level of demands to which data to use, how the data is collected, and how it is converted to useful information, is of utmost importance to ensure the research to appear reliable (Johannessen et al., 2020, p. 250). Such high level of demands may be less appropriate in qualitative research. In this type of research there is often used unstructured forms of data collection, making it difficult for other researchers to duplicate the research later. Jacobsen (2022) points out that there is no such thing as a perfect research process. There will always be shortcomings, weaknesses, or errors. It is important to highlight and identify these weaknesses. Additionally, being able to explain what impacts they might cause on the conducted research (Jacobsen, 2022, p. 18).

As mentioned earlier in this chapter, it is more difficult to duplicate qualitative research as opposed to quantitative. It is therefore important that all aspects of the research process are documented as thoroughly as possible. Ensuring that our research appear reliable. In order to collect data, we have conducted in-depth interviews both physically and digitally, with several of the classical music venues and orchestras being located in different countries. Even though interviews have been held both digitally and physically, they were conducted in the same matter, following the same interview guide and setup. The interviewers have focused on appearing as objective as possible, so that they do not influence the participants. The

transcription of the recorded interviews has been done as thoroughly as possible to ensure that the participants` opinions are not being wrongly interpreted.

3.7 Weaknesses in the research

No research process will appear free of errors. All research will include some sort of weakness, error, or lacking precision (Jacobsen, 2022, p. 18). In light of this, it is important to be able to elaborate and discuss the weaknesses in the research. The number of participating classical music venues and orchestras were limited to five. This limitation creates a possibility that the interview participants we have chosen is representative for the population. If this is the case, it can affect the external validity of our research.

Several of the classical music venues and orchestras we have gathered data from have highlighted changes in audience habits when it comes to visiting concerts after the Covid-19 pandemic. More specifically, some groups of the public are less represented in the audience now, compared to before the pandemic. The effects of the pandemic somewhat still occur, making it difficult for us to say anything regarding if these changes are permanent. Decisions were made to direct the main focus on the perceived challenge of an ageing audience, within the researched industry. From some participants we have been given access to data regarding information on existing audience mass and their opinions.

Another weakness with our research can appear during collection and processing of data. This may influence the reliability of the research. With our selection of conducting qualitative research, there is no fixed answers as there usually would be in a questionnaire carried out in quantitative research. Therefore, it is of utmost importance to uphold an objective focus both during the interview and when processing the data. This would decrease the chances of misinterpreting any opinion of our participants. The interviews were conducted in Scandinavian languages, followed by analyzing and interpretation. Afterwards, they were translated into English. During this process, misunderstandings may happen in the transition from one language to another. This may be seen as a potential weakness. Despite of this, it was decided to carry out the interviews using the participants native language in order to ensure a good flow while maintaining a comfortable environment for the participant to express their opinions.

4. Results

In this chapter we will present both primary and secondary data. The primary data has been collected from individual in-depth interviews with participants from different classical venues in Norway, Sweden, and Denmark. The questions in the interview guide are based on existing theory on the field. Details about the sample size and participants is given in chapter 3.4. In addition to this we utilize secondary data in the form of earlier conducted surveys that we received from both Kilden Theater and Concert Hall and the Norwegian National Opera & Ballet.

4.1 Strategies today

It has been interesting and useful for us to get an insight in the strategies applied by the classical venues today. Subsequently the provided knowledge has generated important information concerning the work being done by the venues to attract their audience. Through the interviews it is apparent that a large part of the strategic work performed at the different venues have similarities, although differences are indicated. Questioning the approach and development surrounding potential strategies depend on several variables. These venues should determine what audience they preferably want to attract. Continually, attempt to satisfy its regular audience and potential new participators.

4.1.1 Marketing

The marketing approach does to a large degree have similarities among the different classical venues. All participants explain that they utilize a regular marketing approach, with the scope of this being tied to the economy of the different venues. Participant F says that they utilize a normal media mix. This contains digital marketing on different platforms including their webpage, printed marketing, bought digital advertising and outdoor advertising such as billboards, digital posters, and other suitable surfaces in the public domain. On the contrary, participant G tells us that they mainly focus on social media, their own webpage, and a printed seasonal program. When asked if they also advertise in papers and in the public domain, participant G says *“Yes, but we cannot afford a lot of advertising, so the money we do have available for this is being used on social media, such as Instagram”*.

Participant A lets us know that they work with *persona*. This is a fictional member of the audience which represent a certain audience group. It is based on public- and consumer surveys, as well as additional customer data gathered from online newsletters and ticket systems. Kilden operates with eight different audience profiles. By using this method, Kilden are enabled to utilize its collected data subsequently managing to identify different interest and obstacles connected to the different profiles. The process creates a foundation where data are being used in the process of customizing marketing methods to different audience profiles. Additionally, Kilden market themselves through a mix of social media, local newspapers, own webpage as well as public posters.

Participant D utters “*It is more driven by social media*”, furthermore participant D explain that they, to a large degree, use digital media. Additionally elaborating how decisions evidentially concluded on phasing out flyers and pamphlets. Ultimately, attempting to fully enter the digital world. Participant D also states, “*The road from influencing to a ticket being bought must be short, therefore we prioritize digital media more and more*”. Lastly, participant D adds that the dilemma they are faced with, regarding marketing, is whether they should market special performance or the experience of attending a concert in the opera.

4.1.2 Reduced ticket prices

An important aspect of a diverse audience mass is the cost entailed with attending a concert or performance. Through our interviews with the different classical venues, we get the impression that adjusting to different eras of one’s lifespan is important. There seem to be a common suggestion implying that younger generations have a more strongly constrained financial situation. Subsequently decreasing their opportunity and motivation to participate at classical concerts, operas, or ballet.

Participant B informs us that Kilden currently has a large marketing campaign targeting those under 30 with a ticket price of 150 NOK. Participant B then adds “*Price does certainly matter for the younger audience*”. Participant B additionally explain that the number of audiences below 30 years old is increasing at their classical concerts.

Participant G informed about their tickets being sold at a rate of 50 DKK for audiences under 30 years old, regardless of the individual being a student or not. It was clear that the reduced ticket prices caused an increase of participation from this audience segment. Furthermore, our participant argues the likelihood of the reduced ticket prices attracted participators.

Located at Gothenburg Symphony Orchestra (GSO), participant F states *“We want to make it possible for our older crowd to be ambassadors for the younger. Therefore, it should not be unaffordable to bring children and grandchildren, so up to the age of 30 we have a discount on ticket prices”*.

Participant D brings forth the fact that they are currently working on launching a sub 30 ticket. Currently the Norwegian National Opera & Ballet has 50% discount for students, but during the summer of 2023 all members of public below the age of 30 years old will be offered a 50% discount regardless of being a student or not. Participant D then adds *“Everybody should offer this”*.

In the interview with participant E, we are introduced to their positive experience with offering a free concert aimed at students. Additionally explaining how this offer usually occupies all available seats at the venue.

4.1.3 Preparations ahead of the concert/performance

What is being done ahead of a concert or performance might be crucial, especially with regards to new audiences. Our findings indicate that the uncertainty these retain, might prevent them from visiting a classical venue again. Moreover, the majority of the participants in our study mention that this may be prevented with thorough and easily accessible information beforehand. This could potentially reduce the uncertainty among individual participators in the audience.

When asking the participants whether or not they have the impression that explaining or introducing the music helps. Participant A answers that they always, prior to their concerts have a pre-talk. Carrying on the participant says that if you arrive well prepared, no matter the occasion, you will gain more from the experience. They therefore see it as their job to make this information as easily accessible as possible. At a normal classical concert there is no master of ceremonies, therefore a pre-talk is a good tool to add context. Lastly participant A says, *“People are more satisfied if they have experienced something more than just walking in and out of a concert”*.

Participant B tell us that prior to each Thursday, which is the usual concert evening, they arrange pre-talks for their audience. Two different pre-talks are offered, one for the established crowd and one for the younger audience. Participant B further inform that pre-

talks usually include information concerning the repertoire of the evening and also the program being performed. Additionally, participant B emphasize how this helps normalize and increase understanding about the performance the participants are experiencing.

Experientially, participant G is accustomed to receiving different questions during tuition, such as *“What am I supposed to be left with after a concert?”*. According to participant G, Other typical questions may include, *“What am I supposed to think?”*, and *“Should I know a whole lot before I attend a concert?”*. Additionally emphasizing and explaining that new concert goers often are uncertain about how to behave, what is expected from them and how to react. Participant G also adds that Alborg Symphony Orchestra never turn down requests about tours from music classes. Thus, stating how *“The word has started spreading that it is possible to come witness an exercise and speak to me. It is often necessary with an extra introduction for young people attending a classical music for the first time”*.

We then ask participant G a follow-up question whether they do anything in order to explain what is happening on stage, either using a program or a master of ceremony. In reply to this, participant G tells us that they have two types of concert introductions, one of these is held an hour before a Thursday concert. This is led by a music historian who explain the music. Simultaneously, a few small snippets from the coming concert are performed on stage. In addition to this, this venue has recently started on a new project called *Wednesday Performer* which is being held the day before the Thursday concerts. Here the conductor, and occasionally the soloist, present something from the upcoming Thursday concert. Participant G explain how this talk is very unformal, which allow and encourages interesting for good talks and the opportunity to ask questions.

Similarly, participant E inhabits an impression regarding the uncertainty connected to first time concert participants. Participant E utters his following opinion regarding the audience, stating how *“There are a vast number [participating audience], the ones who has not visited a classical concert before. They are wondering, how do I behave, when do I applaud. There are often natural pauses within a symphony, is it a new movement, things like that, people are asking all about topics like this”*. Bergen Philharmonic Orchestra have collaborated with *Lyttelos* and is preparing to implement the collaborated project yet again. The collaboration was the foundation of a project where they perform a symphonic concert aimed at a new audience. Participant E tells us that they first will arrange a crash course in symphonic music, *“This is for you who are new to this, who wonders about all, but would really like to come*

and try a symphonic concert, but are wondering about the concept, and what it really is". It is emphasized how the project attempt to find evidence regarding whether it can contribute to attracting more audience participators in the future. Lastly participant E informs us that they are scheduling to conduct a survey among the attending audience partaking in the project, aiming to understand the likelihood of future participation. The background of this is because they want to identify new audiences in an early face and monitor results in their journey onwards.

At The Norwegian National Opera & Ballet, participant D explain how, in a larger extent, they work on making several mini documentaries. These last between 30 seconds and one minute, and provide insight surrounding the creation of a ballet, the development of an opera, the role of a conductor, and what the people behind the scenes does and how a costume is made. Participant D adds that their impression is that there is a lot of curiosity about how a concert is put together from start to finish. Adding how *"The process of informing about the little unique things with what we do, I think this is important. It is at least our experience that this is an important strategy. What limits us, is the cost combined with getting this message distributed"*.

To ensure a well-prepared audience, participant D further explain that the provided information is distributed through their videos. Printed paperback programs has been abandoned in their attempt to operate more digitally and adopt to a more digital environment. The venue produces digital programs for each production including graphical means attempting to appear appealing for the audience. Participant D also tell us about their pre-talks held before every performance which also are published as podcasts. Additionally, participant D explains that an information e-mail is sent to the audience three days in advance to their attending concert. Attached to the e-mail is a link leading to their podcast.

4.2 Audience mass

In order to gain a greater understanding of today's audience mass at the different classical venues, we want to gain insight in their experience in relation to an ageing audience. Furthermore, focus on how the different venues and symphonic orchestras work to attract a younger audience. Secondary data received from a couple of the participating venues are also investigated.

4.2.1 Perception of an ageing audience

By questioning the different participants about their perception of an ageing audience in their audience mass, we are left with different approaches and opinions on this matter. Participant B, the director of Kristiansand Symphony Orchestra (KSO), explain that the audience subscribers, subscribing for tickets at their traditional concert program, is indeed ageing. Furthermore, elaborating how they would be more than happy to welcome a larger audience to attend. These concerts occurring on Thursday`s are an integral part of their core business. Thus, they are working with goal-oriented measures in order to achieve this. Participant B also explain that, historically, they have a lower average age at special occasions such as new-year concerts, 17th of May concerts, Christmas concerts, school concerts, and collaborations with local initiators. They appeal broader and attract a younger audience when the performances are in collaboration with other instances at the musical venue. This include Kilden Kultur, where KSO is responsible for the performed music and for the yearly coproduction each fall with Kilden Theater and Kilden Opera.

Wondering about the perception of an ageing audience and the challenges this bring, participant C, which is a member of KSO, inform how *“We can’t see the ageing in the audience mass because of it being a steady mass, I do feel there is a steady flow of young faces. Not a huge change, but we do see young faces to a larger degree then before”*.

While interviewing Participant A, we are informed that an ageing audience seem to be a general trend and a challenge not only in Norway but also the vast majority of Europe. Our participant informs us how there has been challenges connected to bringing the audience back after the recent pandemic. Research done within the audience mass indicates that this is not because of fear of infection but rather because habits have been changed, price matters more and people have become more conscious about what they get for their money and demand more. Our participant elaborates *“Those who have a subscription, they are well into their age. It is a really social place for these people to meet”*. Talking about the average age, Participant A inform that the average age is 64 years at an KSO concert. However, arguing how there is a great difference in average age between one of their concerts in comparison to another performance taking place at Kilden Theater and Concert Hall, these performances are generally a concert or a stand-up show, performed Friday or Saturday evening. Participant A also point out that those who attend a KSO concert also utilize the other offers that Kilden provides, but this is not necessarily true the other way around.

Early in the interview with participant F an interesting statement is made *“It is not an ageing audience, but a steadily old audience. In other words, when people pass the age of 45, it is like they grow into our audience mass, and then they stay”*. Further on elaborating and stating how they experience a lack of participation among people aged between 25 years old and 40 years old. Suggesting that there is a lack of cultural consumption within this age segment. We are introduced to an epiphany suggesting how career and life situations may cause the decreasing participation in cultural consumption. Later in life it is likely that these non-participants return to participating in art of classical music.

“Indeed, we do have a lot of white-haired people in our audience, but the numbers do not decrease”. Participant F adds that they, on average, lose approximately 5% of their audience each year due to illness, age, and death. Fortunately, there is a steady flow of new audience. As a closing remark regarding the above statement, participant F explain *“Because of this we need to actively work with building relations to classical music as an art form, for people from a young age. Further, make them understand that when the time comes, when they have primarily more time, and maybe a balanced economy. Then it is time to come back to us”*. We then ask the question about perceived average age among their audience. Regarding the perceived age at his musical venue, participant F has data suggesting an average age of approximately 60 years old. However, explaining that the dataset has only been collected through paying customers. This is often just a fraction of the participants, as there are generally one person paying for a larger group. It is therefore likely that children and young adults might not be registered in this dataset as they are not the ones paying for the tickets. At this venue, we are also informed how some earlier participants are yet to return after the Covid-19 pandemic.

Participant D tells us that moving the opera 15 years ago, geographically, have influenced and increased their audience mass. Regarding the numbers mentioned below, they represent the ticket buyer, as the opera does not have the opportunity to measure who is sitting in each seat. We are further informed how moving to the new opera in Bjørvika, the number of people attending performances have doubled in comparison to earlier participating numbers. Using data from a survey conducted solely for the Opera, participant D further explain how the average age has decreased after they changed location. Elaborating how *“After moving in here in Bjørvika, the average age of our audience has dropped with between 8-10 years, which means that the average age has sunk based on the increase we have seen in new audience”*. Adding *«That being said, we do know that we have an older audience, and we are*

underrepresented in the age below 20 years. We are also underrepresented in the age below 30 years old and have an overrepresentation in all other age groups except participants above 80 years old, which are again underrepresented. The largest group of audience is in the age groups between 50 years and 60 years old. 3 out of 10 participants is under the age of 40 years old”.

Concerning the average age at a different musical venue, participant G replies, in a silly matter, *“It is of course grey heard, it is 55 and above, but we do see more and more participants below 30 years old. Likely because of our reduced prices for this group”.*

Talking to participant E concerning the perception of their audience mass, we learn that there is an overrepresentation of participants being 50 years and above. Participant E adds, *“It is like that everywhere”.* Saying *“This is like life patterns, right? And when they have older children and have the opportunity to come back, then I see them. And maybe someone under 50 years old, maybe also under 40 years. If you have been here at a concert before, you are likely to come back from this age, and then you stay”.* Closing in toward the end of this interview, we learn that this venue has participated in several different research projects with external partners, using both qualitative and quantitative methods. The concluding result from these research projects indicated a tendency in aligned to an already strongly suggested hypothesis. The results showed an overrepresentation of older audience participants. In one of the researched projects, they focused mainly on the entirety of the experience with younger audiences. The results from this research concluded that on several occasions, the young crowd was left with a reinforced impression of feeling young due to the average age of the attending audience.

4.2.2 Attracting a younger audience

Participants inform how they work to attract a younger audience, participant A answers that Kilden has a large campaign going towards what they call U30. U30 is a marketing campaign targeting people below the age of 30 years. Participant A informs us that they aim to attract this segment of people through specific campaigns, including offering specially designed pre-talks and reduced ticket prices. Furthermore, stating the importance of developing a performance program specifically targeting the U30 group. This should be done to an even larger degree in comparison to how classical symphonic concerts would do by themselves. One example of this specific marketing is to have concerts developed from composed film- or

gaming music. Participant A mention that they have had extraordinary concerts during a local festival targeted at U30 group. Through this collaboration the entire orchestra were performing on stage in front of a large amount of younger audience. Lastly participant A says, *“With regards to what we do for the younger crowd we work a lot together, we steal ideas from each other”*.

Participant B explain, similarly to participant A, how different types of concerts are aimed at targeting a younger audience, as well as pre-talks for a younger audience. Furthermore, introducing us to their concerts offered to local schools. In the start of March 2023, they offered all local schools to experience a performance held in in collaboration with DKS (The Cultural Schoolbag), called *Klangen av Klima*. Participant B help us visualize the performance explaining *“There were projected a movie that illustrates the climate and classical music were played from behind this screen, so you can see both the movie and the orchestra. During these performances we had 5000 children visiting our concert hall”*. Carrying on and informing us that they work together with both the cultural school as well as UiA. They have an orchestra academy where some students are given an opportunity to partake in the orchestra as a part of their educational program. Close to the end of our interview, we are introduced to an event specifically designed for local children. Our participant elaborates and explain that this event attracts approximately 3000 children, in addition to parents and grandparents. At this event, children are offered tours at the venue, test out their conductor skills, play different instruments, and evidentially experiencing a live concert.

Participant C, also representing Kilden Theater and Concert Hall, explain how a separate pre-talk for the young audience likely are a positive contribution in attempting to attract a younger crowd. A dedicated pre-talk specifically designed for younger generations would possibly also create a foundation for socialization among friends and participators. The participant also informs us about a production taking place on Saturdays, called *Saturdays at Kilden*. This production is however led by a different department at Kilden, although with contribution from the orchestra. Participant C states how *“It is often grandparents who bring their grandchildren because they, as grandparents, wants to provide a cultural sound, but also fun experience”*. Similar to participant B, participant C also emphasize the positive effect cumulating from a day with free entry, where one can walk around, try costumes, instruments and experience a concert. The participant describes the event as being filled to the brim, as thousands of people visit at the same time.

In the work performed to attract a younger audience, participant G explains that Aalborg Symphony Orchestra each year plan and perform several collaboration concerts. In these concerts, they collaborate with other ensembles, or with movie productions. Elaborating how *“This is of course done to because we want to approach our audience in different ways. We do not aim to only do Thursday concerts. But when performing music from the Harry Potter movies, we are very well aware that not very many from the audience who hear and see Harry Potter will come back later for a regular symphonic concert, they are there because of Harry Potter. But still, if we have managed to present the orchestra for them, we have done something reasonable”*. The orchestra also have other concerts attempting to attract a broader participating audience. When speaking about these, participant G speaks about the family Christmas concerts, and concert where they perform together with a children or youth choir. *“We also arrange something we call Mix of Music, where popstars join us and sing to music played by the orchestra, we then perform like an entertainment orchestra”*. Additionally, participant G tells us about how they two times a year arrange yearly school concerts. All schools located in the region surrounding Aalborg are given the opportunity to sign up for such an experience. Participant G explains that this is still a symphonic concert, but there is a conferenciers who talk between the songs.

Participant D informs on how the opera has a goal implying that every student attending an Oslo School should be offered to experience an opera performance. Either through kindergarten, primary school, secondary school, high school or college. *“We also have a program which we have called Youth at the Opera, this is targeted at students. Here we arrange dedicated nights, where they either reserve the whole venue or a section of the stands. The upper age limit for these nights or sections is 30 years old, this way we flip it somewhat around, which is great fun”*. Participant D elaborates how there are unique advantages with the opera’s architecture, making it possible to walk on, and utilize the roof as a working surface. Additionally informing us that they every other year, in collaboration with Red Bull, arrange a diving contest from the roof of the opera. The architecture of the building has also been utilized for outside concerts. The collaborations are hopefully attracting more people into wanting to experience and use the opera house. Participant D also mention the importance of being present in the DKS work, subsequently explaining their project called *Opera on the time schedule*. This project introduces the production and performance of an opera into the classroom. Participant D further add that if they put on a performance which appeal to a younger audience, they find that the younger audience attend. An intriguing and

interesting taught arises when participant D states how *“We [the venues] are supposed to safeguard and present these artforms and traditions, while we also try to attract a younger audience. These two things don’t always go hand in hand”*.

In their work with attracting a younger audience, participant F mention that they arrange one of the worlds’ largest music camps, called *Side by Side*. We are also told about their digital concert hall, *GSO play*. Participant F tells us that the idea behind the digital platform is to lower the threshold for those who have now relation to classical music. *“Not everyone is born into a home where one listens to classical music, and it is not a part of curriculum in school. So, our mission is about introducing the classical music and the classical artform”*. When asked if they have any perception on which concerts or productions attracts a younger audience, participant F answers that this would be their theme series involving jazz, classic curiosa, and family shows.

Bergen Philharmonic Orchestra has their own youth orchestra consisting of 125 members in the age between 15-25 years of age. According to participant E, this contributes to an enormous musical environment including several young participants. *“When you have a lot of youngsters on stage, you will also have a young audience which will follow them”*. In addition, we are told how much of their work are dedicated towards schools. Subsequently, working with DKS, they have a dedicated person out in schools tutoring students. After the received tutoring, the students are invited to experience a live concert. This work is currently specified towards children in 6th grade at schools located in Bergen municipality.

4.2.3 Secondary data on audience mass

Participators from two different venues were able to supply us with their secondary data, containing data collected from their audience. This data creates us a broader understanding of the participating audience at these specific venues. The Norwegian National Opera & ballet provided us with an analysis of the paying customers in their audience mass. The provided data will only include details of the ticket buyer. Excluding the ones being gifted the tickets. It provided information from prior years including relatively new data from 2022. It reveals that most ticket buyers are between the ages ranging from 40–59.

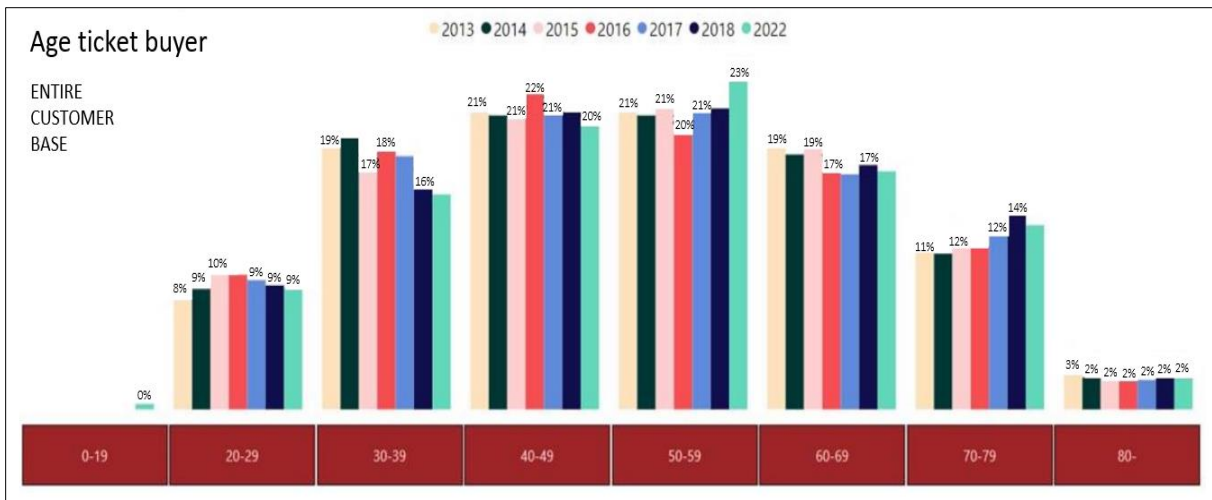


Figure 3: Age ticket buyer (The Norwegian Opera and Ballet, 2023).

Women are clearly over-represented in regard to which gender are generally paying customers. There are tendencies in the data revealing how this variable are seeing a steady increase. Increasing from 60% In 2013 to 70% in 2022. data revealing how this variable are seeing a steady increase. Increasing from 60% In 2013 to 70% in 2022.

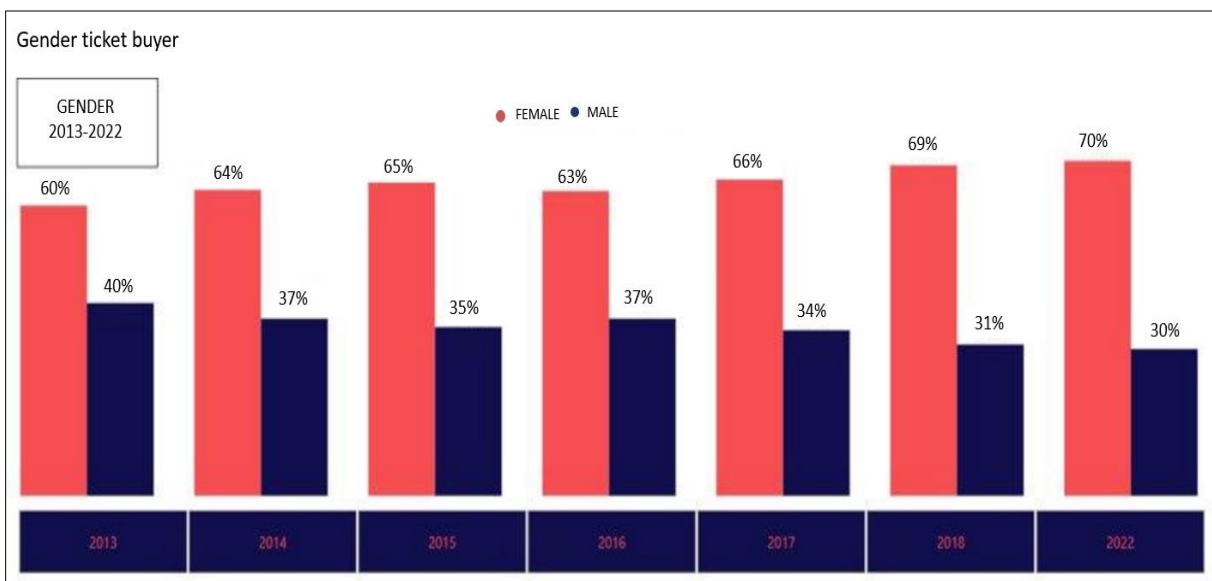


Figure 4: Gender ticket buyer (The Norwegian Opera and Ballet, 2023).

Surrounding the income variable, their data suggest that the average ticket buyer has an annual wage between 400k-800k NOK. For reference, the median annual income in Norway in 2022 is 572k NOK (Statistisk sentralbyrå, 2023).

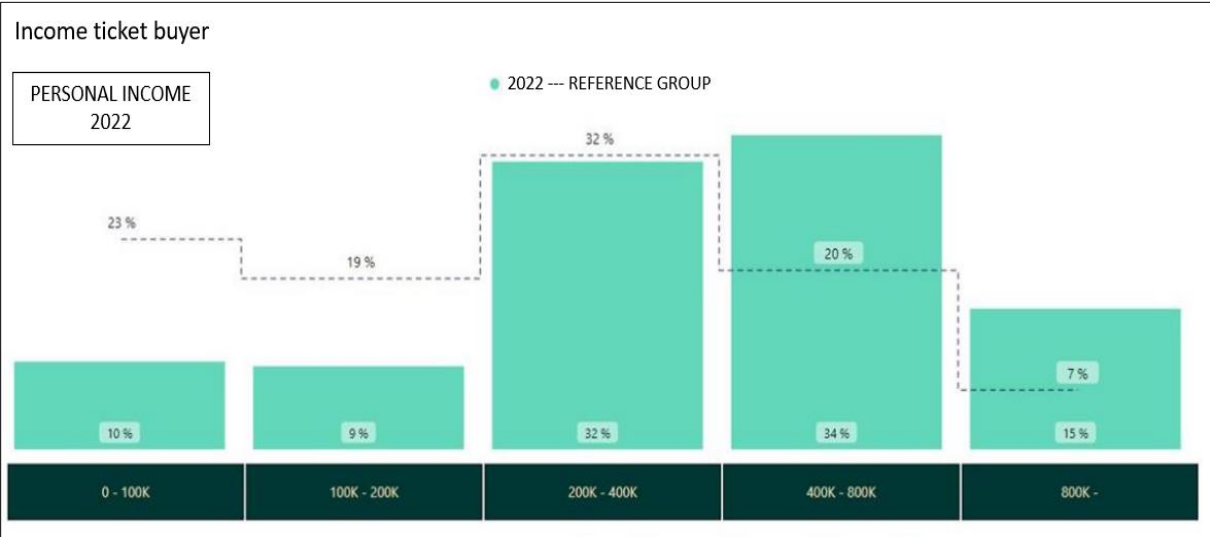


Figure 5: Income ticket buyer (The Norwegian Opera and Ballet, 2023).

Looking at educational level as a variable, in 2022, 66% of buyers had higher education at university level.

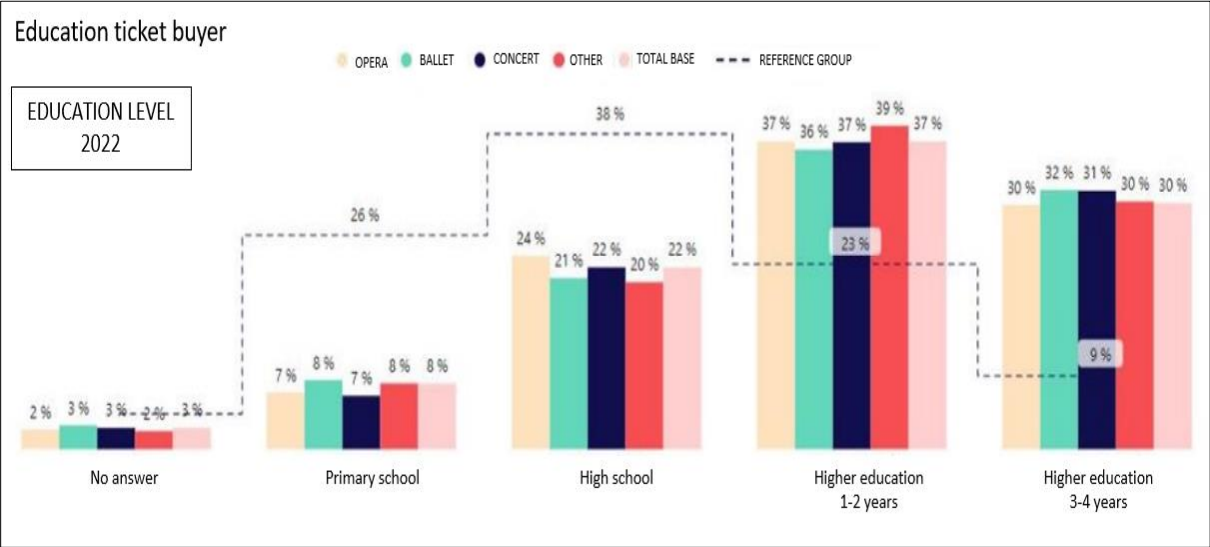


Figure 6: Education ticket buyer (The Norwegian Opera and Ballet, 2023).

KSO has allowed us insight into several quantitative surveys performed on their audience mass. One of them is very specific and provides insight into thoughts and opinions concerning written programs. From this survey results suggests that programs are important for the audience. Respectively 40% consider the program to be “fairly important” while 58% consider it to be “very important”.

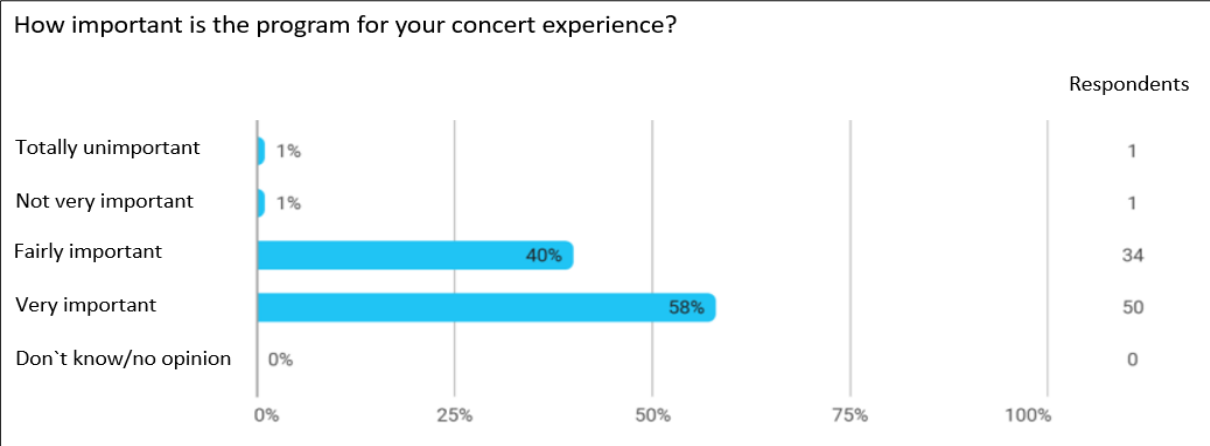


Figure 7: Importance of written programs (Kristiansand Symphony Orchestra, 2023).

Another useful survey is their general survey from 2022 which provide data on several different topics, including age, gender, and motivation for returning for future concerts. This survey includes clear indications suggesting a high average age in the audience mass. 62% of respondents are aged 61 years old or above. While 66% of survey respondents are female.

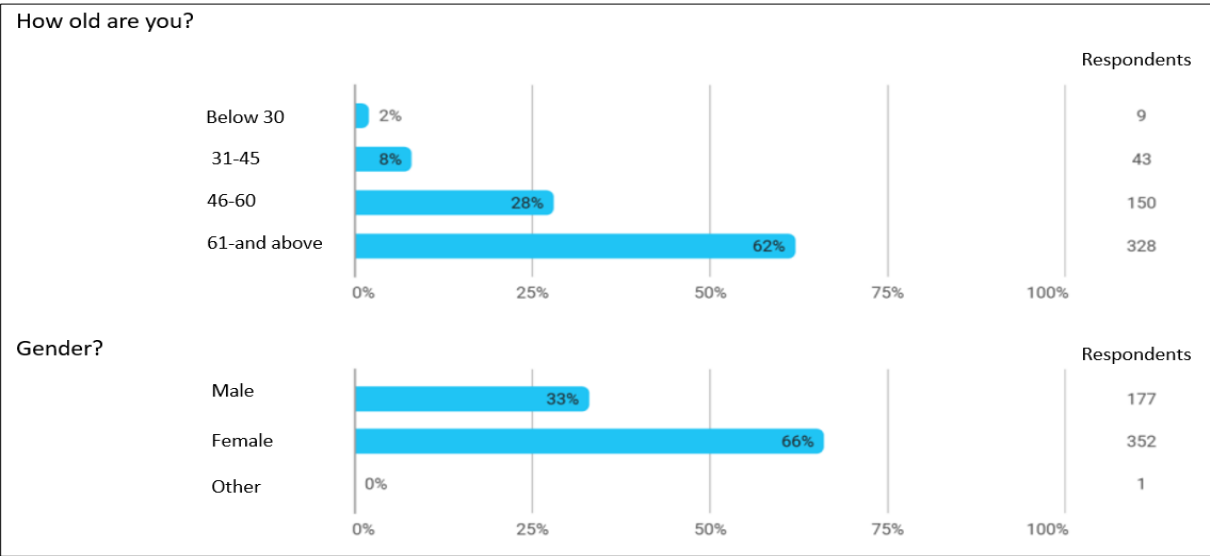


Figure 8: Age and gender overview (Kristiansand Symphony Orchestra, 2023).

For the following topic, it is essential to know that respondents could pick more than one answer. Regarding motivation to return to experience another concert, 47% consider price to be an important variable. Again, there are indications suggesting an importance surrounding programs. 44% consider the selected program an important factor for returning.

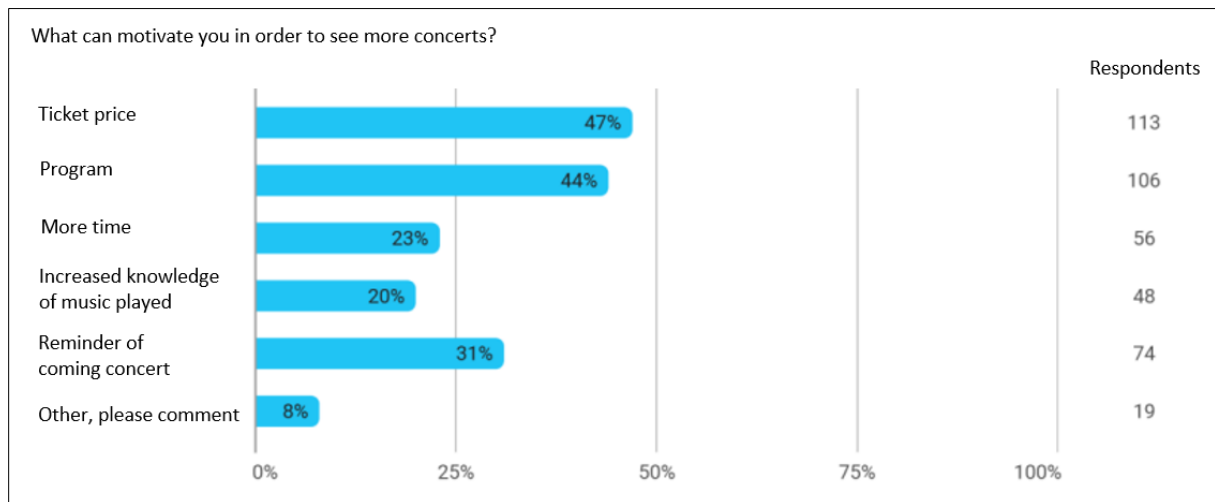


Figure 9: Motivation for future visits (Kristiansand Symphony Orchestra, 2023).

4.3 Type of productions

Different classical venues and symphonic orchestras aim to attract a broader audience mass with different type of productions. In regard to performed repertoire, participant B explain how Thursday concerts have a very traditional program and profile. Explaining how they continually work on managing the cultural heritage and repertoire, while simultaneously working on renewing themselves to ensure that new expressions can obtain relevance alongside with a symphonic orchestra. Similarly, participant D inform that their mission as the national opera is to preserve and present the artforms and traditions they represent, while maintaining their success in attracting a younger audience. In Aalborg, traditions appear to be very important. The participant explains that the core audience in Alborg is very conservative. With a conservative audience they are not necessarily able to have performances from too many alternative composers as their ticket sales could decrease accordingly.

Regarding repertoire, Participant C elaborates how their performances today is highly varied. Not only do they perform traditional productions, but it also includes composition of music from digital games and movies. Participant C inform us that these types of productions attract larger audiences. However, the downside is that one needs a large ensemble of musicians to

play this kind of works. There is a large cost connected to this expensive production. Furthermore, we are told that if the orchestra is performing music from movies or games, either just the music or combined with screening of a movie, there could be rights connected to performing these works. These rights are generally expensive and may come with set guidelines concerning how the work is to be produced and performed. Participant C says that the orchestra wishes to play more concerts like these, adding that they find it quite amusing.

4.3.1 Future - Potential

Opinions surrounding how a performance is likely to be experienced in the future all seemed to be interlinked amongst the participant, with a few intriguing differences. The research does not necessarily seek to find evidence regarding participants' age group in the future.

However, participant E interestingly explain that although one would want the younger generations to participate more actively. It remains important not to forget the large-scale market that is made up by the older generations. Further explaining how there is a large mass of older people that are interested in participating in the arts and that this group must not be forgotten. Thus, introducing a divided view on what should be the most important age segment to focus on in the future. Our representative at Bergen Philharmonic Orchestra elaborates how barriers to attend should aim to be decreased. Explaining how a performed concert probably would benefit from offering more than just the isolated performance. Stating how offers surrounding the main performance would help potential audience that does not necessarily know much about how they should behave at these venues, nor having a broad understanding of what they are about to experience.

Our participant at the Norwegian National Opera & Ballet believes that we should have faith in the product they are producing and delivering today. Additionally, not being afraid to use the product as a foundation for further developments. As an example, through digital programs instead of paperbacks. In the interview a belief is introduced surrounding our digital age, regarding how a “digital pendulum”, hopefully, will counteract itself. Participant C explain how there is an increasing trend in digital offerings being made by the musical venue, and further how they see the future being more digital. Thus, having to interact with the digitalization.

4.3.2 Enhancing audience experience

Being able to facilitate the opportunity to effortlessly find information surrounding a performance is a value enhancer for potential audience goers, according to participant A. This view is further explored by participant E. Expressing how the goal for a symphonic orchestra must be to create a certain need, for its audience. Hence, having to visit the venue with a lust to experience the performances available. Additionally elaborating how implementing a creation of smaller events surrounding the main performance could potentially elevate the perception of the performance. Participant D describes how they use pre-talks before all performances, and podcasts are aired before performances. Participant A also informs about pre-talks and smaller events surrounding the main performance. Events surrounding the main performance are again introduced by participant G. Interestingly, in this case explained as being a day before the given concert. Although containing similarities to already mentioned pre-talk, it differs with being a day in advance. It is explained to be unformal and act as a social venue for the participating audience.

4.3.3 Experiencing a concert in 2040

According to participant A, and a shared thought amongst others, the arts of classical music need to develop, while maintaining its core values. Having a broader spectrum of offers regarding days and time of performances, length, and more differentiation towards different consumer segments are mentioned as variables likely to be implemented in the future. Colleague of the latter participant, participant B, expect different expression forms of performance in the coming future. This expectation encompasses the industry renewing itself and presenting a foundation for new art expressions being intertwined with a symphonic orchestra. Participant B and F has a slightly more conservative outlook. Explaining how classical arts is created in a foundation within an ecosystem inhabiting strict rules and expectations regarding how performances are displayed. The system creates an expectation to nurture a 400-year-old heritage and carry it forward into the future. Participant D further gives context, stating how their task is to use arts over 100 years old and explain the history through making it relevant even today. The collective view mentioned above are supported by Participant G, who shares the others opinion. Expressing a hopeful opinion of having close to none changes in how the art of classical music is performed. Although expecting a possibility of shorter concerts, introduction of visual arts, and more interaction with the audience. From

participant D we are yet again informed that changes might be imminent. However, adding that these changes might not be easily spotted. Additionally, introducing a different view regarding the future encompassing an increase in equality amongst musicians' and audience from different cultures and gender. Suggesting how a background diversity amongst musicians could correlate a positive effect in audience participation pattern.

Participant A elaborates how the industry probably will become more commercial in the future. Although employed musicians prefer playing classical music and further advance their repertoire. For context, this commercialization is explained by the venue having to justify its existence and the received public funding.

Participant E mention how they offer a digital concert platform which are under continuous upgradable work. However, participant E are not able to give a clear answer on what a concert will look like in the future, except from mentioning how advertising has and probably will improve. This is because it creates an opportunity to use videos from performances, including live pictures and sounds, rather than just using pictures.

4.4 Demography

Participants included in our qualitative research all share a common Scandinavian demography. Similar opinions and indications among participants are expected. Especially demographic variables affecting individual's participation in performed classical music.

Participant A agrees with literature and earlier research regarding the general trend and challenge, both in Norway and Europe, concerning an ageing audience. Stating how there is a need to develop a better understanding regarding how we can increase the capability to persuade younger generations to participate in the arts. Simultaneously, at participant A's musical venue, there has been issues connected to ensuring the return of audience after the pandemic. Although this is explained not to be interlinked with an uncertainty of being exposed to potential diseases, but rather connected to how an individual's lifestyle and preferences potentially has changed throughout the years of Covid-19 pandemic.

Similarities among our interview objects leads us to an agreement surrounding a higher amount of elderly people attending symphonic concerts and orchestras. Participant G inform us how there is an over-representation of individuals, in the attending audience, above the age

of 50 years old. Simultaneously, stating that their tickets offered to individuals aged 30 or below has created an increase in young attendees, which are sold at a reduced offer.

Participant B states that buyers of subscription packages, the traditional audience, are the ones ageing. From participant A we learn that the average age at their symphonic concert is estimated to be 64 years old. Further, explaining how younger generations generally are more attracted to attend special events and performances, for example stand-up. Emphasizing how although the segment including younger generations occasionally participate, it undoubtedly does not indicate attendance at the other art forms available at the venue. Interestingly, in contrast to the ones attending special events, the segment of audience using the core offer at the music venue, being symphonic music, are increasingly likely to attend other performances offered by the music venue. Regarding age differences at performances, we received audience data collected from the Norwegian National Opera & Ballet further enhancing and agreeing with the opinions shared in our conducted interviews. The collected data, from what would be considered one of the larger venues included in our research, gives an output suggesting that only 3 out of 10 people are below the age of 40 years old.

Additionally including data indicating that individuals between the age of 40 and 60 years old are, interestingly, the largest representable group. Arguably explaining that the average age at this venue is, most likely, between the interval of 40 and 60. We should emphasize that the collected data does not necessarily match the experiences of smaller scale music venues. Demography and socio-demography affecting individual's participation is introduced as an imperatively important variables, when talking with participant E. Regarding age of the common audience there are no collected data, but rough estimations are made concluding that there is an over-representation of individual participants averaging an age of at least 50 years old or above.

Participant F emphasize that the audience is not an ageing group. Rather, it could be considered a group consisting of elderly people. This group consist of individuals above the age of 45 years old who are collectively taking the step into participation within the art of classical music. Thus, rather than experiencing a decrease in amount of audience, Participant F explain how audience rates remains relatively constant. Explaining the phenomenon with a continuation of individuals continually entering the arts an older age.

In this interview, participant F elaborates on classical music being perceived as a high art, meaning fine and exclusive. This perception is constantly attempted decreased by the venues. Work against this perception, our participant explains how their music venue constantly need to build and create a relation to potential audience attendees. Starting from when they are very young. Further stating that although this probably will not create a younger generation of attendees, this created relation are likely to encourage their participation once they grow older. Additionally, by this time the individual's private economy and spare time are likely improved. Participant E helps us in gaining an understanding of why there seem to be a pattern in attendance. Explaining how life pattern are likely to impact attendance in the arts. For example, parents of younger children could potentially struggle in attending arts occurring late in the evening.

Participant D explain that participation is likely not being prioritized due to private economy and personal preferences. On the contrary, participant A has data suggesting that there are no differences in participation in regarding to personal income. It is solemnly connected to personal preferences. Explaining that potential participants will attend, indifferently whether earning a yearly salary of 1,5 million NOK or 400 thousand NOK.

The participants representing the different musical venues in the research introduce socio-demographic differences as likely to affect an individual's attendance pattern. Regarding education level of their audience, participant A explain how they are aware that their audience does inhabit a higher educational level. Participant B, employed at the same musical venue, nods affirmatively when asked about differences regarding educational level, income, and place of living. Participant D, employed at a slightly size increased venue, talks about being underrepresented amongst individuals with lower educational level, but also introduces background of origin as a deterministic variable. Regarding the variable of educational level, participant E, alongside the lines of what participant C also explains, the participants both further explain how this variable is one reason why they are always attempting to collaborate with schools. This collaboration creates the opportunity of introducing classical music to individual's at an early age, which are likely to encourage their participation later in life.

4.5 Economy

Data used in this chapter is collected, and available, online as all participants are employed at public. This chapter will be a short introduction to each organization`s economy, and we will maintain the focus on government funding in comparison to income through tickets and other variables. Attempting to create an understanding of the numbers behind these concerts. The funding is partially also the reason why we chose to research strategic challenges with an ageing audience. If this segment of art would not be able to attract consumers going forward, then this funding could potentially and eventually be considered abundant. The result accumulated in this section will be discussed when appropriate.

The reported numbers are collected from annual reports from 2021. If possible, as new as 2022. It remains important to keep in mind that the past few years have affected music venues through a rapid decrease in audience numbers. Due to the pandemic surrounding Covid-19. However, funding maintained relatively steadily.

Kilden Theater and Concert Hall reports governmental, county municipal, and municipal funding. The funding roughly accumulated to 206,295 million NOK according to note 3 in their report. Note 4 indicates that salary expenses accumulated to an amount of 140,699 million NOK. Thus, governmental funding of 138,788 million NOK is approximately all funded in supporting salary expenses (Kilden teater og konserthus for Sørlandet, 2022).

Bergen Philharmonic Orchestra report a salary expense of 115,6 million NOK. Governmental funding accumulates to 152 million NOK from the department of culture. Additionally, due to the pandemic they report an additional 5,35 million NOK of funding. Revenues are reported to be 26 million NOK, through cooperation projects and gifts, and 2,7 million NOK coming from sales of tickets (Brønnøysundregistrene, 2023).

The Norwegian National Opera and Ballet with 605 man-years employed, report in 2021, an operating income of 718,977 million NOK. From this are 675,418 million NOK public funding, and 671,9 million NOK are governmental funding. Total revenue generated is reported to be 43,558 million NOK. This includes income of 18,396 million NOK from sponsorship and collaboration partners. Ticket revenue accumulated 6,385 million NOK. Furthermore, the operating costs are reported to be 626,460 million NOK. The self-coverage rate was 7% in 2021. However, the Norwegian National Opera & Ballet includes key numbers

dating back to 2017. In these three years before the pandemic, there is an observed self-coverage ratio of approximately 20% every year. The coverage ratio of 20% is arguably more representative. Participating audience averaged approximately 306 thousand in 2017 through 2019. Covid-19 decreased the participation in 2020, down to 100 thousand and further decreasing to 45 thousand in 2021 (Den Norske Opera & Ballet, 2022).

Aalborg Symphony Orchestra reported total revenues of 60 million with 24,276 million DK from governmental funding and municipality funding accumulating an additional 33,640 million DK. The music venue generated revenue of 1,755 million DK and had a salary expense of 43,665 million DK (Redmark, 2022).

Gothenburg Symphony Orchestra received approximately 200 million SEK of governmental funding. Total revenue, including funding, were reported to be approximately 241 million SEK. The venue had cost connected to its employees of 148 million SEK and generated a revenue themselves being 29,932 million SEK. Participant F explain that the symphonic orchestra, in regular years, has a self-coverage ratio of roughly 20-25% (Styrelsen och Verkställanda Direktören för Göteborg Symfoniker AB, 2022).

4.6 Main findings

Chapter 4 investigate gathered data collected through qualitative interviews in cooperation with participants from specifically chosen classical venues. Based on the replies from the participants, the results show a clear indication that the different venues utilize many similar strategies today, of which the focus on marketing is central in order to attract a broader audience mass. The results also show that preparing new audience in advance of their attendance at a classical concert is an important strategy. Their aim is to reduce the uncertainty among participants. A commonly shared opinion from several of the participants is that during specific stages of life, the opportunity to visit a classical music venue might be limited because of certain life situations. The venues and orchestras attempt to make a lasting impression with young kids, which might bring them back to the venue when their life situation allows for more cultural experiences. In the work they do to attract a younger audience, nearly all of our participators tell us that they have some sort of arrangement that give young members of the public under the age of 30 the possibility to purchase tickets at a reduced price.

Demography impacts the potential audience participation. One participant does argue income as a variable not influencing participation pattern. However, a general understanding is that income level, together with degree of educational level does have significant impact on the degree of potential participation. Minority groups are underrepresented in the classical performed arts. This is partially suggested by our secondary data. Interestingly, the future of this industry has indications suggesting a more including environment. This will eventually lead to more equality in representation between men and women in significant positions, and a decrease of gap between represented minorities.

Smaller events surrounding the main performance, both prior and after, are previewed as a value enhancer for the main performance. It is suggested that if the audience is educated regarding the coming performance, their experience and its value will increase. Furthermore, in the next 20 years, there are not necessarily find any significant indications pointing towards a massive change in the industry. Rather, the interviewed representatives believe most will stay as it is today, but possibly tilting more towards the digitalization of our world. Furthermore, introducing the option of applying several of our senses.

5. Discussion

Findings from earlier literature and research suggested it being an ageing audience development within the industry of performed classical symphonic music and opera. Furthermore, indicating problems in managing to appeal to younger generations. The aim of the research was originally an attempt to develop a broader foundation of understanding regarding the reasoning behind a lack of participation amongst younger generations in this specific cultural segment. Subsequently, attempting to discover potential evidence indicating different reasoning behind an evident overrepresentation of elderly generations.

The composed interview guide was developed with an aim of creating a broader understanding of an industry that has complications in attracting different age segments of audience. Our conducted qualitative analysis generated a developed understanding regarding age structure and its challenges, perceived from representatives at different musical venues throughout Scandinavia. In general, questions encompassed variables including perceived average age of audience, how the venue appeal towards younger generations, strategic decisions impacting audience structure, and regarding the effect demographic and socio-demographic variables presumably affect participation.

5.1 Economy

Annual reports are available for the participating organizations, as they are operating as public organizations. It remained interesting to interlink the challenge of an ageing audience together with the economic situation of each venue or orchestra. Annual reports show governmental and municipal funding that arguably would not be sustainable if these venues fail to create a value for the public.

At Gothenburg Symphony Orchestra we are informed that they generate a revenue themselves accumulating to between roughly 20-25% of their finances. Quite similarly, the Norwegian National Opera & Ballet is roughly 20% self-financed. This approximate percentage seem to be representable for participants representing the different venues and orchestras included in the research. Subsequently, arguments implying that governmental funding is too high, in comparison to how many and who are participating in the arts, can in many ways be understandable. However, the classical music venues carry and manage an important cultural heritage. Additionally, these venues employ a large number of individuals which further are

creating an additional value to the local society. Participant B explained how the artists are employed by the government, which further should be argued to have a positive effect on the municipality itself. The municipality itself could be argued to benefit from this arrangement. Funding from government and other instances also develop strategy and management control systems that in many ways can operate in contradiction to what the venue itself prefer. As mentioned, the venues are expected to manage a cultural heritage. As told by participant C, this would likely not be possible in a smaller scale orchestra or venue. Thus, according to Jannesson et al. (2014), it creates expectations that the funding body also will impact decisions and choices made at the venue. These choices seem to be made in accordance with expectation of the funding bodies.

Participant A, alongside participant F, and D, all explain how revenue is combined from selling concert tickets, restaurant, and sponsors. Using annual reports as the foundation, in accordance with literature from McGrath et al. (2017), the revenue stream generated from ticket sales does not cover the costs connected to the performance. Results explained that funding help cover salary expenses. The proportional connection between the costs and revenue connected to a classical symphonic performance or opera is expected to have a negative trend (McGrath et al., 2017). Arguably, this is mostly due to the cost connected to full-time employees.

Literature suggest how multi-tier pricing could possibly increase revenue (National Endowment for the Arts, 2020a). Our interview guide did not cover this specifically. However, websites of respective venues give indications of offering multi-tier prices, depending on seating preferences. Additionally, all participating venues explained how there was specially reduced ticket prices for people below, and including, the age of 30 years old. Through the interviews with the different classical venues an impression is developed suggesting that adjusting depending on different age segment is important. Financial situation is likely constrained during young adulthood. Thus, visiting and exploring classical performed art may be difficult. Furthermore, as explained by participant F, the reduced ticket pricing encourages the older generation to bring their children and grandchildren. In many ways acting as ambassadors for classical performed art.

Regardless on the economic situation of the venues, results indicate that the industry is likely to continue its operation going forward. Furthermore, although several implemented strategies are in accordance with successes from earlier research, the interviews generated important

steps that should be prioritized. There are clear indications regarding the positive effect of reduced ticket prices. However, classical music venues and orchestras do indeed inhibit the possibility of effecting the participation, and its rate, among younger generations.

5.2 Marketing strategies

While developing strategies attempting to attract several potential audience segments, the RAND model could possibly generate positive effects. The model provides methods for dividing non-participants into different segments. Furthermore, help investigate and understand influential variables affecting participation, such as motivation ability and opportunity (Wiggins, 2004). The process of the RAND model has its foundation in understanding the background of potential participants. These variables are mentioned as socio-demographic, sociocultural, and personality factors. Including the potential participant's earlier experience and exposure with the arts. According to primary data, we argue that the different venues are in many ways adapting a RAND model. Stage 1 encompass the perceived predisposition a potential participant has in participating in the arts. Furthermore, stage 2 is the deciding factor estimating the individual potential participation in the arts. Stage 3 is reached upon achieving steady participation in the arts, whilst the participating individual evaluates and reacts to the experience. Individuals at Stage 3 is believed to adjust their attitude towards the arts and becoming more critical in seeking out experiences (Wiggins, 2004, p. 24). The RAND model is ultimately explaining how venues and orchestras should market themselves in a different matter depending on the preferred audience segment they are looking to attract. Stage 1 consists of complex individuals. When attempting to attract this group into experiencing the performed arts it is important to understand perceived predisposition.

Using earlier literature, including primary data, suggest that exposure to classical performed art at an early age are likely to be the preferred method of attracting audience. The effect of this will not be possible to measure in the short term. The RAND model could be interpreted in being somewhat like how Kilden Theater and Concert Hall work with their *persona*. Customer personification based on public- and consumer surveys, as well as additional customer data from online newsletters and ticket systems. Being similar to the RAND model, *persona* is arguably an explanatory variable explaining different stages of participating audience. Furthermore, it is a tool to identify which individuals that are likely found in each stage. We learn that the *persona* strategy increases understanding of collected data. It

establishes a foundation of potential marketing customization. *Persona* would likely ensure that each audience segment is prioritized correctly. Mentioned by Hayes & Slater (2002), organizations need to understand the importance of nurturing new and existing audience.

According to McCarthy & Jinnat (2001), the personality of each individual, their prior experience and exposure, are likely to affect their potential participation. The suggested view from McCarthy & Jinnat (2001) are similar to stage 1 in the RAND model. Enhancing the importance of offering exposure of classical music to individuals at a seemingly young age. Venues offer multi-tier ticket prices, including special ticket prices for younger generations, which could work as a catalyst for attracting these generations to participate in the arts. If marketed correctly, this could cause a long-term increase in audience participation. Simultaneously, we remember how participant F explained how there was a lack of participating individuals aged between 25 and 40 years old. Explaining that career and other life situations are thought to decrease their participation during these times. Thus, increasing the importance of early exposure of classical performed arts.

We introduced PESTEL and Porter's five forces in the conceptual foundation. However, there is not necessarily foundation for its implementation. The orchestras and venues are as explained by participant B, governmentally funded. The funding is largely explained due to their sizes. Hence explaining how privatizing the sector would not be sustainable given the cost versus revenue. Subsequently, there are no direct competitors. However, indirect competition is generally located in the live music industry. The growth rate for recorded music is however able to increase at a faster rate. Classical performed music could conceptualize and attempt to increase their share of recorded and streamed music. It could be difficult to maintain and ensure high-quality music carrying their societal relevance and substituting its own viability, through streamed music (Wald-Fuhrmann et al., 2021, p. 2).

Throughout the research it seems evident that venues and orchestras are developing their strategies using a deliberate development plan. Deliberate strategies are then formulated and planned ahead of time (Whittington et al., 2020, p. 405). Political elements of the funding bodies generate expectations surrounding strategy development (Jannesson et al., 2014; Porter, 1980). Surrounding marketing, participant F explain how a normal media mix containing digital marketing on several platforms is utilized. Participant G further inform that they are often using social media. Further explaining how social media operates as cost-effective marketing. There is concluding research suggesting an increased communication

through social media by younger generations (Korn & Associates, 2008, p. 5). Subsequently, providing evidence regarding the importance of being available through social media. Although its results were uncertain, Crawford et al. (2014) investigated how development of a social-media-enabled mobile telephone application aimed to increase and expand audience engagement and its demographic. Arguably this implementation is positive for venues and orchestras. It enables the organizations to develop a data foundation regarding their buying customers. Much alike what participant A explained with their use of *persona*. Participant D further explained how his organization had ended their supply of paperbacks programs being handed out to audience participants before performances. Instead offering these programs digitally and including podcasts explaining the specific performance. Additionally, we were introduced to how social media could shorten the road from being introduced and deciding to attend. This is in line with the research conducted by Crawford et al. (2014). Participants in this research emphasized the importance of easily locating information and at the same time having the possibility of buying tickets. Results indicate that participating organizations compete against substitutes. Deliberate strategies are developed, which include political incentives as its foundation, but also attempting to increase participation in the arts. Arguably, the industry would benefit from decreasing barriers through offering more accessible information and easy access to buying tickets.

5.3 Ageing demography

Participant B agreed that their audience mass was indeed ageing. However, explaining its connection only in alignment to subscribed participators. As further elaborated by participant A, the classical music venue creates a social space for an elderly generation, which may be one variable causing this effect. Interestingly, participant F stated how the venues and orchestras did not necessarily face a challenge of an ageing audience. Rather, informing how the perceived age of the audience seemed to remain relatively steady. Further adding that 5% of participators dropped yearly due to illness, death, or other circumstances. This view surrounding a steadily aged audience was shared by participant C, who emphasized a difficulty regarding being able to see clear indications of an ageing audience.

Regarding the age of the audience, several of our participators concluded on an average age being approximately between 60 and 65 years old. Datasets received from two venues included in our research affirm the anticipated average age. Demographic trends indicate that people are living longer, and older people are abundant relative to younger generations

(Bengtson & Lowenstein, 2017). As mentioned by Biggs (2014), we are experiencing an ageing population accumulating into a reversed age pyramid. However, we argue that an ageing population, with a reversed ageing pyramid continuing to increase, should generate positive effects for classical performed arts. Several research papers indicate an increase of approximately 15% of individuals aged 65 years old above, by 2050 (Giannakouris, 2008; Goldstein, 2009). The increase is also an effect of the occurred baby-boom between the end of the Second World War and the late 1960`s (Aksoy et al., 2019, p. 59). Thus, creating an opportunity for our researched industry to continue attracting their overrepresented audience segment. Most likely being able to increase audience participators within the next 20 years. However, whilst still increasing their focus on introducing and exposing younger generations to their industry. One way of potentially affecting an increase within younger generations should be to investigate socio-demographic variables.

5.4 Demographic variables

Le Roux et al. (2008) conducted research with concluding evidence suggesting class division within cultural practices. Class division is arguably generated through socio-demographic and socio-cultural variables. Furthermore, these variables are likely to affect an individual`s participation in the art. In their article, McCarthy & Jinnat (2001) explain how socio-demographic factors are divided into social and demographic characteristics. Including education, income, occupation, age, gender, and life cycle. Socio-cultural factors are an elaboration on an individual`s described group affiliation and their identity. Personality, prior exposure, and experience are likely to affect potential participation with classical performed arts. Kolb (2001) examined socio-demographic variables including education and income. In her study evidence indicated that classical music continued to be over-represented and patronized by individuals with higher education and a good income. All participators indicate an average age being relatively high, whilst also stating how personal income might be a barrier to participate. Higher average age is likely due to these individuals being wealthier than younger generations. Simultaneously not having as many expenses as individuals aged below 40 years old, and at a different stage in life. However, participant A interestingly mentioned income as not a defining variable. Stating that personal preferences are more important than personal income. Hayes & Slater (2002) conducted research indicating that middle class individuals with a higher education were over-represented in the arts. Results

indicate that the hypothesis to still be representable for the audience mass participating in classical performed music.

Socio-subjective variables including technical and functional culture describe the development of culture through things we produce, exchange, and consume (Wróblewski, 2017). Interestingly, using Wróblewski's (2017) research we argue that classical music venues and orchestras do, in fact, inhabit capabilities of affecting local culture. The mentioned variables can potentially change if not consistently maintained over time. Participant A informed how regular audience attendees do not participate, likely due to possible changes in lifestyle and preferences following the Covid-19 pandemic. Although we are not able to conclude on what reasoning might cause the effect, we would however argue that venues incapability of maintaining an audience participation throughout this pandemic led to a change in participation rate and pattern.

5.5 Attracting a younger audience

There is arguably an opportunity to promote and expose live classical music to younger generations. Dearn & Pitts (2017) explain how young people with an appetite for music listening, uses it to interlink their identify and their emotions. Knowledge derived from research conducted by Korn & Associates (2008), conclude that younger generations are likely to increase participation if offered a comfortable, relaxed, and social environment. Findings in the research are similar to conclusions in earlier literature, such as the latter. There is an agreement among participants surrounding the importance regarding early exposure to the arts. In line with Kolb (2001), explaining how taste and preference acquired at a young age are unlikely to change in the future. The collected data clearly shows that classical venues and symphonic orchestras actively work on attracting children and youth. There are multiple different examples of this. Such as offering classical concerts during school hours. Hereby, also cooperating with DKS. We argue that the different venues already do positive work in this regard. Happenings directed toward children, like *Children day at Kilden* and the Swedish music camp, *Side by Side* are great examples of this.

Participants explain the importance of being offered smaller side events, either simultaneously, pre, or prior, to the main performance. Explained by participant A “*People are more satisfied if they have experienced something more than just walking in and out of a concert*”. It seems there is an uncertainty connected to the venues being perceived as a

foundation of an intimidating space. Results indicate that audience participants are uncertain on how they should behave and dress for the event, including how to interpret and prepare for the music. Most likely it would be advantageous for the whole industry if these barriers were decreased. Without any concluding evidence, we would argue that the uncertainty might be connected to the epiphany of classical music being connected to a higher class and a high art. Chan & Goldthorpe (2007) introduced the homology argument. Explaining its contradiction, individualization argument, exploring how advances in societies economy increases differences of cultural taste and how we consume. Decreasing these barriers seem to be on the agenda. Participant E introduced their working project which were directly linked to new participators in the classical performed arts. Further explaining the project to be specifically for those who are new to the arts, but open to learn and explore its treasured world.

The research highlights concluding evidence suggesting a positive correlation between participation and early exposure to classical performed music. Views collected from qualitative research conducted by Dearn & Pitts (2017) explained how classically based school music education generated a foundation for continued participation in the arts. However, still lacking in comparison to how young people learn from their individual music world. There is a perceived importance regarding supplying relevant information and offering smaller talks ahead of concerts. In line with research conducted by Dobson (2010), it seems that venues and orchestras are actively working on increasing participators knowledge. Mentioned by participant A, being able to facilitate the opportunity to easily find information surrounding a performance is a value enhancer for potential audience goers. All participators inform us about their pre-talks and even podcasts surrounding each main performance, which potentially will enhance the experience for any individual.

6. Conclusion

The purpose of our research has been to investigate possible strategic challenges embedding classical music venues and opera houses concerning a perceived ageing audience. Kolb (2001) suggested that a large part of the audience was ageing. Subsequently, we have attempted to generate a data foundation to help us elaborate and explore this perceived challenge. Through the conducted research we wanted to explore evidence suggesting whether perceived ageing audience is a current challenge for classical music venues and orchestras. Thus, investigating how decreased attendance in younger generations may cause the governmental funding to be increasingly precarious (Kolb, 2001, p. 30).

Specific questions were developed to generate an understanding regarding the perceived ageing audience. These were included in the interview guide and used when conducting interviews. Using the interview guide generated the possibility of answering a set of different variables affecting individuals' participation in the arts, and how our participators work towards attracting their audience. Interestingly, it provided information suggesting contraries in comparison to earlier published research and literature. Early in the process of the research paper, our belief was that elderly people were over-represented at performances by symphony orchestras and operas. Although in accordance with the results, evidence show that it does not necessarily pose as a strategic challenge.

Understanding that costs and revenue connected to the researched industry is not proportional (McGrath et al., 2017), lead us to argue how governmental and municipal funding should be prioritized, even in the future. Collected information could indicate that an increase in audience participants, in the short-term is likely. As explained by Biggs (2014), ageing in the population are perceived as a reversed age pyramid. Indicating an over-representation of older individuals. d'Albis & Collard (2013) estimate a change indicating several percentage points increase of older people. Their view is shared by Goldstein (2009) and Giannakouris (2008). The latter providing indications suggesting that by 2060, 30% of Europeans are expected to be above 65 years old. This includes Norway and Switzerland. This ageing effect would suggest an increase in participation in the classical performed arts. However, it is obvious that the venues and orchestras must continue their work toward attracting potential audience. Especially generating an increase in attendance amongst younger people. Explained by Dearn & Pitts (2017), the organizations need to prioritize to comprehend the perspectives of young individuals. Understanding how individuals perceive culture and social framework could

generate a better foundation for marketing (Dearn & Pitts, 2017, p. 17). Results indicate that strategies regarding marketing should be deliberately developed. Deploying a RAND model, or as introduced in the conducted interviews, *persona*, will arguably help develop an understanding surrounding the targeted segment (Wiggins, 2004; McCarthy & Jinnat, 2001). The foundation can further be implemented in marketing through social media. Results explain, it is cost effective and a great platform for supplying information. Additionally, being a platform to reach out to potential customers. Similarly with research by Crawford et al. (2014), where participants emphasized the importance of the importance of accessible information and ticket-purchasing options. It could possibly generate a positive increase in participation if there were only a few steps from reading about a performance, to buying its tickets.

Socio-demographic variables all seemed to be similar in our three included countries. In accordance with earlier literature, education and salary are found to be the two largest variables affecting participation in the arts. Collected data concerning income of audience suggest an annual wage being approximately 400k-800k NOK. Agreeing with Hayes & Slater (2002), results explain it being an over-representation of middle-aged individuals, which may be due to income levels. Regarding socio-demographic variables, interview participants mostly agree that personal income greatly affects individuals' participation in the art. However, suggesting that education has a more substantial impact, with individuals inhabiting a higher educational level generally being represented.

Additionally, the perceived expectation of classical performed arts being a high art seem to create an uncertainty among potential participants. Fineberg (2006) describe this epiphany with stating how this form of art demand both effort, attention, and concentration. Historically, members of the elite would generally participate in this art form, which may suggest a reason for this epiphany (Savran, 2012). Literature explains it to be an increased likelihood of participation among younger generations if they are offered a comfortable, relaxed, and social environment (Korn & Associates, 2008). Arguably, introducing pre-talks, occasionally specified towards younger people, can be in favor of the mentioned variables. The primary data include clear indications surrounding the importance of working toward attracting younger people. Classical concerts are offered on-site, at schools, including yearly invitations sent out to local schools surrounding the venue or symphony orchestra. There is cooperation with smaller organizations where projects are directly developed aiming to have children interact with the performed arts.

Findings indicate a relative importance in early exposure to classical performed arts. Kolb (2001) suggested that preferences established at early stages in life generated a positive effect on participation. Interview participants suggested, accordingly, that individuals would be more likely to participate in the arts if they were exposed and introduced to the industry at an early age. Further, in accordance with research by Dearn & Pitts (2017), the collected data contained similar suggestions regarding the importance of using schools as a place for musical and cultural learning. Emphasizing its exposure at schools can arguably reduce barriers to attend. Additionally, it could decrease socio-demographic differences causing a potential non-participation in the arts.

Selecting of qualitative method allowed specific collection of information, while simultaneously creating a possibility for follow-up question if there were any uncertainties. Thus, limiting sources to only enclose employees, which in turn may cause uncertainty of why potential audience choose to participate or not. Using a potential quantitative research design would have included participators and non-participators. This design could generate a broad understanding of preferences and decisions. Deciding on a qualitative research design made it easier to answer the research questions through knowledgeable participants.

Regarding the research question investigating whether a perceived ageing audience is a current challenge for classical music venues and symphonic orchestras, we confidently argue that this is not a current challenge. Results suggest that the organizations will thrive in the near future, due to a generally ageing population. Suggesting that an increase in participators is likely. Furthermore, information explaining that life situation causes a decreasing participation among younger individuals is plausible. Interestingly, individuals approximately 45 years old are reported to enter the arts. Especially if they have been exposed to the arts while younger, which emphasizes the importance of early exposure. Results explain that the average age of audience participators remain steady. Although older individuals might stop participating, our result has evidence indicating a steady input of new participators aged between 40 years and 50 years old. Results from the conducted interviews suggest that the perceived ageing challenge is not like our anticipation. Our responders explain that, although their usual crowd averages an age of approximately 60 years old, this does not necessarily change over time.

For further research, we would recommend investigating barriers of attending among younger generations, and variables that positively can impact their participation. Although there is a general knowledge of increased likelihood to attend the performed arts if exposed at an early age, it would be beneficial to create a better understanding of how to best interlink the arts with younger people. Additionally, quantitative research investigating socio-demographic variables would arguably generate a better foundation for marketing towards specific audience segments.

References

- Aksoy, Y., Basso, H. S., Smith, R. P. & Grasl, T. (2019). Demographic Structure and Macroeconomic Trends. *American Economic Journals: Macroeconomics*, 11(1), 193-222. <https://doi.org/10.1257/mac.20170114>
- Beard, J. R., Biggs, S., Bloom, D. E., Fried, L. P., Hogan, P., Kalache, A. & Olshansky, J. (2012). *Global Population Ageing: Peril or Promise?*. World Economic Forum.
- Bengtson, V. L & Lowenstein, A. (eds.). (2017). *Global Aging and Challenges to Families*. Routledge. <https://doi.org/10.4324/9781351328166>
- Biggs, S. (2014). Adapting to an ageing society: the need for cultural change. *Policy Quarterly* 10(3), p. 12-16. <https://doi.org/10.26686/pq.v10i3.4505>
- Bougie, R., & Sekaran, U. (2020). *Research Methods for Business: A skill building approach* (8th ed.). Wiley.
- Brønnøysundregistrene. (2023). *Årsregnskapet for regnskapsåret 2021- Generell informasjon*. Stiftelsen Musikkelskapet Harmonien. <https://w2.brreg.no/eHandelPortal/eComsys/visprodukt?produktURL=http://file.brreg.no/private/eHandelPortal/eComsys/c00a3c0dc7bdcae87d7e2e5899dd5bf8/20230001117436-1.pdf>
- Castiglione, C. (2011). The Demand for theatre. A Microeconomic Approach to the Italian Case. *Trinity Economics Papers, Department of Economics Trinity College Dublin*.
- Chan, T. W. & Goldthorpe, J. H. (2007). Social stratification and cultural consumption: The visual arts in England. *Poetics* 35, 168-190. <https://doi.org/10.1016/j.poetic.2007.05.002>
- Crawford, G., Gosling, V., Bagnall, B. & Light, B. (2014). Is there an app for that? A case study for the potentials and limitations of the participatory turn and networked publics for classical music audience engagement. *Information, Communication & Society*, 17(9), 1072-1085. <https://doi.org/10.1080/1369118X.2013.877953>

- d'Albis, H. & Collard, F. (2013). Age groups and the measure of population aging. *Demographic Research*, 29, 617–640. <https://www.jstor.org/stable/26348167>
- Dalland, O. (2020). *Metode og oppgaveskriving* (7th ed.). Gyldendal Akademisk.
- Dearn, L. K. & Pitts, S. (2017). (Un)popular music and young audiences: Exploring the classical chamber music concert from the perspective of young adult listeners. *Journal of Popular Music Education*, 1(1), 43-62. https://doi.org/10.1386/jpme.1.1.43_1
- Den Norske Opera & Ballet. (2022). *Den Norske Opera & Ballet Årsrapport 2021*. Adm. Dir. Geir Bergkastet. https://operaen.no/globalassets/om-oss/dnob_annualreport_21_web3.pdf
- Dobson, M. C. (2010). New Audiences for Classical Music: The Experiences of Non-attenders at Live Orchestral Concert. *Journal of New Music Research*, 39(2), 111-124. <https://doi.org/10.1080/09298215.2010.489643>
- Eurostat. (2023, February). *Population structure and ageing*. https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Population_structure_and_ageing
- Fineberg, J. (2006). *Classical Music, Why Bother?*. Routledge.
- Giannakouris, K. (2008). *Ageing characterises the demographic perspectives of the European societies*. (72/2008). Eurostat. <https://ec.europa.eu/eurostat/documents/3433488/5583040/KS-SF-08-072-EN.PDF>
- Goldstein, J. R. (2009). How populations age. In P. Uhlenberg (ed.), *International Handbook of Population Aging* (p. 7-18). Springer. https://doi.org/10.1007/978-1-4020-8356-3_1
- Gordon, R. J. (2012). Is U.S. Economic Growth Over? Faltering Innovation Confronts the Six Headwinds. *National Bureau of Economic Research, working paper no. 18315*. <https://doi.org/10.3386/w18315>
- Grundy, T. (2006). Rethinking and reinvesting Michael Porter`s five forces model. *Strategic Change*, 15(5), 213-229. <https://doi.org/10.1002/jsc.764>

- Hand, C. & Riley, F. D. (2016). Audience Behavior or Buyer Behavior: what Can Models of Brand Buying Behavior Say About Arts Audiences?. *International Journal of Arts Management*, 19(1), 69-82. <https://www.jstor.org/stable/44989679>
- Hayes, D. & Slater, A. (2002). 'Rethinking the missionary position' - the quest for sustainable audience development strategies. *Managing Leisure*, 7(1), 1-17. <https://doi.org/10.1080/13606710110079882>
- Holden, S. (2018). *Makroøkonomi*. Cappelen Damm Akademisk.
- Hummer, R. A., Rogers, R. G., Masters, R. K. & Saint Onge, J. M. (2009). Mortality Patterns in Late Life. In P. Uhlenberg (ed.), *International Handbook of Population Aging* (p. 521-542). Springer. https://doi.org/10.1007/978-1-4020-8356-3_23
- Jacobsen, D. I. (2022). *Hvordan gjennomføre undersøkelser? -innføring i samfunnsvitenskapelig metode* (4th ed.). Cappelen Damm Akademisk.
- Jannesson, E., Nilsson, F. & Rapp, B. (2014). *Strategy, Control and Competitive Advantage*. Springer. <https://doi.org/10.1007/978-3-642-39134-7>
- Jarchow, M. (2008). Keeping Classical Music Alive: Strategies of Three Orchestral Titans. *Journal of the Music & Entertainment Industry Educators Association*, 8(1), 139-152. <https://doi.org/10.251010/8.7>
- Johannessen, A., Christoffersen, L. & Tufte, P. A. (2020). *Forskningsmetode for økonomisk-administrative fag* (4th ed.). Abstrakt forlag.
- Kemp, E. & Poole, S. M. (2016). Arts Audiences: Establishing a Gateway to Audience Development and Engagement. *The journal of Arts Management Law and Society*, 46(2), 53-62. <https://doi.org/10.1080/10632921.2016.1150929>
- Kilden teater og konserthus. (2021). *Strategi 2021-2025*. <https://issuu.com/kildenteater-ogkonserthus/docs/kil-strategiplan>
- Kilden teater og konserthus for Sørlandet. (2022). *Årsrapport 2021*. Kilden teater og konserthus. https://issuu.com/kildenteaterogkonserthus/docs/kilden_a_rapport_2021_issuu

- Knudsen, H. & Flåten, B-T. (2015). *Strategisk ledelse*. Cappelen Damm Akademisk.
- Kolb, B. M. (2000). You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert. *Journal of the Music & Entertainment Industry Educators Association*, 1(1), 13-28.
- Kolb, B. M. (2001). The effect of generational change on classical music concert attendance and orchestras' responses in the UK and US. *Cultural Trends*, 11(41), 1-35.
<https://doi.org/10.1080/09548960109365147>
- Korn, R. & Associates, Inc. (2008). Audience Research – Young Adult Study. *Museum Visitor Studies, Evaluation & Audience Research*.
- Kotler, P., Keller, K. L., Brady, M., Goodman, M. & Hansen, T. (2016). *Marketing Management* (3rd ed.). Pearson Education Limited.
- Le Roux, B., Rouanet, H., Savage, M. & Warde, A. (2008). Class and Cultural Division in the UK. *Sociology*, 42(6), 1049-1071. <https://doi.org/10.1177/0038038508096933>
- Mauskapf, M. (2013). The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges by Robert J. Flanagan. *Notes*, 69(3), 559-562.
<https://doi.org/10.1353/not.2013.0035>
- McCarthy, K. F. & Jinnet, K. J. (2001). *A New Framework For Building Participation in the Art*. Rand Corporation.
- McGrath, T., Legoux, R. & Sénécal, S. (2017). Balancing the score: the financial impact of resource dependence of symphony orchestras. *Journal of Cultural Economics*, 41, 421-439. <https://doi.org/10.1007/s10824-016-9271-z>
- Meld. St. 18. (2020–2021). *Opplive, skape, dele — Kunst og kultur for, med og av barn og unge*. Kultur- og likestillingsdepartementet.
<https://www.regjeringen.no/no/dokumenter/meld.-st.-18-20202021/id2839455/>
- Miles, R. E., Snow, C. C. & Coleman, H. J. (1978). Organizational Strategy, Structure, and Process. *The Academy of Management Review*, 3(3), 546-562.
<https://doi.org/10.2307/257544>

- Mintel. (2010). *Music Concerts and Festivals – 2010 Report – Mintel (2010)*. Live Music Exchange Resources.
- Moschis, G. P. (2022). *Marketing to the Aging Population: Strategies and Tools for Companies in Various Industries*. Springer.
- National Endowment for the Arts. (2020a). *The Effects of ticket Pricing on Arts Attendance Patterns: An Economics Literature Review (2000-2018)*.
<https://www.arts.gov/sites/default/files/EffectsofTicketPricing-0920.pdf>
- National Endowment for the Arts. (2020b). *Why We Engage: Attending, Creating, And Performing Art*. <https://www.arts.gov/sites/default/files/Why-We-Engage-08.2022.pdf>
- North, A. C., Hargreaves, D. J. & O'Neill, S. A. (2000). The importance of music to adolescents. *British Journal of Educational Psychology*, 70(2), 255-272.
<https://doi.org/10.1348/000709900158083>
- Porter, M. E. (1980). *Competitive Strategy: Techniques For Analyzing Industries and Competitors*. Free Press.
- Reason, M. (2010). Asking the Audience: Audience research and the experience of theatre. *About performance*, (10), 15-34.
- Redmark. (2022). *Aalborg Symfoniorkester Årsrapport 2021*, (29442789). Aalborg Symfoniorkester. <https://www.aalborgsymfoni.dk/ref.aspx?id=6148>
- Saunders, M., Lewis, P. & Thornhill, A. (2019). *Research Methods for business students* (8th ed.). Pearson Education Limited.
- Savran, D. (2012). Class and Culture. In R. Knapp, M. Morris & S. Wolf (eds.), *The Oxford Handbook of The American Musical* (p. 239-250). Oxford Academic.
<https://doi.org/10.1093/oxfordhb/9780195385946.013.0018>
- Schedl, M., Gómez, E., Trent, E. S., Tkalčič, M., Eghbal-Zadeh, H. & Martorell, A. (2018). On the Interrelation Between Listener Characteristics and the Perception of Emotions in Classical Orchestra Music. *IEEE Transactions on Affective Computing*, 9(4), 507-525. <https://doi.org/10.1109/TAFFC.2017.2663421>

- Silkoset, R., Olsson, U. H. & Gripsrud, G. (2021). *Metode, dataanalyse og innsikt* (4th ed.). Cappelen Damm Akademisk.
- Statistisk sentralbyrå. (2023, March 30). *Hva er vanlig lønn i Norge?*
<https://www.ssb.no/arbeid-og-lonn/lonn-og-arbeidskraftkostnader/artikler/hva-er-vanlig-lonn-i-norge>
- Styrelsen och Verkställanda Direktören för Göteborg Symfoniker AB. (2022). *Årsredovisning 2022*. Göteborg Symfoniker. <https://www.gso.se/organisationen/arsredovisningar/>
- The Audience Agency. (2017). *An analysis of Audience Finder box office data for classical music events 2014-2016*. <https://www.theaudienceagency.org/asset/1303>
- Wald-Fuhrmann, M., Egermann, H., Czepiel A., O'Neill, K., Weining, C., Meier, D., Tschacher, W., Uhde, F., Toelle, J. & Tröndle, M. (2021). Music Listening in Classical Concerts: Theory, Literature Review, and Research Program. *Frontiers in Psychology*, 12, 1-14. <https://doi.org/10.3389/fpsyg.2021.638783>
- Whittington, R., Regnér, P., Angwin, D., Johnson, G. & Scholes, K. (2020). *Exploring Strategy* (12th ed.). Pearson Education Limited.
- Wiggins, J. (2004). Motivation, Ability and Opportunity to Participate: A Reconceptualization of the RAND Model of Audience Development. *International Journal of Arts Management*, 7(1), 22-33.
- Wróblewski, Ł. (2017). *Culture Management: Strategy and marketing aspects*. Logos Verlag Berlin.

Attachments

Attachment 1: Discussion paper - Karianne Velkom Tovslid

Introduction

This discussion paper is written as a mandatory part of our Master thesis. The topic for the discussion will be the concept “International” which is one of three key concepts in the University of Agder, School of business and law’s mission statement and strategy (Skogedal, n.d.). The aim of the paper is to identify international trends and forces, and if and how these are relevant for our thesis. There will be discussions on how these forces and trends may influence the topic, research question, findings, units of analysis and their operating environment. The last part of the discussion paper will contain a summary and conclusion.

Brief presentation of thesis

In our master thesis we take a deep look at Classical musical venues, and the strategic challenges they face with regards to an ageing audience. By the means of an explorative research design, we look at existing literature and theory on the topic as well as secondary data which we have obtained access to, through some of our sources. Primary data is gathered using a qualitative research method. The data collection itself were done by the means of individual semi-structured interviews with participants from 5 different classical music venues in 3 different countries. An interview guide was developed prior to the interviews. The questions in this guide were developed based on existing literature and our need for data in order to in the best way possible answer our research question.

The primary data provided from our participants, along with secondary data and existing literature does show that our chosen classical venues do apply similar existing strategies today, on how to deal with the concern of an ageing audience and are working to combat and rectify the situation. Meanwhile, data also show that, indeed they have an older audience, but the average attendance is not decreasing, meaning that new audience are being recruited, but they may be fairly old before they start attending classical music venues. The venues also have strategies in place in order to reach children and youth, preparing new audiences before their first concert experience, and offering reduced ticket prices to audiences below the age of 30. As one can see the venues are already taking measures to secure a more sustainable

audience mass, but strategies need to be improved and constantly updated in order to keep up with the trends and forces which shape our modern world.

International trends and forces and their relevance to our thesis

There are several key trends and forces that impact the modern international society. These forces and trends have daily impact on the world we currently live in, and how this world may look in the near and distant future. The classical music venues we look at in our thesis are also impacted and influenced by these trends and forces. In the following part of this discussion paper, some of the most important which is most relevant for our thesis will be identified. How and why, they are of relevance for our thesis will also be discussed.

One of the forces that impact the international community is the ongoing demographic change taking place in many developed countries. There is a significant shift towards an older population which brings forth a number of challenges for areas such as health care, pensions, labor markets and social systems (United Nations, 2020, p. 57). The challenges brought forth in these areas calls for some sort of changes or reform which may contribute to decrease pressure in said areas. However, before this ageing of the population goes too far, there is a period where the change in the age distribution is positive for the economic environment (United Nations, 2020, p. 58). During this period, it is important for countries experiencing this shift, to invest in health system, education and other systems that may prove beneficial when the tides turn, and the shift becomes unfavorable. It should come as no surprise that this international force is of utmost relevance for our master thesis and our research question. In our thesis, we look at the strategic challenges classical musical venues are faced with, in regard to an ageing audience. The ageing of our society may indeed play an important role in this.

Technological innovation is another key driver of change in an international setting. It is beyond doubt that such innovations have been important for economic growth in most developed countries (Holden, 2017, p. 463). The rise of digital media and online entertainment, and the availability of this in industrial countries worldwide has clearly changed the way people consume music and other media. The availability is now nearly unlimited through different websites and streaming services. As we all now, young people are more than happy to embrace changes and new technology, which in turn means that they are able to experience classical music outside of the music venues we look at in our master thesis.

This is of course an international trend that these classical musical venues need to face, and develop strategies for, in order to draw this audience into the concert halls.

The globalization of the modern society is also a steady presence in the international setting. The evolution and availability of transport and modern communication has made the world more accessible (Kotler et al., 2016, p. 12). This might be both positive and negative for classical music venues. On the positive side, classical artforms is spread out to a larger a new audience around the world. Simultaneously, this globalization has made new music genres and artforms available for audience, which in turn increases the difficulty of attracting audiences to classical music.

The trends and forces and their impact and influence

As previously mentioned, the key international trends and forces we now have identified does to a large degree impact the topic, research question, findings and units of analysis & their operating environment, of our master thesis. This part of the discussion paper will contain discussions on how the different elements of our thesis is impacted and influenced.

As the strategic challenges classical music venues face with regard to an ageing audience is an integral part of our thesis topic and research question, it is only natural to believe that the demographic changes we see in the industrial world, with regards to an ageing population, has somewhat of an influence of the increasing average age of the audience mass we see in classical music venues. The venues must surely take note of the challenges this change in demographic and work even harder on developing strategies that will attract an audience mass with a greater span in age, which will in turn bring down the average age and make room for a more sustainable audience mass in the future. The ageing of the population does not however, solely, explain the increase in the average age of the audience. These cultural institutions will still need to have strategies in place that make the classical art forms available for children and youth. Existing research see this as important in order to make sure these return to the classical music venues in the future (Kolb, 2000). Primary data collected in our research show that even though the audience mass has a high average age, the attendance is fairly steady, meaning new audiences are recruited to the classical venues even tough other vanish due to old age and death. The challenge these venues are face with, is that this new audience already has a high average age when they are recruited.

The technological innovations of our modern world certainly influence the classical music venues in our unit of analysis, and the environment they operate in. The nearly limitless opportunities for experiencing music and cultural in easily accessible, digital ways, both from home and while on the move makes the task of attracting children and youth even more difficult. As time passes, older generations will also be more accustomed to these digital means of experiencing art and music. Classical music venues will therefore need to adopt their strategies and approaches in order to make sure they make their presence known, and the arts they represent, available for children and youth in the future. Some of the classical venues in our sample groups already invest in digital offerings like a digital concert hall with the possibility to stream concerts. Programs are to a larger degree available in digital formats and most marketing is now done online. Still, classical venues need to focus heavily on making their digital presence better. There is a number of different ways this can be done, but increasing their online presence on streaming platforms, embracing new technology such as virtual reality, developing digital platforms where one can interact with musicians and the concert hall itself might be a good starting point.

The modern society have in recent years become more and more globalized. Borders between countries and continents are now more than ever, mostly present on a map. Cultures and art forms from different parts of the world are spread out to an increasingly larger possible audience. This is also the case for western classical music and artforms. While this is a positive thing, the venues need to develop strategies to bring this potential new audience into their concert halls. On the other hand, this globalization also means that the potential audience mass, which in former years was naturally recruited into classical music venues now have an abundance of different music and art forms to choose from. It is therefore vital for the classical music venues to reach out to kids and youths in the start of their lives, such that the classical arts is fresh in their mind in the vast selection they have available for them. If they are successful in doing this, while also managing to attract the new audience the globalization of the modern world has brought forth, this globalization should have a positive influence and impact on the classical music venues in the sample selection of our master thesis.

Conclusion and summary

The concept “international” which is a key concept from the University of Agder, School of business and law’s mission statement and strategy. Is a large and vast concept which inflicts and have ramifications for several different areas of our daily lives. The international forces and trends identified and discussed in regard to our master thesis does impact us all in our

day-to-day affairs as we live in a modern and industrialized country. One of the main forces we have identified is the change in demography and the ageing population one see in our parts of the world. This force is highly relevant for our master thesis and has impact on the operating environment of the classical music venues we have looked at in our sample group. As our research question is about the strategic challenges an ageing audience provides for these classical venues, it is necessary for these venues to adopt their strategies in order to reach out to a wider audience mass. Technological innovation is another trend and force identified as highly relevant and influencing for our research topic and sample group. The classical music venues must adopt their strategies and approaches to make their mark in today's digital world. Some of the venues in our sample group has started to adopt, but all still have vast improvement in making their presence known and felt online.

As the world become more and more globalized classical western music and art forms have become available for new audience groups. At the same time the competition from new cultures and art forms are felt for classical music venues. Audience which in former years was naturally recruited into classical concert halls now have the choice between a vast number of different experiences to attend. Classical music venues must therefore focus on leaving a lasting impression in the minds of children and youth that may recruit them to the classical venues on a later stage in their lives. All in all, it is safe to say that the key forces and trends that have been identified under the concept "international" is highly relevant and influential with regards to our master thesis. It does affect our topic and elements of our research question and to a large degree influence the classical music venues of our sample group and their operating environment.

References

- Holden, S. (2017). *Makroøkonomi*. Cappelen Damm Akademisk.
- Kolb, B. M. (2000). You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert. *Journal of the Music & Entertainment Industry Educators Association*, 1(1), 13-28.
- Kotler, P., Keller, K. L., Brady, M., Goodman, M. & Hansen, T. (2016). *Marketing Management* (3rd ed.). Pearson Education Limited.
- Skogedal, M. N. (n.d.). *Strategic framework 2018-2023*. University of Agder.
<https://www.uia.no/om-uia/fakultet/handelshoeyskolen-ved-uia/visjon-og-strategi>
- United Nations. (2020). *Report of the UN Economist Network for the UN 75th anniversary: shaping the trends of our time*. Retrieved from
<https://digitallibrary.un.org/record/3884187>

Attachment 2: Discussion paper - Andreas Mosvold Salvesen

Introduction

Our master thesis looks deeper into strategic challenges music venues and orchestra might face due to an ageing population in our society. This ageing population is perceived to cause an effect of an ageing audience. Generally, there is a perception suggesting that this whole industry is failing to attract young people. There is a lack of participators in the segment of young individuals, indulging in the arts of classical music. Through our research, we are cooperating with international venues and orchestras located in Norway, Denmark, and Sweden. Similarly, to the University of Agder (UiA), attracts international participators and employees. Key concepts as international, innovative, and responsible, are all important for UiA. Their mission statement is composed emphasizing how the co-creation of knowledge should be created through applying all these perspectives (Universitet i Agder, n.d). I would argue that to be the foundation for classes conducted in English, with cooperation in colloquium groups being highly motivated.

This discussion paper will be divided into two parts. First, I will briefly introduce and summarize our master`s thesis. Including an explanation of our research approach, and potential concerns and findings. In the second section I will discuss and attempt to identify how our thesis relates to international trends and forces.

Master`s Thesis summary

Going into my fourth year studying economics at School of Business and Law at the University of Agder, I got the pleasure of partaking in different colloquium groups. Occasionally working alongside my, what turned out to be, master thesis partner. Both her and I agreed relatively early that we wanted to write a thesis`s surrounding core organizational matters. However, we never really managed to pinpoint what direction that we wanted to go. Neither were we able to narrow down our possibilities. Our supervisor once lectured one of our classes as a guest lecturer, during the spring semester of our last year. It was here that we were introduced to our thesis regarding strategic challenges surrounding an ageing audience in the arts of classical music. As both of us rather enjoy culture and tradition, we were quickly intrigued in attempting to understand more regarding why this is perceived as a challenge. Additionally, being able to investigate potential answers concerning how to

counteract this effect. Understanding its foundation could create a better awareness of what this presumably challenged industry could do, in an attempt, to counter the effect that it is said to experience. Kolb (2001) explain challenges connected to an ageing audience and lack of participators. Further, emphasizing how a higher educational level are, confirmed through research, correlating positively with participation (Kolb, 2000). Through her research, the article aims to introduce a broader understanding regarding the reactions of young, first-time attendees. The research ultimately raised awareness of why, and why not, young people partake in the arts of classical music.

We selected to use a qualitative and explorative research design. Our prior data were collected through semi-constructed interviews with seven participators located at five different international venues. The interview guide that we prepared were created in an attempt to gain understanding of the perceived challenge. Furthermore, presumably highlight potential strategies that may counteract the perceived challenge. Questions were developed attempting to cover topics surrounding different affecting variables. The different variables would arguably have potential to influence decisions of potential audiences in whether to participate or not.

Throughout our collection of data, I would argue that our research abled us to develop answers regarding earlier concerns. Undoubtfully, literature surrounding and ageing audience at classical music venues and orchestra are scarce. Interestingly also relatively outdated, in terms of years. Through our conducted interviews we learned the importance of sociodemographic variables. Accordingly, Dearn & Pitts (2017) argue how an important element of participation in the arts of classical music seem to be an individual`s demography and socio-economic status (Dearn & Pitts, 2017, p. 17-19). This is further instated with explaining how factors regarding personality, socio-culture, socio-demographic, and prior experiences of individuals affect their participation in the arts (McCarthy & Jinnet, 2001, p. 25). With these variables being important in affecting the participation in the arts, we ensured that the interview guide was designed develop specific understanding regarding these variables. It was interesting to learn that individuals with a higher educational level were more likely to participate. Although, salaries did not necessarily impact participation as much as first perceived. We were also introduced to variables such as developing strategies to attract new audience, average age of audience today and how each organization work to counter an ageing effect and its position for the future.

Results

Interestingly, throughout our research, there was a need to alter our research question. Initially, we started out attempting to investigate specific strategic challenges connected to a perceived ageing audience, in the stage of classical performed arts. However, I would argue that our research is generating more answers regarding suspicions mentioned in earlier literature. Our research question was changed, and we attempt to give concrete answer regarding if a perceived ageing audience really was threatening this industry. Although quite similar, we understood that strategies should still include the ageing population. Throughout our study, we understand that the challenge of an ageing audience has been on the radar for quite some time. Theory and literature as old as the early 2000`s are investigating this topic specifically. Thus, our master`s thesis is more generally research exploring and explaining what the arts surrounding classical music are constantly doing in ensuring their existence. Kolb (2001) suggested that, although our population was increasing, demand for classical music was decreasing. Also elaborating how ethnic minorities only participate to a small degree (Kolb, 2001, p. 1). In agreement with Kolb (2001), our qualitative analysis indicates that demography acts as a crucial variable affecting an individual to participate in the arts of classical music.

To ensure the sustainability of our tradition and the culture of the music venues, strategies are made to directly meet their potential audience at other places. Concerts may be held on-site and at schools. Exposing the arts was perceived valuable. All our interview participants explain how they, as a government funded house, are obliged to partake in the education of younger children. However, they further explain how this also needs to be a strategy in ensuring participation in the arts once these children grow older. We also find strong evidence suggesting that the ageing audience is not actually really a challenge for the arts of classical music. Its explanation being that there is a steady flow of 40-50-year-old individuals taking the step to participate in the art. Also, secondary data collected from Kilden Theater and Concert Hall and the Norwegian National Opera & Ballet, confirm that the average audience age remain steady. Suggesting that there is a constant flow of new participants entering into the arts. We are informed and shown through data that these new participators are generally individuals experiences a change in their life. Creating a suggesting exploring how families with kids will have challenges to attend throughout several years. Generally, throughout their twenties and thirties, or during situations where babysitters are difficult to obtain. Once their children grow older, results suggests that parents achieve more time to spare. Thus, seem to

enjoy the possibility of experiencing our culture and history. This also present an assumption surrounding why it remain crucial to introduce classical music to children at a young age. Furthermore, create a foundation of preference for them to explore the industry in the future. These results could potentially explain, partially, why this segment of the classical arts seem to struggle in attracting a younger audience. However, results indicate a continuation of older attendees.

Interlinking the Concept “International”

First and foremost, I believe it is important to acknowledge that we are experiencing an era, internationally, where our population is ageing. Birth rate is decreasing, and baby boomers born after the Second World War creates a relatively high average age in our society (Aksoy et al., 2020). Currently, we are experiencing a reversed age pyramid (Biggs, 2014). In the next 20 years, by 2050, it is expected that the median age of our population will increase by approximately 11,4 years (Goldstein, 2009). Individuals aged 60 years or above will then, internationally, increase from 800 million up to 2 billion (Beard et al., 2012, p. 35). With this is mind I would argue that it would be a mistake to only think that traditional and classical music, including symphonic orchestras, are the only industry experiencing an increase of an ageing audience. The ageing pyramid would suggest that our thesis does not only cover a local strategic challenge, but an international long-term challenge. We should then strive to accumulate a better understanding regarding how several industries should operate today, to ensure a sustainable audience in the future. An ageing population should be perceived as an international trend affecting our research area. Additionally, the artform of classical music transcends national boundaries and are appreciated all over the world.

An international stage such as the University of Agder arguably has a lot in common with a cultural stage displaying traditional and historical symphonic and classical music. The university is an institution welcoming all idiosyncrasies into one simple area where all are viewed equal and given the same possibilities. Much alike the music venues. These venues have an important role in being a place where everyone is welcome, no matter an individual`s background. Furthermore, classical music venues create a stage welcoming all nationalities. According to our participants, in our research, there are several foreigners being members of each orchestra. A music venue is arguably an international scene. Individual`s from all over the world can participate and listen to the same music. All while getting to experience emotions that are similar to the other participants seated next to them.

Today, the word globalization is a part of our normal everyday language. We, as individuals are more and more polarized, through the use of the internet. More specifically social media. This engagement in social media also creates an international stage (Crawford et al. 2014). This international stage is a platform where, in my opinion, arguably all organizations should be present at. Additionally, I would argue that we are generally tilting towards being more international in general. It seems to be a force pulling us in a direction where one could potentially argue that our world is getting smaller as our universe gets bigger. With this change in our society, I argue that, in this time and day, we need historical and traditional venues. The industry ensure that we maintain, remember, and appreciate our past. However, in ensuring that we can appreciate our cultural heritage, there need to be raised awareness surrounding classical and symphonic music. It should have a greater impact on the everyday life of young school children. Intertwining itself with the new and modern era of music would arguably generate positive outcomes. The industry would likely benefit from exploring new technologies. Using the words of one of our participators: Our world is not yet ready to let go of classical music, and I hope it never will.

The artform of classical music transcends national boundaries and are appreciated all over the world. Classical music venues and symphonic orchestras often present works from different cultures and countries. The industry is certainty affected by international trends and forces. Usually, and most obvious, when performing works created by composers from all over the world. Trends surrounding technological advancements seem to affect the industry. The result indicates the importance of developing the industry and adapt through the use of streaming services. Furthermore, regarding how marketing, information, and available tickets should all be easily accessible. Regardless of internationality or location. Audience preferences around the world are also likely to affect what is performed at the venues, by the symphonic orchestras. We were additionally informed how orchestras and venues in the industry are cooperates internationally, adapting successes learnt from each other. Additionally, cross-border collaborations occur. Even borrowing popular artists from other orchestras if demand suggest it to be beneficial. Furthermore, classical music venues and symphonic orchestras often perform works composed by composers ranging from different cultures and countries.

References

- Aksoy, Y., Basso, H. S., Smith, R. P. & Grasl, T. (2019). Demographic Structure and Macroeconomic Trends. *American Economic Journals: Macroeconomics*, 11(1), 193-222. <https://doi.org/10.1257/mac.20170114>
- Beard, J. R., Biggs, S., Bloom, D. E., Fried, L. P., Hogan, P., Kalache, A. & Olshansky, J. (2012). *Global Population Ageing: Peril or Promise?*. World Economic Forum.
- Biggs, S. (2014). Adapting to an ageing society: the need for cultural change. *Policy Quarterly* 10(3), p. 12-16. <https://doi.org/10.26686/pq.v10i3.4505>
- Crawford, G., Gosling, V., Bagnall, B. & Light, B. (2014). Is there an app for that? A case study for the potentials and limitations of the participatory turn and networked publics for classical music audience engagement. *Information, Communication & Society*, 17(9), 1072-1085. <https://doi.org/10.1080/1369118X.2013.877953>
- Dearn, L. K. & Pitts, S. (2017). (Un)popular music and young audiences: Exploring the classical chamber music concert from the perspective of young adult listeners. *Journal of Popular Music Education*, 1(1), 43-62. https://doi.org/10.1386/jpme.1.1.43_1
- Goldstein, J. R. (2009). How populations age. In P. Uhlenberg (ed.), *International Handbook of Population Aging* (p. 7-18). Springer. https://doi.org/10.1007/978-1-4020-8356-3_1
- Kolb, B. M. (2000). You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert. *Journal of the Music & Entertainment Industry Educators Association*, 1(1), 13-28.
- Kolb, B. M. (2001). The effect of generational change on classical music concert attendance and orchestras' responses in the UK and US. *Cultural Trends*, 11(41), 1-35. <https://doi.org/10.1080/09548960109365147>
- McCarthy, K. F. & Jinnat, K. J. (2001). *A New Framework For Building Participation in the Art*. Rand Corporation.
- Universitet i Agder. (n.d.) Visjon og strategi. Collected May 30th from <https://www.uia.no/om-uia/fakultet/handelshoeyskolen-ved-uia/visjon-og-strategi>

Attachment 3: Intervjuguide- Norwegian

Vi starter intervjuet med å takke for at vi fikk lov til å møte respondenten og at de stiller opp til intervju. Deretter forklarer vi respondenten hva vi har som formål med intervjuet og også hvordan respondentens data blir behandlet og eventuelt anonymisert. Før vi går i gang så vil vi også sørge for at vi får underskrift på gitt samtykke, som også tillater at vi informerer om at intervjuet blir gjort lydopptak av. Intervjuet estimeres til å vare i omkring 30 minutter.

Spørsmål vi ønsker å få besvart under intervjuet:

- Hvilken rolle har du i konserthuset og hvordan er du med å påvirke husets strategi?
- Vi fokuserer på utfordringen med et aldrende publikum. Er det strategier i dag designet for å skape et engasjement rundt nye publikummere?
- Hvordan opplever du gjennomsnittsalderen på publikum?
 - Gjøres det noe konkret for å tiltrekke yngre publikum?
 - Vet du hvordan andre konserthus håndterer dette problemet?
- Hvordan posisjonerer dere dere for fremtiden?
- Oppfatter du det som at dere er appellerende mot den yngre delen av samfunnet?
 - Om ja, gjerne fortell hvorfor og hvordan?
 - Om nei, gjerne fortell hvorfor?
- Ser dere noen antydninger til hvilke typer arrangementer som appellerer til ulike aldersgrupper?
- Hvordan vil en konsert eller arrangement se ut om 20 år?
- Angående sosiodemografi, tror du forskjeller i utdanningsnivå og kulturelle forskjeller påvirker publikumsmassen?
- Kan du gi oss et lite innblikk i konserthusets økonomi?
 - For eks. økonomisk støtte, egen inntekt og utgifter.
- Er det videre noe informasjon du mener vil være nyttig for vår forskning omkring utfordringen med et aldrende publikum i konserthus?

Attachment 4: Interview guide- English

We start our conduction of the interview by welcoming the participant and acknowledge that we are grateful for them making the time to meet us. Further, we will explain the participant what purpose the interview has and how the data collected are to be treated anonymously. Before we start the interview, we will then make sure that the participant is well informed concerning treatment of his personal data and have him or her sign a premade waiver confirming this. *The interview will last approximately 30 minutes.*

Questions to be preferably answered:

- What is your job title at the musical venue and how do you, either directly or indirectly, participate when creating future strategies for said venue?
- In our thesis we are focused on the strategic challenge classical musical venues face, regarding an ageing audience. Hence, are there strategies either made or being made today aiming to engage new potential audience?
- Concerning the audience`s average age which we believe are steadily increasing.
 - What are your thoughts surrounding this?
 - Do you know how other opera houses/concert halls deal with the problem?
- Further, are there specific strategies either made or being made to attract the younger audience?
- In your own opinion, is this musical venue appealing to the younger part of our society?
 - If yes, please explain why and how.
 - If not, please explain why.
- Are there a pattern for certain events appealing to specific age groups?
- How will a typical event/concert look like in 20 years?
- Regarding socio-demographics, do you believe education and cultural differences affect who are in your audience?
- What is your understanding regarding the economy of the given musical venue?
Concerning funding, capital expenditure, cost of labor, and income generated directly by the musical venue.
- Lastly, is there certain information that you believe would be useful for our research regarding the strategic challenges classical music venues face with an ageing audience?

Attachment 5: Informasjonsskriv og NSD samtykkeerklæring

Vil du delta i forskningsprosjektet

“Strategic Challenges for Opera Houses and Classical Music Venues: How to deal with an ageing audience?”

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å få en dypere forståelse for publikumskulturen for både opera- og konserthus. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Formålet med vår masteroppgave er å undersøke og få en bredere forståelse for den strategiske utfordringen som opera- og konserthus står ovenfor med et aldrende publikum. Tidligere litteratur innenfor dette feltet er gjerne gammel og «utdatert». Vi ønsker å se på hvorvidt konserthus vil fortsette å være økonomisk bærekraftig, og eventuelle utfordringer som de nå står ovenfor. Vi skal hovedsakelig analysere publikumstrenden til konserthusene, for å derfra kunne lage oss et bilde av hvordan det blir seende ut framover. Opplysning vi samler gjennom dette intervjuet vil kun bli brukt som data til vår masteroppgave.

Hvem er ansvarlig for forskningsprosjektet?

Universitet i Agder, Fakultet for Handelshøyskolen er ansvarlig for prosjektet. Ved studentveileder og professor Andreas Erich Wald, sammen med mastergradsstudentene Andreas Mosvold Salvesen og Karianne Velkom Tovslid.

Hvorfor får du spørsmål om å delta?

Vi ønsker å komme i kontakt med forskjellige konserthus i inn- og utland, og deres representanter. Vi anser din rolle som vesentlig for datainnsamling i forbindelse med vår masteroppgave. Vi planlegger å gjennomføre en kvalitativ undersøkelse hvor vi vil kontakte opp til ti forskjellige musikkhus.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det at du gjennomfører et intervju. Det vil ta deg ca. 30 minutter. Intervjuet inneholder spørsmål om fremtidig strategi, økonomi og publikum trender. Dine svar fra intervjuet blir gjort lydopptak av. Det kan også bli tatt notater underveis.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- *Veileder og studenter som arbeider direkte opp mot masteroppgaven vil være de eneste med tilgang til dataen vi samler om deg.*
- *For å sikre at ingen uvedkommende får tilgang til personopplysningene dine, f.eks. navn og kontaktopplysninger, så lagres datamaterialet på en kryptert mappe.*
- *Vi ønsker for øvrig kun å bruke stillingstittel og tilhørighet når vi bruker innsamlet data, i vår masteroppgave.*
- *Ved eventuell publisering så vil stillingstittel sammen med tilhørighet kunne brukes som en mulighet til å identifisere personen som er intervjuet.*

Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?

Prosjektet vil etter planen avsluttes 1. juni. Etter prosjektslutt vil datamaterialet med dine personopplysninger slettes.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Handelshøyskolen ved *Universitet i Agder* har Sikt – Kunnskapssektorens tjenesteleverandør vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:

- *Handelshøyskolen ved Universitet i Agder ved professor Andreas Erich Wald via e-post eller telefon; andreas.wald@uia.no, +47 957 32 342.*
- Vårt personvernombud: *Personvernombud@uia.no*

Hvis du har spørsmål knyttet til vurderingen som er gjort av personverntjenestene fra Sikt, kan du ta kontakt via:

- Epost: *personverntjenester@sikt.no* eller telefon: 73 98 40 40.

Med vennlig hilsen

Andreas Erich Wald

(Forsker/veileder)

Andreas Mosvold Salvesen & Karianne Velkom Tovslid

(Studenter)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet «*Strategic Challenges for Opera Houses and Classical Music Venues: How to deal with and ageing audience?*» og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i intervju
- at opplysninger som kommer frem i intervjuet kan brukes i masteroppgaven.
- at opplysninger om meg publiseres slik at jeg kan gjenkjennes ved stillingstittel – hvis aktuelt*

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

(Signert av prosjektdeltaker, dato)

Attachment 6: Information letter and NSD consent form

Are you interested in taking part in the research project

“Strategic Challenges for Opera Houses and Classical Music Venues: How to deal with an ageing audience?”

Purpose of the project

You are invited to participate in a research project where the main purpose is to achieve a greater understanding of the culture among the audience in both opera houses and musical avenues. The study is a master thesis, and this paper contains information of what your participation implies.

The main goal of our master thesis is to investigate and gain a broader understanding for potential strategic challenges opera houses and musical avenues faces as their audience seems to get older. Earlier literature on this area is often old and “outdated”. We want to investigate how this field can continue to be economically sustainable, through understanding different strategies and challenges. We will conduct a qualitative analysis to help us understand how the future may look. Information collected throughout the interview will be sound recorded and notes may be taken.

Which institution is responsible for the research project?

The faculty of Economics at the University of Agder is responsible for the project. Those responsible are student supervisor, Professor Andreas Erich Wald, alongside with students Andreas Mosvold Salvesen and Karianne Velkom Tovslid.

Why are you being asked to participate?

We wish to get in touch with different musical avenues in Norway and abroad, and their representatives. Your role is seen as significant for our collection of data.

Up to ten different musical avenues will be contacted, to create a qualitative analysis.

What does participation involve for you?

If you choose to participate this will involve one interview which will take roughly 60 minutes. The interview will contain questions surrounding future strategy of the musical avenue and its economy. We will also ask question directly linked to the potential audience.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose(s) specified here and we will process your personal data in accordance with data protection legislation (the GDPR).

- Student supervisor and students working directly with this master thesis will be the only ones with access to the collected data.
- To ensure that your personal data remains safe, we will store the collected data on an encrypted file.
- We would also want to add that in our thesis we are only to use your job title as well as workplace.
- Job title and workplace may be enough for people to identify whom has been interviewed, if the thesis does get published.

What will happen to your personal data at the end of the research project?

The planned end date of the project is 1st of June. Your data will be deleted after the end of the project.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and send a complaint to the Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with the Faculty of Economy at the University of Agder, The Data Protection Services of Sikt – Norwegian Agency for Shared Services in Education and Research has assessed that the processing of personal data in this project meets requirements in data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

- Faculty of Economy at the University of Agder via Andreas Erich Wald via E-mail or phone number: andreas.wald@uia.no, +47 957 32 342
- Our Data Protection Officer: personvernombud@uia.no

If you have questions about how data protection has been assessed in this project by Sikt, contact:

- E-mail: (personvertjenester@sikt.no) or by telephone: +47 73 98 40 40.

Yours sincerely,

Andreas Erich Wald
(Researcher/supervisor)

Andreas Mosvold Salvesen & Karianne Velkom Tovslid
(Students)

Consent form

I have received and understood information about the project «Strategic Challenges for Opera Houses and Classical Music Venues: How to deal with and ageing audience?» and have been given the opportunity to ask questions. I give consent:

- to participate in an interview
- that information given in the interview may be used in the master thesis
- that information concerning myself may be published and I understand that I might be recognized due to information being given about job title and workplace.

I give consent for my personal data to be processed until the end of the project.

(Signed by participant, date)