

Attracting new audiences:  
Attitudes and experiences in attending classical music concert of students in  
their twenties

Heini Mielonen  
Master's Thesis  
Arts Management  
programme  
Spring 2003  
Department of Music  
Education  
Sibelius Academy

# SIBELIUS-AKATEMIA

Tiedekunta/Osasto – Fakultet/Sektion --Faculty Department of Music Education		Laitos – Institution --Department Arts Management Programme	
Tekijä – Författare --Author Heini Mielonen			
Työn nimi – Arbetets titel --Title Attracting new audiences: attitudes and experiences in attending classical music concert of students in their twenties			
Oppiaine – Läroämne --Subject Arts Management			
Työn laji – Arbetets art -- Level Master's thesis		Aika – Datum –Month and year 19.2.2003	Sivumäärä – Sidoantal—Number of pages 89
<p>Tiivistelmä – Referat</p> <p>The aim of the study was to explore attitudes and experiences of students in their twenties (21-31 years old) in attending classical music concerts.</p> <p>As previous studies show, young people are missing in the audiences of classical music concerts. The majority of the audience members are middle aged, highly educated, of high socio-economical position, women who live in a city. If it is assumed that young people will start to attend when they are older, which has been the case in the past, there is no reason why classical music organisations should be worried: it is enough to wait until young people get older and they will start to attend concerts. But if young people are not attending because they no longer have same values or life-styles as preceding generations, the problem is more complicated. Then classical music organisations must face the fact that the total number of audience members might decrease in the future. However, even if it is difficult to predict the changes that will take place in the society in the longer run, it is a challenge for classical music organisations and concert organisers to attract wider audiences to classical music concerts.</p> <p>The object of the study was thus to find out why young university students who could, according to studies, be potential attenders of classical music concerts but are not currently attending. The aim was to study issues that could be thought to influence the attending willingness such as attitudes, experiences, values, life cycle and life-stye related issues. These areas served as a theory part in the study. Also, previous audience research studies were an important source of background information.</p> <p>The method used was a case interview, where seven university students living in Helsinki (20-31 years old) were interviewed before the classical music concert and after the concert. The interview was carried out as a group interview and the participants were asked questions that followed specific themes that were thought to reveal information about their attitudes and experiences. The interview took place at Finlandia Hall.</p> <p>The findings of the study show that there are four principal reasons, why these young people do not attend classical music concerts. Firstly, they are unable to identify themselves with the traditional classical music setting. This setting includes several things such as audience members, venue, music, additional services etc. In fact, this setting is seen to present also the ritual of the classical music concert. This ritual includes unwritten rules that the audience members have to follow in order to be accepted as a member of the community of the classical music audience.</p> <p>Secondly, they cannot find experiences that they want from attending a leisure time activity, a classical music concert: most important, they don't feel they get entertained by attending classical music concerts. Thirdly, they think that the marketing strategies of the classical music organisations are not adapted to their expectations and the advertisements of classical music concerts do not attract them to attend concerts.</p> <p>The fourth major finding was that young people don't feel they can satisfy their social needs by attending classical music concerts.</p> <p>The purpose of this study was primarily to describe the phenomena of the societal changes and their influence on the classical music concert audiences. However, the major findings of this study could give some new ideas how to better attract younger audience to the concerts. The findings could also help organisers and organisations in using more efficient marketing tools when trying to get young audience. Also, the study discusses the role of the educational programmes in finding young people to the audiences. In the end, there are given some pragmatic improvement ideas for the organisations as well.</p>			
Avainsanat – Nyckelord young people music audience classical music Kolb			
Säilytyspaikka - Förvaringställe			
Muita tietoja			

# CONTENTS

<b>1 INTRODUCTION.....</b>	<b>2</b>
1.1 OBJECT AND BACKGROUND OF THE STUDY .....	2
1.2 STRUCTURE OF THE STUDY.....	4
<b>2 DIFFERENT CONCEPTS OF AREAS RELATED TO CULTURAL RESEARCH .....</b>	<b>6</b>
2.1 SUBAREAS IN CULTURAL RESEARCH .....	6
2.2 TRADITION OF AUDIENCE RESEARCH IN THE ARTS.....	8
2.3 BONITA KOLB'S STUDIES.....	8
2.4 STUDY OF JOANNE SCHEFF, ROBIN DODGE AND HEATHER WELCH .....	12
<b>3 ASPECTS AND PHENOMENON RELATED TO YOUNG PEOPLE AND ATTENDING TO CLASSICAL MUSIC CONCERTS.....</b>	<b>15</b>
3.1 ATTITUDES .....	15
3.2 ASPECTS OF EXPERIENCING THE ART .....	17
3.3 INTRINSIC AND EXTRINSIC SATISFACTION IN CULTURAL CONSUMPTION .....	19
3.4 LIFE-STYLE .....	20
3.5 GENERAL ASPECTS OF THE LEISURE TIME OF YOUNG PEOPLE .....	21
3.6 LIFE CYCLE .....	22
3.7 GENERATIONAL DIFFERENCES.....	24
3.8 THE AGE ISSUE .....	27
<b>4 METHODOLOGY.....</b>	<b>32</b>
4.1 THE OBJECT OF THE EMPIRICAL PART .....	32
4.2 DATA COLLECTION .....	33
4.3 PARTICIPANTS .....	34
4.4 DATA ANALYSIS.....	35
<b>5 REVIEW OF THE EMPIRICAL DATA.....</b>	<b>39</b>
5.1 INTERVIEW PART BEFORE THE CONCERT .....	39
5.2 SECOND INTERVIEW .....	58
<b>6 CONCLUSIONS.....</b>	<b>73</b>
<b>7 CONCLUDING DISCUSSION .....</b>	<b>77</b>
<b>REFERENCES AND LITERATURE.....</b>	<b>83</b>

## **1 Introduction**

### **1.1 Object and background of the study**

Everyday life of today's people seems to be getting more and more complex: with working life getting more and more demanding and the needs and expectations for leisure time increasing. There is also a tendency in today's society that people want to get as many experiences as possible and the activity of the individual is no longer based only on rationality but on the combination of emotions and rational thinking (Mestrovich in Linko 1998: 14). These two aspects don't interact and this is considered a problem as people no longer find authentic experiences in themselves but create artificial ones for themselves. These emotions and experiences can also be created by cultural industries offering these as needs for people. By using these needs created by cultural industries, people then construct their own reality. (Linko 1998: 14.)

Therefore arts organizations are forced, in order to guarantee their future audiences, to take into consideration the rapid change of society and find new ways to attract diverse audiences (Kolb 2000: 1). In order to know their audience, it is no longer sufficient for them to conduct only quantitative survey studies with questionnaires. Due to the rapid changes that constantly take place in the society, in order to understand societal changes, it is important that qualitative research methods are also used. As arts organizations must develop new marketing strategies and ways to find their audiences, they are more and more interested in finding new information about who form and who do not form their audience. After the data containing socioeconomical factors has been gathered about the attending audience, there can be conducted studies that deal with deeper motives, like attitudes, of the attending audience. After studying who is the current audience and their motives in attending classical music concerts, it is reasonable, in a similar way, to study those people that do not come to classical music concerts.

The most typical audience member in the classical music audience is a highly educated, of a high socio-economical position, middle aged woman living in a city.

(Cantell 1993: 72.). This piece of information was very important for this study: due to my personal interest with musician background and after getting familiar with the field of audience research, I became very concerned with the fact that younger people are in the minority in the audience of classical music concerts. And since this fact is obviously not only my personal concern -different classical music institutions, orchestras, operas etc. are also concerned about the fact that the audience is not representing an equal share of the population -I wanted to find out why young people don't attend classical music concerts. I was also curious to find out whether the phenomenon of the young people missing in the audience would be something that could be avoided somehow or whether it would be something that would happen anyway due the societal changes. In other words, what would be the correlation between marketing forces or strategies and things based on sociological needs, lifestyles and developmental phases of the human being. My opinion is that the questions such as the relation between the market oriented society, arts, and the needs of the future audience members need to be studied. I doubt there will be simple answers for the problems presented here. However, due to their importance, they form the basis for the research problem of this study.

These ideas, as well as previously made studies by Kolb (1999, 2001), served as a starting point for my study. The purpose of this particular study is to find out which factors prevent young students from attending classical music concerts, why they don't attend even if they were potential participants, educated, and sometimes even having a musical background themselves. The emphasis of the study is on the deeper motives and attitudes that correlate to the behaviour of young people and concert attending. I have limited the object of this study to young educated people since they could be potential members of the audience of the future when we look at their background which is much similar to those middle aged people who do attend concerts.

In order to know about the non-attending audience, we must first study who are the members of the current audience. There already exist quite a lot of data about the attending audience but not very much research has been done on the non-attending people. Moreover, when this study of the non attending audience

is the first one to be made in Finland, the data about the nonattending audience studies is limited. Therefore, I will make a quite detailed review of the studies that exist of the attending audience to get deeper into the object of the study.

## **1.2 Structure of the study**

In order to get a deeper look at the problem, the theory part of this study will present general concepts of different areas of research related to audience research and previous studies on the attending classical music audience and the non-attending audience (chapter 2). Since the purpose of this study is to understand the phenomena from different viewpoints, the theory part also includes things that are related to the aspects of the ways of experiencing art. Chapter three (3) deals with different aspects that influence on the attending of young people to classical music concerts: there I discuss the issues related to attitudes, ways of experiencing art, life style, life cycle and generational differences.

Chapter four (4) studies the method used in the experimental part. The method used to study the object of the research is conducted as a case interview based on different themes where seven participants (non attendees), aged 21 to 31, were interviewed. The interview takes place in two parts: the first interview before the concert with the purpose of finding out about the general presumptions and attitudes the participants have about the classical music concerts. Then, in the discussion part after the concert, the same themes are retaken in the discussion with the purpose of finding out whether the attitudes of the participants have changed. Also some new themes are discussed in the interview part after the concert.

The experimental part of the study is presented in chapter five (5) and the results are then analysed. Chapter six (6) presents also the main results of the study and shows the correlation between the ideas presented in the theory part and the results in the empirical part. Finally, in the concluding discussion part (chapter 7), I try to estimate in what way the results of the study are based on the theory part and on the object of the study and try to discuss the significance,

the reliability and the practical use of the results of the study.

However, the main purpose of this study is not to give direct answers or normative directions in practical terms but I try to study the phenomena as such and analyse the object of the research from a wider perspective. It is, nevertheless, important that the results of this study can be used for example in creating new marketing methods in order to attract wider audiences to classical music concerts.

## **2 Different concepts of areas related to cultural research**

In this study of audience research, it is important to get familiar with different areas of research. Since the field of arts management is multidisciplinary by nature a closer look should be taken in this study at the field of cultural studies in general, sociology of music, social psychology and social psychology of leisure and recreation. As it is impossible to study all of these areas in a comprehensive way in this study, I have decided to introduce some of them only very briefly and to concentrate more on some other areas. These areas are presented in chapters two (2) and three (3). In this chapter, the area of cultural studies and its major streams are discussed and the studies of Kolb (1999) and Scheff, Dodge and Welch (1999) are presented representing the field of audience research.

Common to all these sciences is the interaction between the individual and society. In all these areas it is assumed that the individual is the sum of himself, his personal history and the environment. The constant change between these elements is the result of the being of the individual. It can be claimed that also music is in constant interaction with its environment. Therefore, sociological studies in the music field are not interested in the phenomena dealing only with musical elements without a connection with the larger societal environment.

As this study is a study that bases on audience research, the dialogue between the arts, the environment, and society is significant. This interaction has been studied in different areas of cultural research and in the following I will look at some of them.

### **2.1 Subareas in cultural research**

Cultural studies form an area which was developed at the Centre for

Contemporary Cultural studies of the University of Birmingham (CCCS). It is often seen to emphasize the viewpoint of the lower part of society and its role in acting in society. Its view of seeing society and the individual's relation to it thus differs from the famous sociologist Pierre Bourdieu's (1984) view, which sees the cultural capital to mirror directly the division of class theories and maintains that the upper class has the legitimate taste, *the sense of distinction*, a taste that reflects and defines the purest taste. The class following the ideal taste of the upper class tries to respect that legitimate taste but is able to appreciate only the most popular works of the artists of the legitimate taste, here Bourdieu (1984) uses the term *cultural goodwill*. The lowest class, the working class, according to Bourdieu (1984), is able to appreciate the art only for its practical and aesthetical reasons. In this connection Bourdieu uses the term *choice of the necessary* to indicate this particular division between tastes (Bourdieu 1984).

The theory of Bourdieu has been much criticized, for several reasons. Firstly, it represents a society of a very stable nature and it has not been able to see the society of today, a society of pluralistic values and globalisation. Especially in Finland, Bourdieu's theory seems to lose its value since Finnish society has never emphasized the class distinction and the tastes seem to be quite independent of social status. (Salonen 1990.)

Secondly, Bourdieu doesn't take into consideration the possibility of the working class to create its own culture and the possibility that it would either consciously or unconsciously reject the legitimate taste of the upper class. (Sulkunen in Linko 1998: 20).

What is similar to the theory of Bourdieu in the research of the Birmingham school, is the conception of the social construction of lifestyles and the change that takes place in the basic mechanisms in the social constructions of society. (Linko 1998: 28). Linko (1998) continues by presenting two major directions in the school of Birmingham: the first one studies groups that have not been studied a lot before, a viewpoint that stresses social class, ethnic group and gender, and studies in these areas. The other one represents the study of the

use of popular culture, e.g. how the users of cultural products form different meanings when receiving products. The cultural studies of Birmingham have been particularly interested in how people with less power than others develop their own strategies to interpret cultural products, whether this happens for fun, protest or to stress their own unique identity. (Linko 1998.)

## **2.2 Tradition of audience research in the arts**

Linko (1992: 12) presents the definitions evoked by Wolff (1987) and Zolberg (1991), according to which art is perceived as being a part of collective production. A piece of art is defined as a moment of process which is a creation of the co-operation of several actors. These actors influence with the help of certain social institutions and it is possible to estimate the changes that take place in these institutions during the time. According to this concept, art cannot be separated from its social context. Linko (1992: 12.) also presents Howard Becker's view, according to which the art world consists of all those people who are responsible for the final result of the artefact. The audience also influences the lifetime of the artefact, according to the sociological viewpoint (Linko 1998: 12).

There is not much data about the studies that have been made of non-attenders, so the most important source of information in my study has been Bonita Kolb's (1999) study. I have also studied the work of Joanne Scheff, Robin Dodge and Heather Welch (1999) even if it doesn't exactly concern non-participants' attitudes but attitudes of young people who have some kind of connection with attending classical music concerts. In the following, these studies will be discussed. Since the studies of Kolb (1999) have been very important for this study as well, I have tried to present her study in a quite detailed way.

## **2.3 Bonita Kolb's studies**

Kolb (1999) made her piece of research in order to study the attitudes of non-attenders of classical music concerts and the reasons which influence their

unwillingness to attend. The study took place in the UK and it consisted of three focus groups (each group consisting of five to seven students) of students aged 18-22 studying at the University of Westminster. The students were taken to three different kinds of concerts: the traditional one with music by Wagner, Dvorak and Sibelius, a "pops" classical concert and a concert with new compositions by Michael Nyman. Kolb studied the presumptions of the students before the concerts and their reactions after the concerts. She used several methods to collect her data: open-ended questions, discussion, and multiple participatory techniques (Kolb 1999).

In the first part of Kolb's (1999) study the students were asked about their relation to the arts in general. Almost all had experiences with live music and recorded music including rock, jazz, ethnic and world music. Most had little interest in the visual arts. Their connection to classical music was weak and they thought it had no relevance to their lives. When describing themselves, they saw themselves as people who were ready to meet new experiences and they thought the coming concerts would be a kind of adventure to them but they also expressed the idea that there could be a risk that they would end up feeling bored during the concerts.

(Kolb 1999.)

The preference of social activities was also asked, and the favorite places for these young people to have fun were pubs and clubs. They also said it was important to have fun during the leisure activities and they were asked to define what meaning the word fun had for them. It was defined as interacting with people, laughing a lot, and being able to "let your hair down" (Kolb 1999: 259), to meet the representatives of the opposite sex and they all agreed that the need to socialize was more important than the actual choice of activity (Kolb 1999: 259).

In order to get information of the students' preconceptions of concert attenders, they were asked to define a typical audience member. They thought the typical audience member was over 35 years old, used taxi or car to get to the concert

place, lived in a nice house in the country or in the suburbs, dressed well, got a good salary and was from the middle- to upper class. They thought the audience had some special knowledge about the music, and students from ethnic groups thought the member of the audience to be “white“ and “European“ (Kolb 1999: 259). The students had the same thoughts about having to get informed about the music that would prevent them from feeling stupid and uneducated: “If you don’t know about it, you might enjoy music that is bad, that educated people would know was bad, and then you’d feel stupid“. (Kolb 1999: 259.) They felt they could not feel relaxed in the concert because they had not gained the information needed to understand the music. The students were also asked how much the student ticket would cost. Their average estimate was much higher than the actual student price was and they were all surprised to know how much cheaper the ticket was. (Kolb 1999: 259.)

Finally students were asked to tell about their impressions after the concert. The students attending the traditional concert described the overall experience as positive: the music was considered a good way to get away from everyday life, the soloist was seen as a refreshing distraction. The most negative thing for the students was the fact that the concert lasted for too long and that all the music sounded too similar. (Kolb 1999.)

The pops concert was received positively by the students. They liked the fact that the pieces were not too long and that they could recognize the familiar melodies that were played. They also liked the way the program was moving quickly from one piece of music to another. Some of the students expressed positive feelings about the opera music that was performed and said they had had very negative attitudes about the opera before the concert. In the discussion that was held after this concert, most of the students expressed the opinion that they didn’t want to listen to long pieces of music and preferred short ones. All the students in this group were willing to attend another concert. (Kolb 1999.)

The Michael Nyman concert was perceived in the most negative way of all the concerts: the music was found too repetitive and boring and it was considered

useless without the movie for which his music was originally composed. The students were not satisfied with this concert and didn't want to attend another one. (Kolb 1999: 261.)

Visual aspects of the traditional concert were strongly criticized. The black dresses of the orchestra members were not appreciated as the visual aspects of the pops concert were a lot more appreciated: the students liked the bright clothing, laser flags and the colored lightning. (Kolb 1999: 261.) The students also found the stage boring and would have wanted to have something to look at. They found the seats uncomfortable, because they were not cushioned - they also wanted them to recline like in the cinemas. (Kolb 1999.)

The students didn't see attending a traditional concert as a form of social ritual. When asked about their thoughts about the rituals, the students found it positive that they could dress up casually for the concerts. What they found extremely shocking was the way the orchestra came on to the stage: in their opinion, in behaving this way, the orchestra showed a lack of respect towards the audience. Also, they didn't like it when they were not told how to behave in the concert, when to clap hands, which piece of music was going to be played, where to buy concert programs etc. (Kolb 1999.)

There were no critics about the rituals in the pops concert, the students felt that musicians were performing for them and that they could identify themselves with the musicians who were as young as they themselves. The students didn't like the behavior of Michael Nyman after the applause of the audience - they thought it was strange that he didn't seem to react to it. (Kolb 1999: 262.)

Apart from the students attending the Michael Nyman concert, everyone was willing to attend another concert. The conditions for attending were that the music was something they would find specific, interesting and not too long and that they would have a companion with whom to go to the concert. They were also concerned about how to get information about the concerts and how to find to the concert place. (Kolb 1999.)

The students suggested several improvements concerning the concert experience which were mainly focused on the visual aspects that were described before (lightning in general, the use of graphics, colour and the lightning on the stage). The choice of refreshments was also considered inadequate. (Kolb 1999: 263.)

In her conclusions, Kolb (1999: 263) finds it surprising that so many of the students were willing to attend another concert. She, nevertheless, continues that the participants had expressed their opinion that concert attending would not replace some other free time activities they had, but would be amongst the possible options to spend free time. She also came into the conclusion that apart from the core product, the music itself, the students would want to have an experience where all the aspects would be important -in order to get a more unique experience, they would want the feeling and the setting of the concert to be improved. (Kolb 1999.)

#### **2.4 Study of Joanne Scheff, Robin Dodge and Heather Welch**

The research of Scheff, Dodge and Welch (1999) was done in the Ravinia Festival in Highland Park (situated 25 miles north of Chicago). The purpose of the study was to find out how young people could be attracted to the festival (Scheff & Dodge & Welch 1999: 307-314).

The Ravinia Festival has a wide program containing different music areas, classical music, jazz, folk music, popular music, avant garde, world music and children's programs. The festival has concerts during 12 to 14 weeks in the summer so it has a long duration and therefore it is understandable that the organizers are interested in the structure of their audience. The goal of the study was to find out, among people of 25-35 years of age, what they thought about live performing arts in general, classical music and the Ravinia Festival, what factors affected their decisions to attend live performing arts and classical music, and finally how the festival could best attract young people to attend its performances. (Scheff & Dodge & Welch 1999.)

The research was conducted by forming four focus groups each of which consisted of 8-12 persons, their age ranging from 25 to 35 years. These people were primarily graduate school students at Northwestern University. A few of the focus group members were non-students from the Chicago area. The focus groups differed from each other in the sense that one half of them consisted of people who had attended the festival before and the other half had never attended the festival.(Scheff and associates: 1999.)

In the study of Scheff and associates (1999) the questions about the classical music aimed at finding out such things as what words, images, and emotions the focus group members would associate with classical music, and what sort of images they had about people who attend classical music concerts. The participants were also asked if they had any formal background either in playing a musical instrument or listening to classical music. The researchers were also interested in knowing about the participants' leisure-time in general, which factors made them choose a certain type of live entertainment, which alternatives they would have to live entertainment and how they would learn about the events that were going on in the Chicago area. (Scheff and associates: 1999.)

Similarly to the members of the focus group of the present study, many of the participants of the study of Scheff and associates (1999) had a background of having played an instrument in their childhood, and some continued to play even at the present. They had also attended concerts with their family members and some had continued to attend concerts on their own. (Scheff and associates 1999.)

As a result, Scheff and associates (1999) found that most members considered that information was needed before attending a concert, and the more the ticket cost, the more important it was to have information beforehand. But if the price of the ticket was considerably lower they were willing to attend even a performance which they would not know a lot about beforehand. (Scheff and associates 1999.)

Also, the study (Scheff and associated 1999) showed that the young people had a variety of images about classical music concerts. The most common one was that a typical classical music audience member was middle-aged, educated, wealthy, well-dressed, stable, conservative, class-conscious and white, and many considered that some members of the audience would attend the concert for the sake of social status. An important thing that was discovered was that young people didn't feel that classical music performances were targeted at their age group and were less willing to attend classical music concerts than other types of performing arts. The focus group members who did attend classical music concerts said they often had a feeling they didn't belong to the audience, they were underdressed and didn't feel like being in the right place. (Scheff and associates 1999.)

When it comes to the barriers not to attend the Ravinia Festival, several reasons were found in the study of Scheff and associates (1999): lack of interest in the arts, especially classical music, low awareness of specific performances, preplanning requirement, higher cost in comparison to other entertainment options, convenience factors and social factors (they didn't want to come alone). I assume that it is presumable that these reasons could be generalisable to other similar kinds of classical music events and therefore the results of this study can be useful for non-attending studies as well (Scheff and associates 1999).

As a result of their study, Scheff and associates (1999) recommended a lot of marketing things to be done differently and the conclusion of the study on the Ravinia Festival was that, in order to attract young people as audience members, the lifestyles, interests, desires, needs and concerns of young adults should be studied (Scheff and associates 1999). This conclusion was one reason why I decided to study also the lifestyles of young people and not only concentrate on attitudes in my theory framework.

### **3 Aspects and phenomenon related to young people and attending to classical music concerts**

In the following chapter, I try to make a general review to different areas that have influence on young people and concert attending. The purpose of this chapter is to form a basis for the empirical part of the study through which the analysis of the results can be done. However, the meaning of this chapter is not to form the whole background for the analysis of the results but rather create a solid background for the communication between the theory part and the empirical part of the study.

Since it can be assumed that there is not a simple answer for the reasons why younger generation is in the minority in the classical music audience, it is reasonable to look at the problem from different angles. As I have studied the data that has been found out from previous studies, I have come into the conclusion that the following areas should not be missing from this particular study. These areas include: different approaches how to experience the art, life style, leisure time, life cycle, generational differences and the issue of age.

#### **3.1 Attitudes**

What makes people come to concerts, or prevents them from coming, is closely related to the attitudes of people. In order to get deeper into our subject of research, we should study what the attitudes are, how they are formed and if they can be changed. This chapter will give a short definition of the concept of attitude, and after that the significance of attitudes in the present study will be discussed.

The concept of *attitude* may, indeed, be quite complicated since there exist many different definitions and meanings for it, and it may be an exhausting task to find a sufficiently broad definition to cover the whole concept.

There is, however, a definition which merits to be written here: "An attitude is a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related " (Thomas 1971: 19). Attitude can also be

defined simply as “affect for or against a psychological object.” (Thomas 1971: 19). Thomas (1971: 21) continues by separating the concept of affect into two different subterms which are *appetition* and *aversion*. According to Thomas (1971: 21), *appetition* means a positive form of affect which appears as liking the psychological object, defending it, favoring it in different ways whereas *aversion* is the negative form of affect and is described as hating the psychological object, disliking it, destroying it, or reacting in some other way against it (Thomas 1971: 21).

When we study the reasons which influence the forming of negative attitudes in concert behaviour, we must also understand the relation between attitudes, beliefs, and behaviour, and define their meanings. Often, when we talk about attitudes in real life we just talk about them as an entity and don't take into consideration that there are several dimensions in the concept of attitude. This confusion of the different aspects of attitudes is seen for example in the case where somebody says that they really like classical music but for some reason don't listen to it, do not buy cd's or do not attend concerts or are in no manner in active relationship to classical music. Does having a positive attitude towards classical music mean that it should always be seen also in the behaviour of the individual? In other words, does a feeling or belief necessitate behaving according to this specific feeling or belief?

Referring to Thomas (1971: 21), attitudes are “evaluative feelings of pro or con with regard to particular objects.” If we emphasise this definition of attitudes without a concrete dimension of action, we come into the conclusion that those non-attenders who do not attend concerts, may well have positive attitudes at least about classical music but also about classical music concerts. In terms of this study, it is reasonable to presume that those non-attenders having a potential attender background, might have rather ambivalent attitudes as well towards classical music and classical music concerts. If the aim is to attract this potential group, young students to classical music concerts, it is important to ask the following questions: can the positive attitudes among the non-attenders become more dominant than the negative ones, can the negative attitudes be changed and if they can be changed, how could, for example, the organisers of

classical music concerts, affect to the attitudes of non-attending young students?

Thomas (1971) continues by stating that as well as concepts, also single propositions can have affective significance. However, it is important to make the distinction between the attitude toward a certain proposition and the belief in the truth of that proposition. Beliefs are related to the perceptions of relationships between two objects of affective significance. For example, one can have a belief that education contributes to a higher standard of living. In this case, there is a cognition about the relationship between two objects of affective significance, education and a higher standard of living. (Thomas 1971: 22-23.)

Going back to this particular study of young adults and concert attending, we can think that those young adults who do come to concerts may have, for example, a belief that attending classical music concerts will improve their cultural capital and make them understand life in a deeper way. Similarly, non-attenders may have a belief that attending classical music concerts doesn't offer them anything positive, such as improve the quality of their life. Instead, they might think that spending time in a classical music concert is only waist of time and taken away from other leisure time activities. Here, the link between attitudes and experiences is seen more clearly: if the experience is a positive one for the individual, then the attitude might change positive as well even if it was negative at the first place. Therefore this study is aiming to link these two aspects, attitude and experience, together and show their correlation to the concert attendance.

As I tried to give some definitions of the concept of attitude in this chapter, in the following chapter I try to get a closer look at the other part related to attitudes and attending classical music concerts, the aspect of *experiences*.

### **3.2 Aspects of experiencing the art**

After having introduced concepts related to attitudes and their relation to attending classical music concerts, I will present here some aspects of

experiencing the art and try to explain how experiences can be seen to influence classical music concert attending and attitudes related to it.

It seems that both the students of Kolb's (1999) focus groups and people in general prefer using the word "understand" (in connection with music), instead of using other expressions like "feel" or "experience" that could actually describe their experience in a more precise way. In this chapter, there will be introduced different aspects how people can experience the art. It is important to realise that there is no right way to experience for example a classical music concert, but different people use different channels to experience an art performance. Here, I will present studies of Kerttula (1988) and Kantanen (1995) which introduce different aspects in experiencing a theater performance. These studies can nevertheless be adapted to the audience of classical music as well, although due to the different nature of theater and music performance, some aspects can be more visible in a theater performance and vice versa.

Kerttula (1988: 13-14) has defined three different aspects in experiencing a theatre piece: cognitive-intellectual, emotional-experiential and social aspect. The cognitive-intellectual aspect of experiencing a theatre piece consists, according to Kerttula (1988: 13), of giving the audience information about the history, nature, and contemporary society. Some of the audience members also want to get information on how to teach or educate. There is also a need to get something to think about through a piece of theatre, to get stimulation, or to be able, with the help of arts experience, to manage in everyday life. There's also a need to change old preconceptions, patterns of thinking and to get new perspectives to one's life and way of living. (Kerttula 1988: 13-14.)

The emotional and experiential aspect is a crucial part of a theatre experience (Kerttula 1988: 13-14). Theatre can entertain, give aesthetic or emotional experiences, prevent stress or give an escape from everyday life. When people search for the aesthetic part of an art experience, the nature of the communication situation is considered more important than the actual message. (Kerttula 1998: 13-14.)

The social aspect of experiencing a theatre presentation is also of great importance. According to Kerttula (1988), theatre can offer an opportunity to experience it as a channel to identify oneself with other people or differentiate oneself from the others. The members of the audience want to identify themselves with events, thoughts, ideas, opinions of the theatre presentation they are attending. Theatre can also serve as a vehicle for social interaction and it can strengthen one's sense of self-confidence and credibility. (Kerttula 1998: 13-14.)

As mentioned before, generally used word "understand" when describing a reaction towards artistic experience, including the music as an art form, doesn't tell necessarily how the music has been experienced. Indeed, one should be conscious about the various dimensions that exist in experiencing art: there are several ways to experience music and art in general like Kerttula (1988) has defined, and cognitive understanding is only one element of the experience. When the society of today stresses the capability of using the cognitive side more and more, it can be presumed that young people in their spare time would feel a need to be able to experience a classical music concert through emotional-experiential channel and social channel rather than only using their cognitive-intellectual side.

(Kerttula 1998: 13-14.)

### **3.3 Intrinsic and extrinsic satisfaction in cultural consumption**

In addition to the cognitive-intellectual, emotional-experiential and social aspect, there can be made other distinctions in aesthetic art experience as well which can be related to the non-attending young audience. Kantanen (1995: 30), for example, makes a difference between *intrinsic* and *extrinsic* satisfaction in experiencing art: "Intrinsic satisfaction seeking can be seen to be directed to the contents of experiencing, which represents an end in itself, rather than the means to an end." Kantanen (1995) brings into the discussion the concept of "novelty seeking", which refers to the person's need for stimulation, a need to experience something he/she hasn't experienced before: "Intellectuality, emotionality, novelty and entertainment can be sought for in theatre visits

mainly for intrinsic satisfaction...search for sociality and freedom are better directed to the ends lying outside the situation of experiencing “ (Kantanen 1995: 30).

Bourgeon-Renault (2000: 4) wants to stress the importance to understand the feeling and emotions of the cultural consumer: “In the cultural domain, understanding the feelings or emotions of consumers is presumably as fundamental as understanding their thoughts. The value of cultural products seems to lie more in the subjective response evoked in the consumer than in their extrinsic function.” This statement of Bourgeon-Renault arose my personal interest in this study in concentrating on the attitudes of non-attenders of classical music concerts and their behaviour since art experience is strongly connected with feelings and emotions. Thus, also in audience research, it can be a beneficial idea to study the phenomena from the point of view that is connected with feelings and emotions, such as studying the significance of attitudes and experiences in arts attendance.

### **3.4 Life-style**

In terms of arts events attendance, it's not irrelevant what leisure activities, interests and opinions one has in general. These things all belong to the overall life-style of an individual, which affects attending arts events. In this chapter, I will take a look at the issue of life style and try to present a connection that life style has to the attending of young people.

If an individual's life-style doesn't consist of any arts related things, it is not surprising that the individual is not interested in going to classical music concerts. When living in a world of media, many people, young people in particular, spend time on just watching television after they come from work, and they don't consider going to a concert as an option for them. For example, the studies (Fisher et als. eds: 1993) show that in Finland, television is watched daily by 86 per cent of the population. Going to a concert might take a lot of preparation work like finding out who is performing, what will be played, where the venue is taking place, where to buy the ticket etc. It is much more

comfortable just to stay at home and watch television than to find out about the things one has to do in order to attend a concert.

Life-style consists of different aspects of human life such as leisure activities, work status and family status. In order to find out the motives of nonattending young people, it is worthwhile to take a closer look at their general life-style. The concept of life-style is also closely linked with the concept of life cycle: people have different needs and motives for arts attendance in different periods in their life. Moreover, as the life course of the individual changes, e.g. one starts to study, gets married, or has children, it affects arts attendance. Also, other people's tastes and motivations can influence an individual's arts attendance. (Andreasen: 1991.)

If we just look at the numbers, without studying the background of the non-attendeers, we will not advance in our need to find out why this particular age group doesn't attend arts events. That is why qualitative research is needed in studying the reasons for nonattendance of young people. The perspective to the problem should be as comprehensive as possible, including all the significant factors. The answer to the nonattendance of young people is not necessarily a simple one but consists of many factors due to the rapid change of today's society.

As a result of our sociological point of view, the generational aspect (Kolb 2001) will be introduced comparing different generations, their values and preferences, and studying how the generational gap affects arts attendance of young people of today's society.

### **3.5 General aspects of the leisure time of young people**

This chapter will correlate with the previous chapter where the issue of life-style was discussed. I will here shortly continue in the same area, but now concentrating on one of the aspects in the life-style of an individual –aspect of leisure time.

Leisure time behaviour or experience is a result of two forces that affect the individual simultaneously; these forces are the need for stability and the need for change (Iso-Ahola: 1980). Because young people are still trying to find their place in society, it is more probable that they seek for leisure activities that emphasize the aspect of change rather than those that emphasize the aspect of stability (Iso-Ahola: 1980).

Kuure (2001: 115) discusses the life-style of young people in today's society with the idea that their principal life-style is living in a prolonged present time. This can, as Kuure says, easily make one think in the selfish way of living only for oneself and wanting to get everything immediately – this can be considered the ultimate form of individualisation. However, Kuure (2001: 15) continues by referring to Giddens (1991), saying that we are condemned to construct our own life stories according to the prevailing situation in society, in terms of the educational system, labour market, and other systems of welfare society. In other words, young people are not living their lives according to the principle of prolonged present time by their own will. Due to the present situation in society, they are, in a way, forced to live according to the principles that might look very individualistic but which are, in fact, a reflection of a change in society. When society changes, an individual is forced to invent different new strategies to build his/her life, as the old strategies have become useless. This is not an action of free will but of necessity. (Kuure 2001:115.)

According to the study of the Arts Council of England (2000), young adults favour those activities that have a strong social context, activities such as going to the café or bar with friends, going to see live bands, cinema, doing sports, and arts related activities, theatre etc.

### **3.6 Life cycle**

In this chapter, the concept of life cycle and its correlation to the young people and concert attending will be discussed. I will also introduce here some key ideas of Levinson (1986) and his studies in the area of social psychology.

Life cycle is a certain period in an individual's life. Levinson (1986), divides life into different stages: both children and adults face stages that follow each other. When we think of arts attendance, it can be assumed that people's life cycles do affect the willingness to attend. In different life cycles we have different needs: when we are young and single, we want to find social contacts and suitable leisure time activities in order to fulfil these needs. What comes to our study, we can analyse whether the concert attendance will offer a possibility for young people to live according to the needs that are significant during their life cycles.

Referring to Levinson (1986), the life cycle aspect combines the psychological aspects and the sociological aspects of the human life since, in order to be able to live one's life fully, the inner development of the person and the environment should intertwine with each other. In audience research, often only the sociological aspects are stressed and people are more like unidentified numbers. On the other hand, the sociological aspect must be the core of audience research since we're talking of huge crowds when studying audiences' behaviour and attitudes. However, the concept of life cycle can also be introduced in our study since it combines the sociologically and psychologically based view of the human being.

Levinson (1986) divides the life cycle into four stages: childhood and adolescence, early adult age (starting around the age of 20+-) middle adult period (40+-) and late adult era (60 +-). Before entering each stage, the individual goes through a troublesome transitional period which people know commonly as crises during the age 30- transition or age 50-transition. Each period is subject to individual changes and for this reason, individuals can experience the same periods in different biological ages. (Levinson 1986.)

When considering the life cycle theory in terms of young adults' arts attendance, we can learn some crucial things. The so called "now generation" which is the focus of this study, is about to enter the adult world, and it's important for these young people to become personally and professionally competent. It is time to live and to build for the future. This period, between the ages of 22 and 28, is

followed by a period of self-questioning, from 29 to 34 years of age. During this period, close relatives may die, and this generation is becoming interested in looking at new generations, the question of having children becomes crucial and the age transition is in part biologically controlled. (Iso-Aho 1980: 164.)

Levinson's (1986) key idea in his life cycle theory is that human beings are rational organisms who consciously shape their individuality. When people face these different developmental changes, there always exist the aspects of change and stability: they have to precede one another in order to support the individual's development. At the times of stability, when the individual may feel stagnated and unmotivated, there is a danger that he or she gives up and rejects growing. When this happens, arousing and stimulating leisure activities can be of help. In other words, classical music concerts could support young adults' developmental stages by giving them energy and stimuli in becoming competent, both personally and professionally. (Levinson 1986.)

### **3.7 Generational differences**

This chapter will introduce a generational aspect to the research problem. This approach has been very important to this study, since it pays particular attention to the different values and needs of different age groups and is especially interested about young people and their present and future attending to classical music concerts. I will here present the results of the study of Kolb (2001), whose studies show some radical features which will be later presented in this chapter.

So far, it has been assumed that once young adults get older, they will start to attend arts events. According to Kolb (2001), present studies show that the most important criteria for attendance are age, educational level and income. If that is the situation, cultural organisations don't have to worry about the ageing audience: once the young people get older, they will start to attend. Also when the general educational level gets better and the economic situation continues to boom, a question arises whether there is any motivation for this study. Why

worry of the nonattendance of young people if their low attendance is only temporary and they will start to attend again when they are older? (Kolb 2001.)

So far, according to a report published by the Rand Corporation (Kolb 2001: 3), the arts institutions have recognised that there are four principal areas that affect the attendance patterns: changes that are due to the practical aspects such as supply and accessibility of events, cost, availability of leisure time and dissemination of information on events, changes related to people's knowledge of classical music through exposure to arts education, changes in tastes and changes in the socio-demographic field.

As Kolb (2001) says, orchestras have already reacted to the changes in the attendance patterns but have been mainly focusing on practical considerations such as improving the marketing strategies and giving art education which is seen to improve the knowledge of people about classical music. However, they haven't, according to the Rand report, taken into consideration that no price reductions, marketing campaigns nor school education projects will increase the attendance to classical music concerts if the decline of the audience is due to the changes in taste or socio-demographics (Kolb 2001: 3).

In Finland, whose effective music school system is known worldwide, and where there are music schools almost everywhere in the country, it can be assumed that it is not because of lack of information that people are not attending. In the interview part of our study there are participants who have a strong music education background, who have been studying in institutions of music for years, and others with some classical music background and still, are not attending. Considering how widely spread our music institutions are and how many other music activities are offered, concert halls in Finland should be full of young audience if it was the knowledge in music that would increase the attendance. Since this is not the case, according to the previous studies of Cantell (1993: 72), the cultural institutions should consider other aspects to increase the attendance patterns than aspects based on information.

Another element, related to the practical issues, is certainly raising the interests of the arts organisations. People should have the opportunity to attend and this should not be endangered because of the poor marketing strategies. However, such things as making marketing strategies more visible and more appealing, don't solve the whole problem. The arts organisations in the United States, for example, have already, because of the lacking funding system of the government, got experience in the use of more effective marketing strategies, and the audience is still declining (Kolb: 2001.) In other words, research on changes in tastes and socio-demographics is a necessity, and the arts organisations are expected, due to these matters, to concentrate on having an approach which would include the societal changes from a wider point of view and their effect on the attendance patterns (Kolb: 2001). In this, this study can offer a starting point for the discussion of the relation between societal changes and classical music attendance.

One aspect in analysing the societal changes and the declining classical music attendance is the generational attendance pattern (Kolb 2001). This aspect has been studied by Kolb (2001) and it introduces different cohort-age groups, each of which has its own, specific values, and these values are seen to either increase classical music attendance or to decrease it. Kolb (2001) is using the results of the research of the National Endowment For the Arts (NEA) as a basis of her model. The participants of the survey made by The National Endowment For the Arts during 1982 and 1992 had been born during the economic depression (born between 1926 and 1935), the Second World War (born between 1936 and 1945) and early boomers (born between 1946 and 1955), late boomers (born between 1956 and 1965) and baby busters (born between 1966 and 1976) (Kolb 2001).

The most important findings of Kolb's (2001) study dealt with the social influences and value changes that were stated to be different in each of the cohort-age groups. In terms of values, it is crucial to understand that values partly reflect societal changes. For example, the values of individuals growing up in the 1930s and the 1940s mirror the effects of the war: Living in a constant fear certainly influences the values of people so that they will value safety and

authority. Those grown up in the 60s would stress individual liberty and reject authority-based values. Today's young adults are even more individualistic and don't look for safety but for risk. Their values are based on excitement and entertainment. (Kolb: 2001.)

Summarising the main ideas of Kolb (2001) and her studies; as the younger generation gets older, they will bring along their changed values when they operate in society e.g attend cultural events, like classical music concerts. When they no longer appreciate the values based on authority and safety but share values that are rather based on individuality, the number of the audience members will diminish dramatically. Then cultural organisations must face the reality that attending classical music concerts is no longer responding to the needs and values of the young people. (Kolb 2001.)

### **3.8 The age issue**

Here, I will discuss through the results of the study of Kolb (2001) the significance of the age in arts attendance. I will also show the figures, in a quite exact way, and how they support Kolbs' (2001) basic argument that the audience of classical music is ageing when compared the audience to the whole population.

What Kolb (2001) thus exactly means by saying that the audience is ageing, is that there will be more and more older people in the audience and their age group is getting more and more represented when we think of the overall number of older people in the population as a whole. Similarly, the proportional representation of younger generations in the whole population will decrease. According to Kolb (2001), this may sound quite radical, but the result of this change in the age attendance patterns can diminish radically the whole audience of the classical music concerts.

Kolb's (2001) studies show, however, that from 1982 till 1997, the average age of the audience has increased twice as fast as the age of the whole population - from 40 to 46 years. When compared to other audiences of performing arts like opera, musical theatre and theatre, the audience of the classical music concert has the oldest audience members. Of course, the ageing issue is found in all art forms, in this, the decreasing of the classical music audience does not differ radically. (Kolb 2001.)

When looking at different age cohorts, the Nea study (Kolb 2001) showed that in 1982, 2.5 % of the people aged 20-29 years were underrepresented when compared to the whole population, in 1992 the same figure was 5.3 % and in 1997 it had already decreased to 11.4 %. As a whole, the representation of the people aged 20-29 years decreased by 2 %. The biggest change is, however, seen in the age group of 30 to 39 years. The figures for this group show a significant decrease: in 1982 the audience in this group was *overrepresented* by 3.9 % but in 1997 the figure had changed completely so that the same age group was now *underrepresented* by 13.1 %. (Kolb 2001.)

Now we are getting closer to the age groups that, according to studies (Kolb 2001) were overrepresented in the audience: in 1982, audience members aged from 40 to 49 years were overrepresented by 2.8 % and their group was still overrepresented in 1992 by 1.7 % even though the number had decreased a little. But the age group from 50 to 59 shows the most significant increase in the overall attendance pattern: in 1982, they were overrepresented by 1 % and in 1997 by 4.9 %. They represent only 14.6 % of the total population but as audience members, they represent 19.5 % of the total classical music audience. The second oldest age group, people in their sixties, had changed from underrepresentation to overrepresentation by 3.8 % and the oldest age group, 70 years, was no longer underrepresented but was overrepresented from the whole population by 3.4 %.

(Kolb 2001.)

As a summary, it can be concluded that at least in the USA, where the NEA study was made during the years 1982-1997, the tendency seems strongly to

indicate that the audience is ageing when compared the age of the audience members to the composition of the whole population (Kolb 2001).

When starting to analyse these study results, one can immediately ask how to interpret the figures? According to Kolb (2001), the hypothesis which has been evoked in the earlier audience research studies, it doesn't matter if the audience is relatively old because it doesn't mean that the younger ones would never attend –you just have to wait until they have got older and they will start to attend. The study of The National Endowment For the Arts (Kolb 2001), wanted to test this hypothesis and studied how likely it would be that the younger age groups would start to attend, the results don't prove the hypothesis that maturity increases attendance figures in each age groups: The age cohort born between 1966 and 1975 were 17 to 26 when they were first studied in 1992. They were first 10.1 % of the audience in 1992 and in 9.6 % in 1997 when they were 22 to 31 years old. Now, there can already be seen an early decline since those aged from 22 to 31 in 1997 were 7.8 % underrepresented. The next age cohort group (the cohort group born between 1956 and 1956) was studied in 1982 when they were 17 to 26 years old and they were then already underrepresented by 1.8 % but when they were surveyed again in 1997, the figure had decreased already to 7.6 % (meaning they were underrepresented by 7.6 %). Kolb (2001.)

What about the older age cohort groups, then? According to Kolb (2001), the proportion of the older members increases by 1.6 % (people born 1946-1956). Their proportion has increased by 1.6 % already when they are 27 to 36 years old, and by 4.0 % when they were 47 to 56 years old. People born between 1936 and 1945 were overrepresented in the audience by 5 % when they were 37 to 46, by 4.9 % between ages 47 to 56, and 3.5 % when they were 57 to 66. People born between 1926 and 1935 were aged 46 to 57 in 1982 and overrepresented by 0.6 % but by 1997 they were already overrepresented by 4.7 %. (aged then 62 to 71). The cohort born between 1916 and 1925 is also among the overrepresentation attendance pattern, and their attendance has increased from 1982. (Kolb 2001.)

These figures, presented by Kolb (2001) show without any doubt that the younger generation is losing its interest in attending classical music concerts. It is true of course that the mere numbers don't indicate anything as such, but at least these findings give us some kind of proven evidence that it is not just an impression that the audience is getting older but there is now data that proves the hypothesis that the audience is decreasing.

Then again, Finland is a different country with a different societal system and the changes that happen in the USA don't necessarily take place in similar ways here. We have to take into consideration that, for example, the music institution is a well established system in Finland and was created in order to give a possibility to offer everyone an equal opportunity to study music with no socio-economic restrictions. The fact that the music school institution is so widely spread in Finland and enjoys governmental funding could be thought to have some kind of influence on the attendance of younger generations. Then again, if the situation was ideal and all the music school students attended classical music concerts, it would still not be enough to cover the whole segment of young audience. The urge to attend has to take place in bigger groups in order to be evident in the statistics.

But, as Cantell (1993) has shown in his audience research studies, there is no evidence of such a tendency in Finland which would show increased interest among young people to attend classical music concerts. If we consider this fact, it brings us into a new kind of debate on whether the worldwide acknowledged Finnish music school institution aims at encouraging young people taking music school lessons to attend classical music concerts? And what is the most important thing: does it make the students willing to attend concerts after their music school lessons? What do young people do with their education if they don't continue with professional studies? How many go on attending classical music concerts after they have finished their music lessons at the music school?

When studying classical music audiences in Finland, the impact of music school system and its relation to the audience research is important since the music

school system is so influential in Finland. Unfortunately, it is not possible to get familiar with this particular aspect in this study.

## **4 Methodology**

In order to get data about the attitudes and motives of young people towards classical music concert attendance, an interview was organized. The focus group members were interviewed before the concert and then they were taken to the concert. After they had listened to the concert, they were again interviewed. The interview was carried out as a group interview since the social aspect of the younger generation can be thought to favour the use of this method.

In the interview, the participants were asked several questions that followed specific themes. The questions asked were focused mainly on the same themes that have been presented in previous studies, such as studies of Kolb (1999) but include some additional aspects as well.

### **4.1 The object of the empirical part**

The purpose of the interview part was to find out whether the reasons for nonattendance are following the results of previous studies or if they would reveal some new information. Also, it was important for me to present a description of attitudes and experiences of the focus group members and try to make one kind of approach to the research problem. In other words, the main purpose was rather to create a somewhat of a mirror which would reflect different angles and shapes according to the observer of the phenomena than try to give an explicit answer to the research problem. In words of Alasuutari (1999: 234), in the field of cultural research, it is not the meaning to justify the hypothesis of the researcher but to question the common beliefs and to widen the reality.

However, in this study I wanted to take into consideration the fact that there might be some additional cultural differences, as well, that should be paid attention to when comparing the results with those of Kolb's studies (1999). I also wanted to look at the research problem from various angles, including areas of attitudes, different aspects in experiencing art, life style, life cycle and generational aspect. For this reason, the questions were not too strictly restricted to some specific area but covered a wide range of themes.

The theory part, chapter 3, introduces these themes which will serve as a basis for the interview part from a wider perspective: attitudes, different aspects of experiencing art, life cycle and generational differences are included. Not all the information presented in the theory part is crucially important to the interview part. However, in order to get as much information for the analysis of the empirical part, the intention was to introduce a variety of different aspects in the theory part.

#### **4.2 Data collection**

The focus group was taken to a classical symphony music concert at Finlandia Hall in Helsinki in the end of May 2002. They were taken to listen to a classical symphony orchestra and interviewed. The interview was carried out in two parts: the first part was made before the concert and lasted about two hours. The second interview was made directly after the concert, and it lasted about an hour.

The interviews were recorded with an audiotape, and later written down. In writing the interviews down, I have tried to keep the language as original as possible. This means that sometimes it can be difficult to follow the text as it is in spoken language. Nevertheless, I have tried to be as consistent with the written form as possible since I strongly believe that language reveals a reality of its own. There are a few cases where I have been forced to write a spoken statement in a more formal way, but principally I have tried to avoid using formal language in the transcriptions. The following signs in the analysis part need explaining: H stands for the interviewer, M25v for a 25-year-old male, N21 for a 21-year-old female. (-) stands for unclear talking and ...means that there has been a cut in the flow of speech.

The performers in the concert were The Helsinki Filharmonia Orchestra conducted by a Finnish conductor, Leif Segerstam and a Finnish oboist, Aale Lindgren as soloist. The Helsinki Filharmonia Orchestra is one of the most prestigious orchestras in Finland, it has a long history: it was founded in 1882 and has become particularly famous for interpreting Sibelius's music which they

started to perform already in 1890s'. They have also made several internationally acknowledged recordings. The conductor and composer Leif Segerstam has a long career both in national and international field. He has composed over 60 symphonies and he seems to be favoured both by the music critics and the audience for his charismatic personality and way of conducting. (Helsinki Filharmonia <[URL:http://hel.fi/filharmonia/english/index.html](http://hel.fi/filharmonia/english/index.html)>. (13.2.2003)

The content and the form of the concert was quite traditional which I thought would be essential for this study: there was a short opening work at the beginning, which was Leif Segerstam's symphony nr. 63, then Haydn's oboe concerto and finally, Tchaikovsky's symphony nr. 5. Thus, the programme covered the Classical Period, Romantic and Modern Period. Also the forms of the compositions were quite traditional with a shorter work at the beginning, a concerto in the middle and symphony as the highlight of the concert.

### **4.3 Participants**

In order to find suitable participants who would form as homogenous group as possible, I made an announcement in an e-mail list of a student union. The internet seemed to be the easiest and quickest way to reach participants. Indeed, in couple of days I had enough participants for the interview. Unfortunately, only two male persons answered to me. Finally, there were seven focus group members attending: six female participants and one male participant (the other male person cancelled his participation).

There were some differences related to the participants when compared this study to the study of Kolb (1999), which served as a model for this study: the participants of this study were not totally unfamiliar with classical music. Also, there was only one focus group with seven participants when Kolb had three focus groups and the total number of the participants was three times bigger. Also, in this study, there were only one male participant and all the participants were originally Finnish –nobody was a representer of an ethnic minority group. In contrast, in Kolb's study (1999), both sexes were equally represented and participants from ethnic minorities were taking part into the interview. Kolb also

took each of the groups to different kind of concerts whereas in this study, there was only one concert programme and one focus group attending it. These differences in terms of methodological aspect could be thought to influence on the results of these two studies.

All the participants were still students, apart from one who had finished her studies the previous year. All of them had a university background. Their ages ranged from 21 to 31 years. Most of them were not born in Helsinki but had come to the Helsinki area to study at a university. They were currently not active participating classical music concerts but neither were they entirely unfamiliar with classical music concerts.

Some of them had a background of having studied some instrument at music school level or with a private teacher. Nobody had musical hobbies at the present; their hobbies were mainly sports, hanging around at cafés, going to clubs to listen to bands, reading. They also had cultural hobbies, such as painting, going to exhibitions etc. The interviewees were chosen from among individuals who could potentially attend classical music concerts but had not done so for some reason. This was an important fact for my own study, since my purpose was not, unlike Kolb's (1999), to study the attitudes of people who were less likely to become permanent concert goers due to very little interest in classical music. As mentioned before, the aim of this study was to find out about the background of those people who don't attend concerts at the present but who would fit in the category of attendees as in, for example, the distinction theory of Bourdieu (1984). In general, the students of the focus group did generally enjoy listening to classical music and had some experience in attending concerts and even taking instrument lessons. Many of them had been attending concerts earlier in their life but had for some reason lost such interest in their present life -the background of the participants was quite homogenous, as was the purpose.

#### **4.4 Data analysis**

In the first interview the students were asked to describe their background, and to describe their presumptions, images and attitudes to classical music

concerts, to people who attended concerts, and to the whole classical music institution, etc. The emphasis of the first interview was on their presumptions and attitudes. In the second interview, after the concert, the students were asked to tell about their general thoughts concerning the atmosphere, audience, orchestra, concert behaviour, programme, advertising etc. The focus was to find out whether there was a change in their attitudes, if it had been a positive or a negative experience for them as a whole, and if they would be willing to attend a classical music concert again.

The interview was done with cooperation of Timo Cantell, a researcher working in the Helsinki City Research Centre. The questions followed themes which had been defined in advance. However, at some points, if we felt so, we let the discussion live and tried to keep the conversation in form without preventing improvised elements which appeared from time to time.

The themes brought into the discussion included the participants' background in music, leisure time activities, experiences of all kinds of cultural events, reasons why they hadn't been attending classical music concerts lately, and if they had made spontaneous decisions to attend theatre events (as an example we used theatre because during the discussion, some of the participants mentioned their interest in theatre). We also asked them to describe their opinions concerning the concert hall itself, Finlandia Hall. Because intimate contacts with the opposite sex are central in the life of young people aged 20-30 years, we also asked them if they could think of taking their girlfriend or boyfriend to the concert.

We also wanted to find out in the interview what they thought about the whole concept of a classical music concert. In order to find out their general impressions, they were asked to form three groups and each group would make a collage of pictures cut from magazines. Then, they would analyse each of the collages by explaining how the pictures would describe a classical music concert and its audiences. By doing this, we could easily continue the interview by asking their impressions of the Helsinki Philharmonic Orchestra described as a flower or a meal, and if the orchestra was a flower, what colour it would then

be, etc. Similarly, we also asked them to describe their impressions of classical music concerts generally by using the same method as previously described. Describing the HFO as a flower, for example, was not perceived as an easy task by the participants, since some of them had quite poor knowledge of what the HFO was. We continued by asking them again what they thought a typical classical music audience member was like, what kind of impressions and presumptions they had of the members of a concert audience, of their sex, age, and occupation. Also, the issue of needing background information in order to attend a concert was discussed.

The theme of marketing classical music concerts was discussed during the interview. We wanted to find out what these young people thought of it and asked them to compare it with the ideas they had on marketing and advertisements in general. They were asked to describe an ideal advertisement that would appeal to their age group. The price issue was also discussed, how much they would assume the tickets to classical music concerts would cost and how much they would be ready to pay. Before we attended the actual concert with the focus group, we also asked them to describe their thoughts before the concert, what they expected to experience, whether it would be an experience that would appeal to them emotionally or increase their knowledge in general about classical music or both.

In the discussion after the concert, the participants were asked to describe their impressions, thoughts and feelings about the concert. They were asked if they felt that there had been enough variety in the programme, and what they thought about the music that had been played. Also, matters related to the whole ceremony – the orchestra's behaviour, the conductor's role, clapping hands after the piece played, and the orchestra's clothing were discussed. The issue of showing emotions during the concert was also discussed, as well as the possibility of the conductor to contact the audience addressing them in a few words.

We wanted to know if the participants would have preferred some visual aspects to be included in the whole ceremony of the concert. The length of the

pieces was discussed as well.

In terms of practical things, we asked the participants how the information had worked before the concert and if it had reached the participants, and we also asked about even more concrete things like the quality of the seating.

One of the most important themes that we wanted to bring into the discussion was the one that related to the social context of attending concerts: we wanted to find out whether the participants' thoughts about going to a concert with a friend or friends or going there alone had changed after the discussion before the concert and if they could think of attending a concert with their girlfriend or boyfriend. We also wanted them to think about the matters that might bring their nonattendee relatives or friends to a concert. They were also asked if they could think of starting to go to concerts in five or ten years, and the question of the need for preplanning before a concert was asked again.

The price of the popular music tickets and comparisons between them and the price of the classical music concert tickets were discussed, as well as the marketing of classical music concerts. Finally, they were asked to depict their experiences after the concert; whether the experience had been as they had expected before the concert, or different from their presumptions.

## **5 Review of the empirical data**

The results of the empirical part of our study are presented in this chapter. The results are divided and analysed in different themes. These themes include several issues such as leisure time, peak experiences, spontaneous art performance attendance, social aspect, audience members, age of the audience members, education, marketing, price of tickets, presumptions before the concert, music played in the concert, the conductor, impressions on the audience, information before the concert, activities related to the concert, ideas for improvement, and impressions after the concert. These themes were chosen to represent the most important areas of interests of previous studies (Kolb 1999, Scheff et als. 1999, Cantell, 1993).

### **5.1 Interview part before the concert**

In the following, the major themes of the interview part before the concert are presented. Each theme is then analysed.

#### *Leisure time and music background*

Most of the participants spend time in a café or bar with their friends or listen to a live rock band, some do sports like go to the gym or do yoga or just spend time outdoors in the wild. Going to the cinema is an important leisure time activity for many of the participants, as well as reading. Also organisational activities were mentioned during the discussion. None of them had musical leisure time activities at the present or other arts oriented activities, apart from one participant, who goes in for visual arts in her leisure time. This is a crucial fact since many of them had had serious, long-lasting music studies at the music school level in their past and yet at the moment they had no arts related hobbies.

The most common leisure time activity of the participants in this study seems to be going out with friends, spending time either in cafés or in bars. It is common among young people to try to be open and socially active, to meet new people and get new experiences; by mirroring their own identity with the identity of others, they try to find their own place in society (Levinson 1986). Young people

like to be with their peers during their leisure time, and it's no wonder that they don't feel at home at a classical music concert where the overwhelming majority of the audience is middle aged or older. Their presumption strengthens this fact even more dramatically as they pointed out during the interview. Although there are some younger people, as well, at classical music concerts, they form a clear minority in the audience. However, their presumptions about the age of the audience do not encourage them to attend.

All of the interviewees have some kind of a relation to music – most of them had played an instrument as a child, some of them had even attended a music school, others had had private teachers or had practised with an instrument on their own. Some of them had been to classical music concerts in their childhood, others, partly due to the lack of concerts in the area they grew up in, hadn't attended classical music concerts at all or very seldom. Those participants who had attended music schools, had also attended the music school's concerts because it had been in their curriculum. Some of the participants' relatives play an instrument or had played in their youth.

The participants who had played an instrument and had stopped playing it said that they did not have enough passion to do it or that their teacher had changed so often that they had lost their interest, or that they had had to choose between some other interest and music, or that they had figured out that they were not musically talented since they were not chosen to a class for musically gifted children and due to this had stopped playing.

### *Peak experiences*

The participants were asked if they had had important experiences in any cultural events. This question raised a positive enthusiastic feedback and many of them remembered rock or jazz concerts, and one of the participants describes vividly her experience of a dance performance at Finnish National Opera where there was a performance combining hard rock music and contemporary dance.:

N21v: Mä voisin sanoa vaikka tuolta oopperasta missä oli... Uotisen tanssisysteemi ja Waltari soitti. Mikä se biisi oli...sanokaa se...

H: Se oli Evankeliumi.

N21v: Nii, siitä mä tykkäsin!

H: Mikä siinä oli kiehtovaa?

N21v: No en mä tiedä...Se oli mun mielestä hyvin jotenki...tai sitähan kyllä kritisoitiin kovasti, että siihen ei kovin moni lämmenny...mut se oli hieno mun mielestä jotenki ideana, että oli raskas musiikki ja sitten se tanssi yhdistettynä, jotenki tosi näyttävän näköinen...

F 21 years : I could tell about the opera ... They had ... the Uotinen's dance group and Waltari was singing. Now what was the piece ...

I: It was the Gospel.

F21 years : Exactly, I did like that !

I : What was it about it that you found so fascinating ?

F21 years : Well, I'm not so sure about it ... I found it somehow very ... it was criticised a lot for not getting people warmed up ... but somehow it was great as an idea in my opinion, with all that powerful music and the dance combined, somehow , it really looked spectacular...

Here, the interviewee expresses positive feelings about an arts experience that connects several art forms, contemporary dance and rock music in her case. As Kolb's (1999) studies showed, the same phenomena can be seen in the tendency of young people in today's society to choose to see an event that connects different art forms. Although this interviewee might not attend a traditional symphony music concert or a ballet performance, she is interested in attending an arts event – what is important for her is that the form in which the arts event is taking place should not be too conventional. Young people are not necessarily interested in celebrating middle class values by attending hierarchical symphony concerts where every feature in the ceremony seems to emphasize values of people of 50-60 years old (Bourdieu 1984).

There is a general tendency in today's society for people to get experiences through the visual channel. Media uses this channel effectively and the society of today could be called a "society of visuality". (Abercrombie & Longhurst 1998: 87.) The way in which the interviewee describes the event she has attended highlights the need of young people for the visual aspect that Kolb (1999) had also discovered in her study: ...mut se oli mun mielestä jotenki hieno ideana että oli niin raskas musiikki ja sitten se tanssi yhdistettynä, jotenki tosi näyttävän näkönen... It can be assumed that it is not a coincidence that she uses the words *looked really amazing*. Her message is here that she values the visual aspects in arts events generally and that she had enjoyed its crucial role in the particular event she is

talking about.

The other example of the visual aspect preferred in an arts event is expressed by another interviewee who, when asked to share a peak experience of any cultural event, tells about her experience in a concert of a Portuguese band as one of her most unforgettable experiences along with a circus event. Looking at her background (she has been playing a classical music instrument for a long time) she could be assumed to mention a classical music concert :

N31v:...semmonen teatteri tai sirkuskokemus, joka oli kans Juhlaviikoilla onko siitä jo nyt kolme vuotta niin oli tällöinen ruotsalainen sirkus joka oli täällä vissiin viime talvenaki. Aivan niinku mielettömän koskettava juttu. Hirveen hieno juttu.

F31 years : ... like a theatre or circus experience that we had here something like three years ago and which was here last winter too, I think. Such an unbelievably touching thing. Something very extraordinary.

Although she is not precise about what had impressed her in the circus event, we know that circus is an art form that involves a strong visual aspect, combined with music and other elements to create a show, and gives a lot of visual stimuli for the audience.

Another form of art which combines visual aspects with the art form is opera. Opera is, perhaps surprisingly, mentioned by one interviewee. Here we can see the importance of the visual frame to young people and the importance of the whole environment in which the arts event takes place –it is not irrelevant in which circumstances the art event is performed:

N23V: Mä oon ollu äitin kans matkalla, me oltiin Rooman Colosseumilla kattoon toi Carmen -oppera et se oli...siin oli upeat puitteet ja se koko muukin siinä...

F23 years : I have been travelling with my Mom, we were at the Rome Colosseum, watching the opera "Carmen" . It was something...it had such wonderful premises and all the other things about it ...

### *Spontaneous art performance attendance*

We asked the participants if they could think of making spontaneous decisions to attend for example a theatre performance. Some of the participants brought cinema into the conversation and said they would spontaneously go to see a

movie, but in order to attend a theatre performance, they wanted to be informed by their friends about the piece that is played. One of the participants agreed that she would attend a theatre performance spontaneously:

N23v: Nykyäänhän on silleen, et kun muutti tänne Helsinkiin, niin on niin lähellä et voi kävellä vaikka teatteriin, sit voi kattoa ku on nettiyhteys kotona ni kattoa sieltä kaikkea et mitä menee ja just et välillä on menty odottamaan peruutuspaikkoja ja sit vaan mennään...

F23 years : These days , after moving here to Helsinki, you are so close to every thing that you can even walk to the theatre, then you can check out on the Internet, like what's going on, then going there to see if they've got any cancellations, and then, we've just gone there ...

For this student, theatre is an art form which can be attended spontaneously and which doesn't need too much planning. She is even ready to make a decision to go to the theatre venue without tickets hoping to get a cancelled ticket. The aspect of spontaneousness is also linked with the image that people have of the arts venue itself. If they perceive the venue as something negative in their minds, it is less likely for them to make spontaneous decisions to attend an arts event in the venue itself.

The participants are asked, as well, if they find it easy to come to Finlandia Hall and attend a concert. There is a general agreement between the group members that it isn't easy to come to the venue itself, there is "some kind of a barrier" that prevents them from going spontaneously to the venue.

H: Onks esim. Finlandia –talo semmonen joka tuntuu niinku helpolta...et ahaa Finlandialla tapahtuu jotakin.

N21v: No ei tunnu kyllä.

N22v: Ei se tunnu.

N21v: Ei kyl Finlandia ja Ooppera mul tule kyl ensimmäisenä mieleen, mä en niinku...teatteriinkin on helpompi tulla ku Finlandiaan tai Oopperaan.

I : Is, for example, Finlandia Hall a place that you would find easy ... like there's always something going on at Finlandia Hall.

F21 years : No, it isn't, not really.

F22 years : No, it isn't that.

F21 years : Finlandia Hall and the Opera are really not the first to come to my mind, somehow I don't ... it is easier to go to the theatre, for sure, than to Finlandia Hall or the Opera.

The participants continue by giving different reasons for why they don't consider Finlandia Hall an easy place to come to for a concert. Here they present their

images and presumptions: they say, for example, that they don't feel like going to the venue because they should dress up in fine clothes and that they have feelings of not belonging to the group of people that audience members represent, as one of the participants says:

N21v:...mä koen sen jotenki pinnallisena sellasena et mielummin mä istun niinku Tavastian räkäläs taas ite koska siellä saa niinku olla helpommin kun sitte taas tuolla Finlandia –talolla ja jotenki ehkä kokee et no minä täällä nytsitte opiskelijana yritän jotenki postaila täällä niinku...

F21 years : I find it, somehow, shallow, like I myself would much rather sit at a third-class restaurant, such as the Tavastia because you can feel more relaxed there than at Finlandia Hall, and somehow, as a student, you feel you are kind of showing off ...

The venue is a crucial thing in people's willingness to attend an arts event. Finlandia Hall, for example, is perceived by some participants as a kind of conservative and stiff place, representing the world of middle aged people, where young people don't want to belong. Finlandia Hall certainly represents the values of bourgeois, middle aged people more than the values of young people.

Of course, people cannot be put into categories according to their age only. There are certainly people who are, despite their young age, more conservative than some who are in their 50's. Therefore, what could be more crucial in talking about values, is the concept of life cycle (Levinson 1986); people who are 25 years old, married and have a family can be regarded as having different needs and values than 35-year-old singles without children.

### *Social aspect in attending classical music concerts*

We asked the participants if they could think of going to a classical music concert with a boyfriend or girlfriend. Their answers varied. Some of them could never think of bringing a date for a concert, they thought it to be too big a risk if they would go for a date in Finlandia Hall. Some of the participants expressed that it would be a risk since you wouldn't know what kind of things the date would like and how he/she would react if you would propose him or her to go to a classical music concert:

N23v: tai sit kyl poikaystävänkin kans kyl ihan mielellään mut en mä orastavan suhteen kans...en mä tiedä mikä siin on en mä sit kyl uuden tuttavuuden kans heti ensimmäiseks...

F23 years : or then again, why not, with a boyfriend, but not with a brand-new partner ... I don't really know why, but with a new acquaintance, it wouldn't be the first thing for me to do ...

She would certainly go for a concert with her boyfriend but could not think to bring a new dating mate for a concert. This view reveals that since dating is an important part in the life of young people, they don't consider classical music concert to be a suitable place for meeting new people. The environment of the classical music concert, including all of its typical aspects like audience, the actual building, music etc., doesn't meet the needs of young adults to socialize and meet their peers. This aspect should indicate strongly that if the organizations of classical music want to get young audience, they should think of the whole environment where the concert is arranged.

#### *Ideas and images of the interviewees about the audience of classical music concerts*

Since this study wanted to look at the attitudes and feelings of the participants, it was important that all of them found it easy to express themselves in the interview. However, it is not always easy to make interviewees talk freely about the images and ideas they have in mind, especially when doing a group interview. Therefore, we decided to include in the interview the making of a collage where the participants could express their ideas maybe in a more natural way and without feeling that they were forced to express them. Some people may feel more natural to express their thoughts through some concrete tool like cutting pictures from magazines and making a collage, than by speech. (Alasuutari 1999.) The participants were asked to cut pictures from different magazines and to create a picture with different photos. The pictures were to represent anything that would come into their mind concerning the classical music concert field.

It was obvious that the participants thought about a typical audience member,

so many pictures that were chosen from magazines described a middle aged couple that looked quite wealthy from their physical appearance. Also different middle class symbols were presented, such as a picture of Sarpaneva design glass, or a middle aged lady wearing a string of pearls. One participant expressed an idea of bourgeois people quite humorously by putting in a phrase which brings to mind middle class people wanting to reinforce their status by attending classical music concert:

M25v: Mikä toi ”*pässin kivekset on suurta herkkua*”, onks siinä se sama tollanen aspekti että...(-)

N31v: Se liittyy sitte noihin ihmisiin jotka täällä käy. Silleen että ne on niinku fiiniä porukkaa jotka täällä käy jotka sitten syö niitä pässin kiveksiä (naurua).

N22v: Siis hienostelua?

N31v: Niin niin, nimenomaan siis hienostelua et tullaan jonkun muun kuin sen musiikin takia et tullaan siks et näyttäydään ja pukeudutaan kauniisti ja että se on niinku semmonen kulissi jossa niinku vaan käydään täällä...tai ehkä se on vaan niinku mielikuva että et voihan olla että niillä ihmisillä on oikeesti mielessä et ne haluaa niinku tietää sitä musiikkia...mut mielikuva on se että ei välttämättä kaikki.

M25 years : What is “ram’s balls are a great delicacy”, has it got the aspect that ...(-)

F31 years : It must have something to do with the people who come here. Like they are upper-class folks who come here and then they eat ram’s balls (laughter).

F22 years : You mean it’s snobbery ?

F21 years : Yes, yes, snobbery undoubtedly, you come here for some other reason than music, you come here to be seen and to be beautifully dressed and it is like a backdrop, in which you just come here ... or it may be an image and it could be that these people honestly think that they would like to know about the music ... but the image is that not necessarily of all of them.

It can also be seen clearly that the participants consider that the majority of the audience members are wealthy people, well dressed, conservative people:

N22v: Keski-ikäisyyttä, keski-ikäisiä ihmisiä ja se ei herätä semmosta...se herättää ehkä vähän semmosta niinku tylsyyttä tai pysähtymistä.

F22 years : Being middle-aged, middle-aged people and it doesn’t create ... it creates the feeling of something like apathy or stagnation.

The conservative aspect continues in the following example as well:

N21v: ...mul tulee pariskunta jostain syystä mieleen...Siis korut, ei ikinä mitään överiksi menevää korua. Tai sellasta hyvin suunniteltua justiin, kaikki osuu just nappiin et oot sellasessa ammatissa että joudut miettimään joka päivä pukeutumista plus mä jotenki ajattelen et työporukat on yhdessä ja sit mä varmaan jotenki ajattelen että no aina sellasta merkillä pröystäilyä ei ikinä mitään mautonta alennuskoppavaatetta vaan...sellasta jakkupuku, jakkuhousut tai sillain

joku kokonainen asuste ja huivit ja mut ei silti niinku ylilyöntejä vaan sillai niinku aika tarkkaan mietitty ja sillai hillitty kuitenkin.

F21 years : A couple comes to my mind, for some reason ... it's the jewellery, never any piece of jewellery that would be too exaggerated. Or you could say it is all carefully planned, everything matches with everything else, in your work you have to think about what you are wearing every day, plus I think that there are groups of colleagues, people from the same working place, getting together, and then I some how think that there's always such showing off with brand clothes, never anything tasteless bargain clothes, but like a suit, a jacket and trousers or like a whole set with scarfs, but still no exaggerations but ,somehow, well planned and controlled.

or as one of the participants describes:

N23v: Ni, ja sama toi viinin juominen et vähä rahaa ja sit se tunnelma kans et mitä siellä tehdään ja minkälaista se on. Ja sitte toi maalaus oli sellane puiseva, tylsä, yksinkertainen maalaus mikä ei välttämättä...mikä vois ajatellaet koska tää loppuu et tää nyt oli vähän tällanen et alkaa odottaa et lähtis kotiin et jos elämys onki sellanen.

N23v: Mä ajattelin kans ensimmäiseks ehkä joku pariskunta, keski-ikäinen mut voi olla hyvin paljon nuorempi. Mut sellanen harmoninen, sellanen yhdessäolo laatuaikaa. Mut tai sitte niinku ehkä naisseurue mut en mä voi kuvitella oikein miesporukkaa tai siis niinku minkään ikäisiä tai sitte työpaikanjutut on tietenkä sitte asia erikseenmut ne on sitte sellasia et työpaikka on järjestäny ne ja sit sinne mennään eikä itse hankkiuduta sil tavalla et tietysti pukeutuminen mut ei niin hirveen tärkees roolis, sellanen harmoninen ja sellanen kaunis ja nätti niinkun. Mulle tuli yks mainoskuva mieleen mis ois just sen näkönen pariskunta, ne kilistää siin laseja ja ovat vähän harmaantuneita mutta sellasta rauhallista ja mukavaa ja sitte ehkä se toi-siin sitoutuminen ja laatuaika.

F23 years : Yes, and the same thing with that wine drinking and that you have little money, and also the atmosphere, what people do there and what it is like. And then that painting was so boring and dull, a simple painting that doesn't necessarily ... one could wonder when the event would be over and this is something that makes you think you could go home if this is the experience.

F23 years : At first I thought perhaps a couple, middle-aged, but they could be much younger. But kind of harmonious, people who think spending time together is quality time. Or then perhaps a group of women but I can't possibly imagine any group of men of any age, then again working place stuff is a different thing and it means that it is arranged by the working place, so you go there but you don't actively take the trouble of getting there, of course you dress up, but you are not in such an important role, you are just kind of harmonious and pretty. An advertisement came to my mind, with a couple looking exactly like that, raising their glasses, a little grizzled but still, there is this feeling of tranquility and pleasantness, and then perhaps the commitment to each other and the quality time.

One of the participants thinks that a famous Finnish painter, who has made a lot of money by his art, brings to his mind a typical concert attender:

M25v:Tuli mieleen tää Juhani Palmu ja sitte se mikä...se joka tekee Virossa niitä leikkauksia...mikä sen muijan nimi on...Tiina Jylhä...ni tuli mieleen se ainaki heti. Ne varmaan kävis konsertissa tai oopperassa.

M25 years : I came to think of this Juhani Palmu and then this ... who makes surgical operations in Estonia ... what was her name again ... she came to my mind immediately. I am sure they would attend a concert or an opera.

This statement evokes an image combining an artist, who has earned quite a lot of money with his art, a sense of luxury and at the same time connects this luxury with the artificial side of plastic surgery. Classical music attender is thus clearly connected to upper middle class. Also, as the image of plastic surgery, it seems to represent something that is not real –it can indicate that people who attend classical music concerts are there, not for the sake of music, but to show other people that they are there.

The conservative nature of the audience members is also depicted here:

N21v: ...mä en pidä niitä kovin niinku sellasina persoonallisuuksina niitä ihmisiä jotka käy että musta tuntuu että ne on kumminki sellasia että pitää pitää jollakin tavalla joku tietty linja ja käyttäytyminen on niinku jossain määrin sellasta että ei saa mokailla ja ne kuolis jos ne kompastuis.

F21 years : ... I don't see those people who attend as really strong characters but I think they are people who find it important to keep a certain line, and they aim at behaving in a way that excludes all misbehaviour and they would die if they so much as stumbled.

Although she is connecting a simple matter of slipping over to something as being conservative – which obviously is a kind of exaggerated idea -she is clearly trying to point out that these people want to save their face and they want to be conscious about it. In her provocative statement there can be seen that she thinks that the audience is consisting mainly of people with upper middle class background and she is not able to identify herself with this image. Her statement is taken by other participants with humour, but they seem to understand her point of view anyhow:

M25v: Onks ne persoonallisuuksia jos ne kompastuu?

N21V: On, (naurua) mutta kyllä te nyt varmasti tajusitte mitä mä tarkotin.

M25 years : Are they great characters if they stumble ?

F21 years : Yes, they are (laughter), but I'm sure you understood my point.

After the participants had expressed their opinions related to the images of concert attendants, we asked them where they could find different, more unconventional behaviour. Some of them give theatre as an example, where

this kind of behaviour can be found and, what is even more important, where it is generally accepted as normal behaviour, not something that is exceptional:

H: Sit ku tuli esille tämä että tavallaan on hillittyä ja harmonista...et missä sitte niinku saattas käydä ylilyöntejä?

N21v: Nimenomaan tavallisessa teatterissa ku ajatellaan niinku Q-Teatteri tulee mieleen että missä voidaan ihan nauraa ja niinku näyttää tunteita paljon vapaammin jotenki et mä voin kuvitella että sellaset vaikka nelikymppiset pariskunnat käy siellä jotka on vähän niinku enemmän...sellanen jotenki rennompia meininkiä ja sitte sen jälkeen ni mä voin kuvitella että ne lähtee Juttutupaan istumaan eikä niinku tohon mikä on tos Oopperaa vastapäätä, se joku viinipaikka.

N31v: Missä käy Matti Ahde ja vaimonsa Hilikka oopperan jälkeen.

I : When you brought up this idea of being controlled and harmonious... where could there be exaggerations ?

F21 years : At the ordinary theatre in particular, thinking of, for example, the Q-Theatre where you can even laugh and in a way, show your feelings much more freely, somehow I can imagine couples in their forties might go there, who are somehow more relaxed, and afterwards I can imagine they would go to Juttutupa to spend the evening and not, for example, to the brasserie opposite the Opera.

F31 years : Where Matti Ahde and his wife Hilikka Ahde go after opera .

In this dialogue, there is an opposition made between opera and theatre and images that are connected to an opera goer, (in this case, the opera goer is connected on image level to a wealthy politician) and theatre goer. Theatre goers are described as representing something that is more spontaneous, youthful and informal. Showing emotions and taking part actively in the performance as an audience member is seen to be part of the theatre performances. The interviewee who described her theatre experiences, was stating her belief that during the classical music concert, you cannot express your feelings spontaneously but you have to behave yourself and listen carefully until the concert has finished. In other words, it is not allowed, during the classical music concert, to participate actively as a member of audience by showing your emotions. This seems to be a disconnecting thing – the member of the audience should stay in his role of a traditional audience member and behave according to the unwritten rules that indicate that any noise during the concert is not allowed. The only expression of emotions should be after the performance and then you are supposed to clap your hands, whether you liked it or not. The rules of the whole ceremony of the classical music concert are rigid and those who don't behave according to them are not considered to be part of the ritual.

The participant of our study clearly shows signs of not being able to be a part of the ritual of the classical music concert, she is not willing to take a part in a ritual where the member of the audience is expected to be passive. She is feeling unfamiliar with the image she has from being a member of the audience in the classical music concert. She could be a typical representative of the young adults and their lifestyle, which emphasizes experiences – it is a value in itself among the youth of today to have strong experiences. Could she be able, with her own background, to have peak experiences in a traditional symphony music concert where all the traditions starting from concert place to conductor's role are hundreds of years old?

### *Age*

When we asked the participants what age they thought the typical audience member would be, they thought the middle age or older was representing the average age among the audience members:

N21v: Sellasta niinku viiskymppistä, ei mitään normaalia keski-ikäistä, ei mitään nelikymppistä, vaan nimenomaan, mun mielestä, siinä vähän niinku vanhenemaan päin...

N31v: Mulle tuli mieleen niinku tuommonen semmonen viiskymppinen naisporukka...mut niinku varmasti päälle nelikymppiset ja vielä niinku just...40-60 -vuotiaat. Jos nuoret käy, ni ne on varmaan kiinnostunu niinku opiskelun tai ammatin vuoksi.

M25v: Miksei vanhuksetki kävis. Mulle tulee ainaki ihan hyvin mieleen joku seitsemänkymppinen papparainen menee kuunteleen konserttia.

F21 years : Someone around fifty, nothing like an ordinary middle-aged person, not anyone in their forties, but, in particular, in my opinion, someone a little older

...

F31 years : I came to think of a group of fifty-year-old women ... but people over forty for sure, and more precisely, 40-60 year old people. If young people go there, it must be because of their studies or career.

M25 years : Why wouldn't old people go there. At least I can think of a seventy-year-old man going to listen to a concert.

### *Education*

The general view about the education level of the audience members was seen to be academic although one of the participants didn't see the aspect of academic education to be as important as the others did:

N22v: Hyvä koulutus. Ei, en vois kuvitella että joku huonosti koulutettu, vaikka joku siivooja käy. Se on joku hyvä, korkeakoulutus ja...

N23v: ...mulle ei kyl tuu sellasta koulutustasoa...miks pitäas olla just akateeminen.

N21v: Akateemiset tulee ainaki niinku mieleen. Joku porvari, en mä tiedä.

F22 years : A good education. No, I couldn't imagine anyone with a poor education, like a cleaning woman, going there. The person must have a good, higher education and ...

F23 years : ... I don't think of such a level of education ... why should the person be highly educated of all things.

F21 years : It's academic people that come to my mind., at least. A middle-class person, perhaps, I don't know.

### *Marketing issues*

When doing audience research, the things related to the marketing cannot be avoided. If organisations want to attract new audience and young people to their concerts, marketing strategies become crucial. Promotional tools that are traditionally developed to attract the middle class, won't necessarily appeal to younger generations.

We asked about the opinions of the participants in our study about the present marketing of the classical music concerts:

H: Ootteks te kiinnittäny huomiota näiden klassisen musiikin konserttien mainontaan?

N22v: No ei ne kyllä hirveesti pomppaa silmille tuolta kun lukee Hesaria tai kävelee kadulla ni ei sillai hyppää silmille niiku.

N21v: Mä en ainakaan edes tiedä mistä vois ensimmäisenä alkaa ettimään jos mä haluaisin tietää välttämättä mitä Finlandiatalolla on. En mä edes tiedä vaikka haluaisin.

H: Minkälaista se on teidän mielestänne se mainonta niinku jos te vertaatte sitä muuhun mainontaan?

N26v: Aika neutraaleja.

N22v: Elokuvatkin on kauhean isolla...

N21v: Ne on sellasia niinku aika kylmiä, ei herätä mitään sellasta...ei herätä mielenkiintoa. Ne on niinku niin vaatimattomasti, vähä sillai anteeksipyytävästi...anteeksi että ollaan täällä, piste.

M25v: Kuolinilmoituksia.

I : Have you paid any attention to the advertisements of these classical music concerts ?

F22 years : They don't really strike your eye when you are reading Helsingin Sanomat or walking in the street, they just don't strike your eye, not really.

F21 years : I don't even know what would be the first place to start looking for it in case I necessarily wanted to know what is going on at Finlandia Hall.

I don't know though I would want to.

I : How do you find the advertisements compared with other advertising ?

F26 years : Rather neutral.

F22 years : Movies are advertised in gigantic ...

F21 years : They are kind of cold, not waking any kind of ... interest. They are made so plain, a little like apologetic ... sorry for being here, period.

M25 years : Obituaries.

General opinion between the participants is that the advertisements are not very visible, they are neutral and don't attract any special attention if attention at all and that the nature of the advertisement is more to give information about the concert than try to attract audience.

One of the participants even uses the word "kuolinilmoituksia" when asked about the nature of the advertisements compared to other advertisements. He is, although in a provocative style, connecting the advertisements of the classical music concerts to obituaries. This image is important when thinking new marketing strategies and using different visual channels for promoting the concerts. Advertisements do create strong images and emotions in the consumers' minds –It is less likely that classical music organisations really want to send messages that implicitly connect death to classical music concerts.

Also, as two of the interviewees say:

N23v: Musta tuntuu et ne ei oo niinku sellasia että sellanen joka ei käy ni ne ois kiinnostunu niistä mainoksista vaan ne on tavallaan et ihmiset osaa hakea ne ja ne on niinku...siin on vaan se tieto mitä ja missä.

N21v: Mut siin on niinku...siinä varmaan oletetaan että sitä hakee tietty marginaaliporukka mut ei tehdä sitä niin et se kattais uudet ihmiset.

F23 years : It seems to me they are not made to wake the interest of people who don't attend concerts, rather advertisements for those who know how to find them, and in a way, there is just the information on where and when.

F23 years : But it is like ... it must be assumed that a certain marginal group of people is looking for it, it's not done in such a way that it would cover new people.

The participants think that the advertisements are directed to those people who already attend concerts. They see the advertisements as something that gives information to those people who would come anyway, or who at least are accustomed to attend, but they are not directed to a new audience, people who usually do not attend concerts and who would need to be converted by advertisements.

When asked about suggestions for a different kind of promoting, a couple of the participants mentioned a trailer based on a promotion tool which is used in the movies. When considering how important the visual channel is today, it is understandable that the movies are seen to be one solution for the promoting of concerts:

H: Niin minkälainen olis hyvä mainos?

N24v: Joku oli niinku yhes leffas tuli semmonen trailerityyppinen ratkaisu...et en muista yhtään et minkä se oli mut siis näitä niinku konserttiin klassista kyl siin tuli semmonen et hei, vois oikeesti mennäki.“

N23v: Jossain jonku leffan alussa, mis oli siis paljon musiikkia ja se oli upeeta se musiikki ja sen jälkeen tuli se et mistä tää tää oli ni se oli sellanen mikä mulle jäi mieleen et siin ei hirveesti mainostettu millään tekstillä tai kuvalla vaan sillä itse musiikilla ja sit tuli vaan et missä. Se jäi mieleen.

I : What would a good advertisement be like?

F24 years : There was one in a movie, like a trailer-type thing ... I just can't remember what it was about, still, for a classical music concert, it really made you think you just could go and see it.

F23 years : At the beginning of some movie, where there was a lot of music and the music was great and right away you started to wonder what music it was, that's what stayed in my mind, so they didn't advertise so much using text or pictures but using the music itself, and then you just started to wonder where. That's what I can recall.

In the latter comment, the experiential aspect is again seen – advertisements need to raise emotions if they are meant to attract the attention of younger people. The formal style, which may attract the older generations, not necessarily attracts the younger audience. Other channels than visual are also mentioned, such as the radio:

N23v:...toisaalta kuuntelee myös aika paljon radiota paikallista just kun oon töissä jossa ei tuu itse sitä musiikkia... niinku kovaa ja korkealta sellanen joku huomiota herättävä että huomio kiinnittyis.

N23v: En mä vois kuvitella että jos Hesarissa on mustavalkoinen painettu juttu vaikka siin ois mikä siinä että se sais mua niinku innostumaan.

F23 years : ... on the other hand, I listen quite a lot to the local radio, mainly because at work I don't hear any music ... like with high volume and in a high pitch, something that would attract one's attention.

F23 years : I couldn't imagine I would get excited at any black-and-white story printed in Hesari (newspaper)

The television is mentioned as well as one of the channels:

M25v:...no mä mietin vaan et onks se nyt sitten se Hesarin joku kolmanneks vika sivu sittenkään hyvä, jos niinku ihmiset ei muutenkaan niinku eti niitä klassisen musiikin konsertteja sieltä että jos se meniski vaikka telkkarimainoksiin ni se vois olla niinku vähän tehokkaampaa.

N25 : ... well, I was just thinking if the third last page in *Hesari* would be good after all, if people don't tend to look for the classical music concerts on that page, maybe a tv commercial would be, somehow, a little more effective.

The value of *Hesari* (newspaper) in promoting classical music concerts is also questioned due to the fact that not many students can afford to subscribe to the biggest newspaper in Helsinki and Finland:

N23v: Mä ajattelin tässä kun aluksi puhuttiin siitä ikähaarukasta 20-30 tai jos just ajattelee että opiskelijanuori ni en mä tiedä kuinka monelle mun kaverillekaan tulee *Hesari*, korkeintaan sitten ehkä se sunnuntaihesari mut harvoin kyl sitäkään, niinku ihan jostain 20-25 -vuotiaita tuttuja ja kavereita ni ei kyl *Hesari* hirveesti tuu...

N26v: ...että onko kovinkaan monta sellasta tulossa että jaaha siellä ois tämmönen menossa koska se ei tosiaankaan niinku pistä sieltä silmään vaan niinku sit jos erikseen kattoo että mitä on että niin...se kiinnostas mua tietää että tuleeko kukaan sen *Hesari*n mainoksen perusteella?

F23: When we first mentioned the age bracket 20 to 30 I was thinking that one is a young student and I really don't know how many of my friends subscribe to *Hesari*, at the most the Sunday edition and even then rarely, thinking of friends and buddies from 20 to 25 not many of them subscribe to *Hesari*...

F26: ... like thinking as if many of them (concerts) were in the coming and that, okay, this and this concert is in the offering since it really doesn't strike the eye but rather like you particularly look for what's being offered ... I would be interested in knowing how many, if any, come to the concert because of the published advertisement in *Hesari*?

### *Price of tickets*

Students don't usually have much money and that's why the ticket price issue is important to them. As there are more and more different leisure time activities that cost, the right price for the tickets is crucial. Generally the participants thought that the tickets to classical music concerts would be more expensive, they were surprised to hear that, due to the student reduction, the cost of the ticket is quite low. When asked what would be the limits they would pay for the ticket:

N21v: No kyl mä en ainakaan viidenkympin päälle rupeais maksamaan enää. Sanotaanko näin että alle sadan markan saa kyllä pysyä jos jotakin rupeais suunnittelemaan.

N23v: ...kyl mä ainaki voisin ihan kuvitella että kaksisataa markkaakin jos puhutaan vanhaa rahaa ni vois olla sellanen että voi maksaa sen verran ja jos se on hyvä ni sitähän ajattelee jälkeenpäin et kyl se nyt kannatti mut jos siitä ei tykänny ni siitä ajatteli että olipa se kallis et turha mut kyllähän leffatki maksaa 60 markkaa et en mä nyt sit tiedä...

F21: Well, I wouldn't pay more than 50 (Finnmarks). If one were to plan attendance seriously, the ticket price should stay below 100 Marks.

F23: I could think of paying even 200 Marks and, if it was a good performance, I could think it afterwards of a good run for the money but if you didn't like it you would think that the price was steep and not worth it but, on the other hand, even movie tickets cost 60 Marks so I don't really know...

Some of them say that they would be ready to pay a little more than the normal price, if they knew that the concert was going to be good. But this means that they are not ready to take any risks:

N21v: Mut siin on nimenomaan että jos menee...mä ajattelisin niin että jos joku ei tiedä että paljon mitään näistä ni ei jotenki haluais pistää niinkään suurta summaa niinku summamutikassa ja sit vaan tulla tänne näin että no joo kannatti...

N31v: Nii, tai tavallaan se pitää olla varma nakki jos maksaa kunnolla.

N21v: Nii, ja sitä ei saa oikeastaan muualta ku että siitä tietäs.

N22v: Mut jos on päättäny et se mun kuukauden huippumeno on se et mä meen konserttiin ni ei se mua haittais jos se maksais sen 200 markkaa. En mä sitä tekis monesti jos se oli tylsää, no nyt viel uudestaan ja viel uudestaan ja uudestaan mut niinku ei se haittaa jos mä nyt kerran maksan sen vaik sen isommankin rahan ja meen oikein kunnolla, ei se niinku oo sellanen...

F21: But it is a case of really attending ... I would think that if someone knows next to nothing about these (concerts) he/she would not be willing to pay such a big sum in a haphazard way and then come here and announce to all that it was worth it...

F31: Yes, in a way it should be a sure bet if you pay a lot...

F21: Yeah, and if you don't get prehand information from anywhere else, so that you would be in the know...

F22: But if you've decided that your monthly top event is going to be a concert you would not be bothered by paying that 200 Marks for it. I wouldn't do it often if it were dull but I wouldn't complain if I pay for it once, even if the price were high and I attended in a serious way...

What one might think of students and their willingness to pay for ticket prices is that taking into consideration their financial state, one might presume that they don't want to pay very high ticket prices since they cannot afford them. This is, however, an argument that can be questioned.

As Helenius (1996) says in her book, consuming goods has become a significant part of the identity of today's people. The amount of the products targeted at young people is increasing all the time which is one of the most visible features of modern society. For young people, consuming has become an important tool in their process of constructing their own identity. Nowadays, the nature of consuming is no longer to possess goods, as it was in the 50s' and 60s', but rather being. One can, for example, find ways of self-expression and ways of recognising one's identity and experience an improvement in the

personal growth. (Helenius 1996: 19.)

Consuming products is now more than ever a mental experience, a process that exists in the brain and consciousness of people. The younger generation is interested in the consumption good targeted at it as a means of receiving some kind of a hidden product and therefore understanding of desires and wishes of the consumers' unconscious mind is important. Young people still searching for their identities are easily influenced by the marketing forces and targeting of products with a special image. (Helenius 1996: 20-21.)

The young people of today have developed more and more individualistic consuming manners and they use their money mainly for the purposes that require individual decisions on leisure time activities: attending concerts could take part of their consuming habits as well, if it would emphasize their sense of being rather than ability to possess. But as long as it remains a way for the middle class to highlight/express their status, the young people stay away from the classical music concerts. Cultural organisations need to see the younger generation as a potential paying audience, as well, but they should also recognize the fact that promoting goods targeted at young people should follow their generation's special needs.

### *Presumptions and images before the concert*

We asked the participants just before finishing the first interview session, before the concert, about their thoughts and presumptions about the coming concert. Their thoughts were partly positive, expectant, but on the other hand they expressed the view that they were afraid they would get bored in the concert. They wanted to have experiences that would help them forget the normal routines of the day:

N21v: Mä ainaki haluaisin et ois jollain lailla niinku innoissansa ainaki toivoa et ois jotaki tunteita koska se on kaikista hirveintä ku ei ajattele mitään niinku et on vaan et no, siinä se nyt sit oli, et olipa mahtavaa...(naurua) vaan että toivon että se herättäis jotaki niinku sellasta joko hirveesti jotain postitiivista latausta tai sitte jotaki...ihan sama onko se sitte surullisuutta tai mitä tahansa mut...

N31v: ...että mä jotenki jaksaisin olla läsnä sille musiikille oli se sitten mitä hyvänsä että ikään kuin ei ajaudu vaan ajatteleen jotain jokapäiväisiä juttuja niinku että mitä huomenna pitääkään tehdä sitä ja tätä ja töissä sitä ja tätä.

N23v: Ehkä mä odotin niinku etukäteenki,...et olen innoissani et tosi kiva fiilis ja varsinkin ku pääsen ilmaiseksi katsomaan mut sit toisaalta mä mietin et on vähän vaikeeta...kyl se tulee se tylsä kuva myös et jotain...

N26v:...et vähä niinku pelkään et mulle saattas käydä niin et keskittymiskyky herpaantuis mutta odotan tietysti että jaksaisin kuunnella ja että oikeesti tulis jotain elämyksiä.

M23v: Mulle tulee jotenki tylsä olo että jos mä laitan silmät kiinni ja mä varmaan nukahdan kun mä oon niin väsynyt ja toisaalta mä oon että mitä katottavaa niis tyypeis nyt on jos ne vaan siellä soittaa, kyl mä vähän aikaa mut en varmaan kauheen pitkää aikaa ku yks soittaa.

M25v:...vaikea sanoa mut ainaki ennakko-oletus on se että jossain vaiheessa mä pitkästyn.

F21: I would at least want to be sort of eager and wish that I would have some sort of feelings (about the performance) because it is most awful not to think of anything and just be there, as if I had gotten a powerful impression... (laughter) but that I wish that it would raise something like a mighty positive feeling or something like it...it is all the same were it sadness or something other completely, but...

F31:...that I would somehow endure to be present for the music, be it anything, and in a way that I would not be induced to think of only everyday matters like what I would have to do tomorrow, the job, and this and that.

F23: maybe I was thinking beforehand ... that I am eager to experience a really nice feeling and, especially, when I get free attendance but on the other hand I think that it could be a bit difficult...a daft feeling arises that something...

F26:...that I'm sort of afraid that I might experience a feeling of a loss of concentration but of course I look forward to enduring and that I would experience really something.

F23: I get a really dull feeling that if I close my eyes and fall asleep since I'm so tired and on the other hand I think that what is there to look at the types that now just only play; maybe I could last a while but not for long as one of them plays (the music).

M25:...its difficult to say but at least the expectation is that at one stage I'll get bored.

And there is a link between traveling and listening to classical music in one of the statements, this clearly stresses the image younger people are searching for during the classical music concert and which is of core value to them: gaining experiences. As you get experiences from your travels, you get experiences from music:

N26v: Et kyllä mä niinku siltä musiikilta sitten odotan että jotain tulis sellasia mielikuvia tai mä just tykkään ajatella niinku tommosena matkailuna niinku tulis esimerkiksi jostain vieraista paikoista jotain mielikuvia tai jotain semmoista.

N23v: Mäkin oon kans ajatellu sitä musiikkia enemmänki elämyksenä et ei mulle aikaisemmin oo tullu mieleenkään et ai niin siel voi olla jotain outoja soittimia mitä voi sit kuiskailla et mikä toi on tai näyttääpä hassulta tai miten iso...nyt mä voin alkaa odottamaan et mitä se sitten onkin, en mä oo ajatellu sellasta etukäteen.

F26: So that I still expect (from that music) that I'd get such impressions or that I'd just like to think that experience as sort of travel as if I'd get impressions of, for instance, foreign places or something like that.

F23: I have also thought of that music as more of an experience and that I've never previously even thought of them (the players) using some odd instruments

and thus being able to ask in whispers what so and so instrument is and that it looks so funny or big... presently I can start expecting that what ever it is I haven't thought of it beforehand.

## 5.2 Second Interview

In the interview part which is made after the concert there were some new themes which appear for the first time and some themes which are consciously subscribed to again in order to see whether there have been any change in attitudes, thoughts or opinions.

### *Music*

Concerning the music part; music was generally liked but some of the participants would have wanted to have a different kind of programme, for others the programme wasn't harmonious enough and then again for some no differences could be heard between the pieces:

N24v: Mun mielestä se ei ollu kyllä kauhean harmoninen se kokonaisuus ensin oli sellanen niinku reteempi ja kaoottisempi ilmapiiri ja sit alko niinku rauhottuun siin sit...kun se oli vähän rauhottunu ni sit sen jälkeen niinku siirryttiin sellaseen vähän jämäkämpään niinku paljon tunteikkaampaan ja sellast niinku vahvempaa tulkintaa et musta niinku tai mä en ite pitäny tosta niinku kokonaisuutena, ei ollu kauheen tasapainonen sinänsä...

N23v: ...mä en kuullu eroa niitten loppuissa tai ois sanonu et ne on eri tekijän tai mitenkään erilaisia paitsi se alkusoitto oli erilainen kuin muut mut nää muut musta ne oli aika lailla samaa kastia.

F24: To my mind it really wasn't a very harmonious total, first there was a more disorganized and chaotic atmosphere and then they sort of calmed down...when it was calmer they again switched to a more orderly and somewhat more emphatic and stronger interpretation and then I felt that I didn't necessarily like it as a whole, it wasn't very balanced as such...

F23: ...I didn't notice any difference at the finishes (of the performance parts) or that I could have said that they were composed by different composers apart from the prelude which was different from the others but I still thought that the other (parts) were much like carved from the same wood.

### *The conductor*

Most expressed a view that they liked the conductor and his personality which appealed to them for his musical way of conducting his sense of being inside the music and his honest musicianship. Among positive feelings there is, however, a somewhat negative comment about the conductor's power over the whole orchestra:

N23v: ...tavallaan mua ärsyttää niiden soittajien puolesta ku se on vaan se

kapellimestari joka nousee siit esiin tai tavallaan ne muut alaiset on vaan siinä hänen käskystään...ja sit mä aloin niinku kattoon sitä kapellimestaria et kattooko ne nyt sitä kapellimestaria ku tuntu et ne vaan niinku äkkiä käänsi omat nuottinsa, et miten ne näkis muka...  
N21v: Mustaki tuntu et ei ne nää mitään.

F23: ...in a way I'm irritated on behalf of the players when it's only the conductor who is highlighted or that the other underlings are there only at his order...and then I sort of started to look at the conductor as whether they (the players) were looking at him as it felt that they only had eyes for their own notes, and how if at all they could supposedly see him...  
F21: I also felt that they can't see anything.

### *Impressions on the audience*

When asked about the behaviour of the audience, several comments indicate the lack of spontaneous reacting and the audience's way to behave in a very formal and somehow ritualistic way and one can make an interpretation that some of the participants didn't feel like belonging to the audience but were listening to the concert as an outsider, not a full member:

N23v:...mikä se oli se musta pätkä...oboe vai mikä se oli...näytti ihan klarinetilta mutta joka tapauksessa...niin kovasti siinä niinku vissiin sitten taputettiin mutta en mä tajunnu että hän oli päätähti siinä jossain välissä...mä huomasin että se soitti paljon mutta en mä rekisteröiny, mä huomasin vaan et yhtäkkiä siinä pirusti taputettiin...Et se nyt erottu sen kapellimestarin lisäksi mut ne muut niinku ja sit tuli hyvä mieli vaikka tuli vähän sellanen sosiaalinen paine että taputetaan tässä nyt paljon mut et tuntu et tää oli niille muillekin...et ne sai sen välittömän palautteen siinä, et taputetaan kovasti et ne tietää tai siis et tulis se hyvä olo että ihmiset arvosti ja sit...tuntu sopimattomalta ku toiset huuteli siel takana, et ku puhuttiin siitä että puuttu se tunteiden ilmaisu tavallaan...et tuntuis hyvältä vaikka tanssia tai heilua tai tehdä jotain mut tuolla sä vaan niinku istut.  
N22v: Joo, et ei voi ilmaista niitä tunteita tavallaan...

F23: ...what was that black piece of pipe...oboe or what was it...it looked a lot like a clarinet but in any case...there was, I guess, a lot of applauding but I didn't realize that he was the feature artist somewhere in between...I noticed that he played a lot but I did not register that all at once there was a lot of clapping...So that now it did come to a separate (same) category with the conductor from the others but then my mood improved although there arose a sort of social pressure to applaud a lot but that the applause was directed at the others, too...so that they got the immediate response there and then, that we applauded profusely and that they know and have a good feeling that the people appreciated and...it felt unsuitable when the others in the back rows hollered, I mean that when we talked about the lack of show of emotion... that it would feel good to even dance or fling oneself around and do something else and the people in the back just sat there.  
F22: Yeah, you can't express your feelings, sort of...

The question of spontainity is again raised here and we continued by asking the

participants their opinions about the behaviour of the audience, the orchestra and the conductor in the concert and evoked here the theme of a certain form or ritual in which the concert is taking place. The issue of a ritualistic form of classical symphony music concert is a theme that has been vividly presented by Small (ed. Levine: 1987) where the symphony orchestra concert is seen as a ritual that contains certain elements and can be compared to any other form of rituals, such as a church mass. We tried to find out from our participants if they were conscious about the ritualistic nature of the concert situation or if they felt like there exists a certain form which one has to follow. In previous studies, e.g. Kolb's (1999), the participants don't think that they follow a ritual when they are asked about it. It can mean that they really think so but also that they are not conscious of it.

H: Häiritsikö se teitä muita? Siis se että yleisö ei näyttäny niin spontaanisti tunteitaan kuin esimerkiksi rock-konsertissa?

N22v: Kyl mä kiinnitin siihen huomiota...

I: Did it disturb you others? That the audience did not express their feelings as spontaneously as in, for example, rock concerts?

F22: Yes, I did notice it...

Here, the ritualistic nature of the concert setting is expressed in the start of the response:

N22v: Ja sit just ku ne vähän alko huutaa sieltä takaa ni sit oli niinku...et tuli sellanen et sopimatonta vaikka sitä just aikasemmin ajatteli että tässä ei oo tunteiden ilmaisua ja sit ku ite vaan taputtaa ja toiset buuas vähän sieltä takaa ni sehän on sitä tunteiden ilmaisua mut sit siitä niinku...ei se nyt sovi tänne. tääl pitäis niinku olla korrektimmin...ei saa niinku viheltää tai tehdä tämmöstä jos haluaa.

M25v: Siin mun vieres istu niinku ensimmäisellä puoliajalla joku vanha mies jolla oli frakki sit se niinku taputti siinä kovaa mä katoin että...tälleen näin käänsin...niinku tahtiin taputti, sit se huusi siinä lopussa että bravo. Se oli varmaan sellanen sivistynyt huuto sitten.

F22: And when they started to yell a bit at the back it was sort of...a feeling that it was uncalled for although one had just previously thought that there is no emotion shown and then when they just clap and the others booed a little at the back it is showing feeling but then one felt like...it doesn't fit in here, one should behave more correctly...you can't whistle and do such things even if you want to.

M25: During the first halftime an old man sat next to me, he had an evening coat on and he when he applauded real loudly I thought that...this is the way I mean...sort of along the tune and then at the end he shouted `bravo`. That must have been a civilized sort of shout.

These statements indicate clearly that these participants do consider that they

are following a certain ritualistic form during the concert. And as the other participant (N22) says that even though she was first thinking that it would be nice to show feelings, she then thought (after having heard some noise) that it was not allowed to behave like that. She expresses this change in attitude in a way that one starts to think that her thinking is changed because of the social pressure rather than for an immediate change in her own attitudes. In other words, she adapts quickly to the unwritten rules of the concert community.

The same issue of the ritualistic nature is seen in the comment made by another participant (M25v), who says that the "bravo" shout coming from the audience member sitting next to him "must have been a very civilized shout" (...se oli varmaan sellanen sivistyny huuto sitten). Also, as one of the participants says: unlike in rock-concerts, the audience members are not supposed to express themselves by dancing:

N31v: ...mä oon sellanen tyyppi että mä haluan ilmaista sitä myös kehollani niinkun sitä miten mä kuulen musiikin, musta on ihana tanssia sitä musiikkia...et miksei vois olla semmonen konsertti missä sais tanssia...

F31: ...I'm of the type who wants to express herself with her body, too, how I hear the music, it's wonderful to dance to the music...so why can't I attend such a concert where one could dance...

Back again into showing emotions. Young people realize that they are not supposed to cry, for example (as members of the audience):

N22v:...esimerkiksi teatterissa voi itkeä ja elokuvissa voi itkeä mut jos tuol alkas itkeen niin varmaan se ois vähän...tuntus hassulta.

N31V: Toisaalta se taputtamisosio oli vähän kyllä hassu, jotenkin mulle tuli yhtäkkiä ihan höpö olo kun mä taputin, et täähän on ihan huvittavaa et kaikki vaan taputtaa käsiään yhteen.

F22: in the theatre and movies you can cry but if you started crying there (in the concert) it would probably sound a bit ...funny.

F31: On the other hand the clapping part was somewhat funny, somehow I had a queer feeling when I applauded that this is quite funny while everyone just claps their hands together.

### *Information before the concert*

Here, the students give their opinion on the information that was available before the concert. This information can be anything that is related to the

concert itself, such as programmes, or information that is related to the whole setting of the concert evening - i.e. like coffee and tea services, etc. This issue is important as it reveals the nature of the whole ceremony of the classical symphony music concert. In other words minor things, as one might think, can actually hide different meanings.

The participants were asked how they thought the (total) information offered by the organizers functioned during the event:

H: Toimiko se informaatio siellä tilanteessa muuten hyvin? Tiesittekö te mistä ois saanu ostaa kahvia tai huomasiitte te mistä ois saanu ostaa ohjelmia?

N26: Mä en nähny ollenkaan. Et oisin saattanu ostaa jos oisin huomannu.

N21v: No ohjelmia mä en nähny, et must niitä ois voinu myydä siinä samassa mis annettiin noita toisia esitteitä, ni siin ois voinu olla sellanen...

N26v: Nii, mun mielestä teatterissa on usein silleen niinku...siin on oikeesti joku sellasen laatikon kanssa niitä niinku myymässä jossain mistä on pakko kulkea ohi, et en mä niinku tajunnu lähteä ettimään niitä mistään.

N31v: Oliks se pöytä siinä kakkoskerroksessa?

M25v: No se oli siinä, se olis ollu eri juttu jos siellä ei ois ollu sitä populaa, ois nähny heti et tuos on pöytä ja tuol tarjotaan kahvia mut ku siel oli viissataa ihmistä siel kakkoskerroksessa, siel ois pitäny olla jotku merkkivalot.

N23v: Mä en nähny edes esitteitä enkä kahvipöytää,...en mä kyl välttämättä ois löytäny vessaakaan ja en mä kyl löytäny tonne saliinkaan mihin suuntaan mennä, mä tulin vaan perässä. Ne paikatki oli must vaikea löytää ku ei tajunnu miten ne numerot menee ja mist pääsee kulkemaan et jos menee väärästä ovesta ni...jos kulkee rivejä pitkin ja tulee paniikki et ehdinkö mä juosta tuonne ovelle kun mä en löydä omalle paikalle.

I: Did the on-the spot information function well otherwise? Did you know where you could buy coffee or did you notice where you could have purchased programmes?"

F26: I didn't see anything. I could have bought had I noticed.

F21: Yeah, I didn't notice any programmes for sale, I think they could have been on sale at the place where those other brochures were handed out...

F26: Yes, I had an impression that the theatre often has like someone...with a kind of a box selling something and you have to go past him, thus I did not venture off looking for them anywhere.

F31: Was the table at the second floor?

M25: Yes, it was there, but it would have been different had there not been so many people around and we would have noticed right away where the coffee was served but when there were 500 people at the second floor, there should have been some sort of a signal lamp.

F23: I didn't even see the brochures and the coffee table...not that I would necessarily have found the loo, either, and wouldn't have found the concert hall had I not just followed other people. I also thought the seats were difficult to find since I did not comprehend how the numbers went and where to find a way between the aisles if you come through the wrong door...if you go by the seat rows and get panicky as to being able to run to the door when I can't find my own seat.

### *Social aspect in attending classical music concerts*

When first asked before the concert about the idea of whether the participants could think of bringing, for example, their dates to the concert or how they would feel about going to the concert with friends, the general opinion was that it would be too big a risk to bring someone whose preferences you wouldn't know so well. They say in the discussion part before the concert that bringing a boyfriend or a girlfriend could be a good idea, however.

We can now analyse the discussion part after the concert and widen the social aspect to deal with other social relations in addition to the dating aspect and see if the attitudes have changed concerning this particular matter of social context or whether they can be interpreted as remaining the same as before the concert:

H: Voisitteks te kuvitella että te menisitte yksin konserttiin vai oliko se teidän mielestä sellanen tilaisuus että sinne pitää mennä jonkun ystävän kanssa?

N21v: No kyllä sinne periaatteessa niinku vois mennä yksin, ei se mun mielestä niinku niin älytön idea...mut en mä tiedä menisinkö mä...

I: Could you imagine that you would go alone to the concert or is it such an event that you have to go there with a friend?

F21: Well, basically you could go alone , it's not such a harebrain idea to me...but I just don't know whether I would go...

In this comment the participant is partly agreeing on the idea that she could choose to go to the concert by herself as well –thus the social role for the concert event would diminish. But what she expresses in the last part of her comment..."en mä tiedä menisinkö" reveals that the agreeing part of her statement in the beginning can be due to social pressure; it can be possible that she wants to please the interviewer unconsciously which is, according to Alasuutari (1999) the danger in qualitative interviews in general. I claim that only in the finishing words we can see her real attitude about the issue of going alone to the concert. Attitudes, as mentioned in previous chapters, can be thought to include the actual behaviour as well as the opinion. In other words, if this participant says that she could, in principle, think of going to the concert alone but then continues by saying that she is doubtful if she would really go there alone, it

can be assumed that the real attitude behind the words is of disapproving the issue of going there alone. The same case is in the following statement:

N22v: Kyllä mäki periaatteessa voisin mennä mennä mutta en mä usko että mä menisin, kyllä mä haluaisin jonku kaverin tai...

F22: In principle I could go alone too, but I don't think I would; I'd rather go with a friend or...

The word *periaatteessa* (in principle) connotes here a somewhat vague meaning. What is the actual meaning? I doubt it would indicate the proper meaning of the word: it is possible to interpret the word in that way that she has nothing against the idea but as one studies the whole meaning behind the words, there can be observed that the word *periaatteessa* is actually evoking a somewhat suspicious attitude towards the idea. Here, as in many other cases, the words are not telling the whole meaning, rather they represent an other reality which is hidden in the form, so the form is not a mere form but it is full of varying significancies. Language can be seen, as it is seen in this study, to represent more than a form which covers the true meaning: in fact, the form can be considered to exist first and create different meanings through it's own reality. (Hymes 1974.) So, the concepts and the language use don't have to be separate things, they can see to interact with each other rather than to form two different fields.

The use of language is based on the context and the context creates the meaning (Hymes 1974), so the actual words of the participants in this interview can be interpreted in different ways. However, in this case, the language is more clear and leaves little room for thinking and interpreting the real attitude of the participant towards the issue:

N23v: Kyl mä varmaan menisin jonkun kanssa, siis yleensäki tämmösiin, en mä niinku elokuviinkaan mene yksin.

F23: I'm fairly certain I would go with someone, in general to events like this, I don't go alone to movies, either.

We also repeated the theme of bringing a girl- or boyfriend to the concert in the following question, but this time we asked them if they could think of coming with their present girl- or boyfriend:

H: Miten sitten, jos uusis tämän kysymyksen että mites tällanen poika –tai tyttökaveri, voisitteks te niinku kuvitella lähteä treffeille?

M25: Toi vois olla aika tyrmistyttävä toi Segerstam, vois olla hyvä vaikutus siihen...

N24v. Kyl meil on ollu ainaki puhetta että mennään mut se on ollu just aina se kynnys et tavallaan niinku lähettyä...

N26v: ...nykyinen poikaystävä, avomies ei kyllä lähtis. Eikä muutenkaan kaveripiiriin niinku oikein kuulu ...ja jotenki musta tuntuu että niinku jos mä seurustelisin jonku semmosen ihmisen kanssa joka ois kauheen innostunut niinku tommosta ni mä en ehkä seurustelis sellasen kanssa tai jotenki...tosiaan niinku oon harrastanu viulunsoittoa ja kuunnellu klassista musiikkia niin silleen niinku että ehkä sitten enemmän on niinku hakenu sellasta vastakohtaa...just ajattelin että niinku kun äiti tulee tässä kesällä niin äitin kanssa vois joskus käydä niinku kattomassa niinku mutta että...

I: What if I were to put the question in another way; how about this boy- or girlfriend, could you think of going together as part of dating?

M25: He would be rather flabbergasting, that (conductor) Segerstam, it (the concert) might prove a good influence on her...

F24: Yes, we've at least talked about going but there's been a threshold for actually going...

F26: ...(with) the present boyfriend, a ( steady common law) companion would not go. And otherwise, my friends do not sort of include...and somehow I feel that if I'm going steady with a person keenly interested in stuff like that I would not be going steady with a guy like that...in actual fact I've played the violin and listened to classical music and maybe afterwards I've searched for the opposite (music)...it just came to my mind that mother is coming to visit this summer and I could sometime go (to attend a concert) with her, but...

In the comment of this participant (N26v.), there can clearly be observed the hidden presumptions of the typical concert goer: she says that she would not necessarily have a relationship with (such) a person who goes to a classical music concert. Who really is a typical classical music attender in her mind, one might ask. And when she continued by saying that she could, instead of her boyfriend, think of attending a classical music concert with her mother, it reveals her attitude towards a classical music concert attender. The word mother can be connected to the image of a representative of the middle class.

The same implication to parents is seen in the following statement, as well:

N21v: Mulla tuli niinku ihan sama että vois porukoitten kanssa tulla tänne tyyliin seuraavaksi.

F21: I thought likewise that we could come with the home folks next time they visit.

One of the participants continues that the only option after going to the concert with her mother, is the option that she goes there alone:

N26v: ...ehkä seuraava vaihtoehto on että yksin, tuskin saisin ketään kaveria lähtemään.

F26...maybe the next option is coming alone, I doubt that I could get any friend to attend.

And when we know how important the socialising factor is among young people, it is doubtful that this participant would really go to the concert by herself.

### *Spontaneous classical music concert participation*

In the first interview part, the participants indicate quite clearly that they couldn't think of going spontaneously to the concert as it needs a lot of preplanning and organising. Some say before the concert that they can think of going to the theatre performance spontaneously or to the movie, too, but not to the concert. The main obstacle for not wanting to attend a concert at Finlandia Hall at the spur of the moment is the venue itself. Their image about the venue prevents them from attending the concerts arranged there. The image that they have is of a place where you have to be dressed in the correct way and which is full of middle aged people with bourgeois class values and the participants think they are representing a totally another world - at the concert premises the participants feel as outsiders.

In the discussion part after the concert we tried to find out whether these attitudes have changed:

H: No voisitteks te kutsua niinku tän kokemuksen perusteella tutunne että: "Lähetäänpäs konserttiin", että ei mennäkkään leffaan esimerkiksi?"

N23v: Mä ottasin ehkä selvää aika ehdottomasti et se on sen tyyppinen mistä mä tykkäisin, et en lähtis noin vaan...

N23v:...et voisin kutsua jos niinkun ois todettu yhdessä tai sitte itte todennu et se (konsertti) ois semmonen mistä pitää, et en nyt tämän perusteella lähtis ihan vaan sokkona koska se on potentiaalista et sieltä tuleekin sitte sellasta mistä ei ollenkaan tykkää.

I: Well, could you after this experience invite your friend saying: "let's go to a concert and not to a movie", for example.

F23: I would possibly rather absolutely find out whether the guy is of my liking, I couldn't go on an impulse just like that....

F23: ...that I could make the invitation if we'd thought together or I'd have thought by myself that the concert would be enjoyable, that I would not on these basis attend blindly because it's plausible that the contents would not be to my (our) liking.

This participant is clearly not willing to attend classical music concerts spontaneously after having attended this concert event, so her opinion hasn't changed when we compare it with the opinion of the same person in the first discussion part before the concert.

She continues by saying:

N23v: ...mul on sellanen mielikuva et liput pitää varata hyvissä ajoin ja enemmän niinkun suunnitella et se ei oo niinku vaan et et sä vaan menet, sellanen tunneet sun pitää niinku enemmän panostaa siihen että lähtee...et enemmän sit jos sähköpostilistalla on joku ilmoitus –niit mä oon monta kertaa kattonu- et porukka lähtee jonnekin et siihen vois tarttua ja mennä mukaan mut ei tuu itte niinku järjestettyä tai ajateltua niin pitkälle et ku sul kerrankin on se vapaa-ilta et sit sä lähtisit johonki et sä oot mielummiin kotona ja oot sohvalla ja katot tv:tä.

H: Joo. Eli se ei oo muuttunu se teiän käsitys sillon kun alussa puhuttiin että konserttiin meneminen ei välttämättä ole sellenen spontaani teko, et yhä ajattelette samalla tavalla? Et yhä tuntuu et tää on sellanen juttu joka pitäis suunnitella pitkän aikaa?

N21v: Joo

F23: ...I have an impression that the tickets have to be reserved a long time in advance and sort of plan attendance beforehand so that it's not like you just go but rather that you have to make more of an input into it if you decide to go...it would be easier if there's a message in e-mail - I've gone through my e-mail post (for these) several times - so that the group would decide to go somewhere and you could go along, but something you would not bother to organize yourself or think so far ahead that when you for once have a free night you'd not necessarily want to go out but rather stay at the digs, lay on the sofa and watch tv.

I: Yeah. So your opinion at the first interview when we talked about concert-going as not necessarily such a spontaneous move, that you still adhere to the same view? That you still feel that this is a matter deserving long planning?

F21: Yeah

Here it is seen that going spontaneously to the concert seems to be very difficult without organising and planning beforehand but one participant brings a new dimension to the issue of spontaneous concert attendance: she says that although she cannot be thinking of going spontaneously to the concert just by herself. But if there was an advertisement in the internet mailing list proposing a concert where several young people would attend as a group, she could think of attending. The social context, as we have described in the part that discussed the life cycle theories and life –styles of young people, is a crucial part in the young people's lives: when they think of doing some leisure time activities, such as going to cafes etc. they prefer, because of their life situation and development phase, acting in conjunction with other people. Doing things together serves the needs they have in their age i.e. socialisation, finding one's place in the society etc (Levinson 1986).

So, even if the participants don't express a willingness to attend spontaneously, a method could be found - e.g. promoting concerts in the internet - to raise this spontaneous concert attendance among the young people. The stress in promoting concerts would be on the social aspects of the events.

### *Activities related to the concert*

The issue of activities related to the concert is particularly important when we think of concert attendance from the point of leisure time activities. In previous studies (Kolb 1999), it has been shown that this aspect is more crucial than one might think.

All participants thought that after the concert there should be some further activities, too. They think the bar or restaurant would be a good idea to continue the evening after the concert: in other words, they think that an ideal concert evening consists of more than the concert itself. And as one of the participants says, they need a place where they can exchange ideas about the concert as it is not possible to do during the concert itself:

N21v: Tavallaan se tuntuu ehkä vähän hullulta että kävis jossain Finlandia-talolla ja menis takasin kotiin, jotenki vähän se on sellanen outo niinku, en tiedä mikä siinä on mutta että justiin sellanen että vois kuvitella et no niin tästä sitä mennään tyyliin storyvilleen, vähän tällaseen pikkusen hienompaan ja kalliimpaan niin siihen niin jatkamaan.

N23v: Et sinänsä, mut musta se kuulostaa hirveen kivalta että menis konsertin jälkeen drinkille johonki tai sitte syömään, et se on ihan olennainen, tosi mukava osa sitä iltaa.

N22v: Ja sit ku tuo...se konsertti on aika epäsosiaalinen tapahtuma, siinä vaan istutaan hiljaa eikä puhuta mitään niin se niinku vaatis sen että mennään puimaan sen jälkeen sitä johonkin, puhutaan siitä että minkälaisia kokemuksia se herätti, siinä (konsertissa) ei voi puhua, niinku ei elokuvissakaan.

N21v: Se muuten musta menettää vähän merkitystänsäkin ehkä jos sitä ei nimenomaan pui ni siinä vähän niinku että "no se nyt meni, että", mun mielestä kun on muutenki tämmönen puija tyyppi ni...

N26v: Nii, ja jos jonku kaverin kanssa menee ni sit silleen niin tavataan siellä, käydään kuuntelemassa, sit lähetään pois ni...kiva ilta oli!

N22v: Joo.

N26v: ...et kyl se niinku kuuluu jatkaa sitä sitten.

N21v: Joo.

F21: In a way it feels a bit crazy that you'd visit at some Finlandia Hall and then go back home, it sounds odd - I don't know what it is but you'd feel like to

continue from there (the concert) to some storyville (popular jazz club), to a little more glamorous and expensive place to continue your night out.

F23: Yes, but it sounds real cool to me to go somewhere for a drink after the concert or possibly someplace to eat, that it would be a most integral part - a really enjoyable part of that night.

F22: And because the ... concert is a rather unsocial event, you just sit quietly and don't talk at all, it sort of demands going somewhere to discuss it over, the experiences it created, you just can't talk in the concerts or movies.

F21: To me it possibly loses even some of its significance if you don't go over it somewhat like: "well, that's the way it was", "I thought him such a dry type ...

F26: Right, and if you go with a friend, meet him there, listen to the concert, and then leave - a really nice evening!

F22: You got it.

F26: ...so you really need to continue the night (after the concert).

F21: Definitely.

Here, we again come to the conclusion that the social interaction is very important for the younger generation and that, at the present situation, in the context of classical music: concert events are not favouring the social life of young people.

### *Marketing issue*

The same theme that was discussed before the concert is now retaken here. In the first discussion part the general opinion was that the advertisement of classical music doesn't raise any attention among young people, and that advertisement seems to be directed at the people who already go there. So the function of the advertisement is not to attract new people to come to the concerts, but to give information to those who already attend classical music concerts.

H: ...minkälainen markkinointi puris teihin jos te oisitte mahdollisesti miettimässä konserttiin menoa tai ette ois miettimässä...

N21v: En mä tiedä, mut toi oli ainaki toi sähköpostijuttu mitä sä sanoit että sitä kautta mulla ainaki niinku menee kaikista parhaiten perille niinku jotenki ja tulee edes mietittyä et se on niinku kumminki nykyään niin jotenki eri tapa niinku ottaa ihmisiä kiinni.

M25v: Täs oli sanomalehdessä oli tommonen, just niinku mä kuvittelinki...että täällä oli konsertteja ja sit oli tollanen mustavalkoinen kuva...ei tää nyt hirveästi tässä huomiota herätä, et ennemmin täs sivulla rupee kattoon sarjakuvia, että ei mitään komeeta...mä voin laittaa kiertämään tämän.

N21v: Se on aika huono kuva, tollanen harmaa.

H: Minkälaisen mainoksen te oisitte tehny nyt kun te ootte ollu konsertissa ja kuullu ohjelman ja solistin, niin minkälainen olis ollu sellanen vetävä mainos?

M25v: Joku sellanen Leif Segerstam, sellanen hullun ilme, raivo ja...(naurua).

N21v: ...nimenomaan että se niinku jotenki tois sitä että siinä on sellanen jotakin niinku sellasta meininkiä ...eikä tollanen niinku....

N21v: Ja ehkä nimenomaan värit tekis siitä jo paremman että siihen kiinnittää edes vähän huomiota...joo mut toi hullun kiilto on mulla niinku sama että...(naurua).

N26v: Mutta seki oli täs, kun tässä oli siitä sähköpostista puhetta ni, se olis joku semmone...en mä tiedä vaikka oliski joku sellanen postituslista mihin niinku tulis näin että mitä on tulossa ja siin ois pieni kuvaus siitä että niinku minkälaista musiikkia...silleen että jos mulle esimerkiksi tulis niinku joka kerta silleen hyvissä ajoin että nyt silloin ja silloin on tulossa...ni mä voisin joskus innostua myös siitä mutta kun eipä noista lehdistä nyt silleen niinku tuu katottua että...

N23v: ...et just varmaan puris tosi hyvin jos tulis sellanen pieni pätkä kappaletta radio, tv, elokuvateatterin jossain mainospätkässä tai sitten värillinen kuva mut jotenki mä tykkäisin et jos se ois niinku kuvana se mitä se musiikki sitten...mikä sen sanoma on ku on semmone kuva...

H: ...what sort of marketing would reach you if you were thinking of possible concert attendance or not thinking of it...

F21: I don't know, but at least the e-mail approach which you mentioned would best drive the message home and it would at least make you think that it is nevertheless nowadays a different way to approach people.

M25: The newspaper did carry an advertisement, as I had thought it would...that there would be concerts arranged here and then a black and white photograph ... it does not much get much notice, I'd rather start looking at the comics...so not very glamorous...I can pass this (newspaper) around for you to look at.

F21: It's a rather lousy photo, greyish.

H: What sort of an advertisement would you yourselves have made, now that you attended the concert and heard the programme and the solo performer: so what would an appealing advertisement be like?

M25: Something like Leif Segerstam (the conductor), a crazy look, rage and...(laughter).

F21: ...exactly, that it would bring out that the concert creates such feelings...and not like...

F21: And specifically the colours alone would improve it and could make you even pay attention to it ... yeah, but that crazy look in the eyes would be to me the same as ... (laughter).

F26: But even that could...when we were talking of using e-mail...it would be, I don't know, like a mailing list where I could see what's coming up and it carried a short description of it and the sort of music performed...in a way that I would know each time well beforehand what is coming and when...then I could get excited about that (offered and described) feature, since I don't much look at the newspapers with that in mind...

F23: ...it would probably be a hit if a few notes of it (the concert) were played in the radio, tv and movie commercials or then a colour photograph but I'd rather think that if it were a picture, only, what about the message with a picture (only)...

In this long discussion extract the same things are involved as during the initial conversation. They still would prefer that the advertisements be made more colourfull and that they would have some "trick" that would make people notice them. Visuality is a strong link here again: these participants are stressing the common argument (Abercrombie & Longhurst 1998) that the younger generation in today's society is more capable than ever at interpreting pictures and all sorts of visual elements. The picture that was promoting this particular concert was not giving the younger people a chance to get interested in attending the concert: a black and white photo of a middle aged man with a

black suit, a tiny photo with nothing really striking. When we think of the need of the younger people to have experiences of any kind, this advertisement didn't give them a chance to that. Also, the use of internet as a marketing tool in attracting young people is raised here again.

### *Ideas for improvement*

The final theme and question that was presented during the interview dealt with the overall ideas the participants had in order to improve the whole classical music setting. There are several things in the following that are repeating the same issues which have already been discussed during the interview session part:

N21v: Parempi informaatio justiin niinku näitten ohjelmien ja niin kaikki ne mahdolliset vessat ja missä se ylipäätänsä on se koko esitys...mistä kaikki nyt ei oo ihan samaa mieltä, kaipais vähän jotaki lisää siihen koko systeemiin...varmaan jotain kuvia.

N23v: Kyl mä kaipasin jotain...vähän silmille lisää...joo, sä aloit kattoo sitä mummoa et nukkuuks se vai kattooks se silmät auki ja sit sä katot niitä soittajia taas. Et vähän niinku tylsäks kävi se oleminen et sä vaan istut niin kauan.

N22v: Mun mielestä se kapellimestari olis kyllä voinu puhua jotain, ottaa kontaktia yleisöön, olla vähän sellanen välittömämpi, et se oli aika sellanen etäinen. Kun tästä puheesta puhumisesta oli puhetta niin minusta oli kiva kun...se amerikkalainen viulisti, nuori nainen niin puhu siellä konsertissa, et se kerto jotain ehkä vähän minkä takia se on valinnu vaikka jonkun kappaleen siihen,...musta ois kauheen kiva että suomalaisetki uskaltautuis vähän kertomaan...tai seois voinu vaikka kertoa että miksi se nyt on valinnu tämän tähän ja...että ihan jotain pientä. Vähän niinku rikkonu sitä kaavaa ja...

F21: Better information about the just mentioned programme leaflets and info on all available loos and where the actual performance takes place, anyway...seems that all of us don't quite agree here...I miss something more to the whole set-up...maybe some pictures.

F23: I missed something, too...more to meet the eye...well, you started to look at the old lady to check whether she sleeps or not and then at the players again. Thus being there got boring, you just had to sit for so long.

F22: I think the conductor could have opened his mouth to form contact with the audience, be less formal, he was sort of distant. When we discussed this earlier, I thought that it was nice that the American violinist, the young woman, talked in the concert, that told us a little of why she had chosen a certain composition to the concert, I thought it would be awful nice if the Finns had dared to tell a little...or (the Finn) could have told that why he had chosen this composition at this stage (of the concert) and...something small, anyway. Had sort of ventured to break the script and...

What is said here about better information about the practical matters and the wish to have some visual elements included in the concert are already mentioned before but in the comment of participant N22v, an interesting theme comes into the discussion: the formalistic nature of the concert setting is evoked

here and what is significant, it comes from the words of the participant directly: "vähän niinku rikkonu sitä kaavaa...". She would also prefer a closer contact between the conductor and the audience and would like that the works would be in some way presented orally.

Now, as a continuum for the discussion part before, it is interesting to follow this dialogue that took place between a couple of the participants. One of the participants comments on the statement of the other participant (N22) about breaking up the form in which the concert setting is presented:

N31v: Että se ois ollu vähän populääriyylisempi...ehkä niinku just enemmän nuorille suunnattu?

N22v: Ei, en mä ois sitä musiikkia muuttanu.

N22v: Niinku mä tarkotinki sitä tilannetta että se ei ois niin formaali. Niin että se ois rikkonu vähän sitä kaavaa.

N23v: ...oishan se ihan mukavaa ollu jos siinä ois voinu alussa sanoa että kännykät kiinni ja kertonu vähän että onks tällä konsertilla joku nimi, joku teema.

N31v: Mut sit siinä on se että jos suurin osa ihmisiä niinku käy yleensä konserteissa niin se on niille vähän tårta pår tårta.

N22v: Ei mutta että se kapellimestari ois kertonu niinku oman näkemyksen että minkå takia se on valinnu jonku siihen, eihån me sitä voida tietåå eikå se lue lehdesså eikå...

N23v: Mut musta siis vaan se idea että konsertit on sitten vaan niille jotka on perehtyny etukåteen, et pitåå tietåå.

F31: That it would have been carried out in a more popular style...possibly more directed towards the youth?

F22: No, I wouldn't have changed the music.

F22: I sort of meant the overall atmosphere situation that it wouldn't be so formal. So that it would have broken a little the established scheme of things.

F23: ...it would have been real nice if somebody had at the beginning told the audience to shut their mobiles and had told whether the concert has a name, a theme.

F31: But it would have created a situation where most of the people who visit concerts often would think of it as useless repetition.

F22: No, but had the conductor told of his own views as to why he had chosen someone (to perform certain part) ; we couldn't have known that and it's not in the papers, and...

F23: But I think that the concert is arranged only for those in the know beforehand, so you are supposed to have that info already.

### *Impressions and feelings after the concert*

The general opinion among the participants was that they had good feelings after the concert, no one expressed very negative opinions about the concert evening but on the other hand, there was no very clear positive reaction either:

M25v: ...siis kuten alussa sanoin niin...loppujen lopuksi kaikki biisit oli pitkävetisiä että pitkästytti, siinä mielessä vähän huono...kyl mä sanoin aiemminkin jo että pelkään että alkaa pitkästyttämään...

N26v: ...kun mä en siitä ymmärtäny alkuunkaan niin oli jotenki niinku semmonen niinku että onko kaikki musiikki nykyään tällaista että niinku suunnilleen siinä että uskaltaako sitä nyt mihinkään konserttiin ...että jos se tämmöstä niinku on niin ei kyllä mutta että kyllä niinku lopuksi tuli normaalimmaksi...

N23v: Mulle jäi kans ihan kaiken kaikkiaan positiivinen olo mut mun mielestä toi ei ollu mikään kauheen hyvä että...ens kerralla koittaa ottaa selvää plus että tietäs vähän enemmän ja ois niinku enemmän oman tyyppinen sellanen mistä todella tykkäis, ei tietenkään voi koko aikaa olla sellanen fiilis että jees, tää on tosi hyvä, et ei voi koko ajan tykätä mutta että tota niin...mä odotin että ois tullu enemmän elämys ko että mitä tää nyt oli.

M25: ...as I said in the beginning...in the end all the pieces were tiresome and boring, in that way rather bad...I did say already earlier that I'm afraid of becoming bored...

F26: ...when I just didn't get the clue at all, I started wondering whether all music nowadays is like this, like whether dare I go to any concert at all now...that if it's like this then not, but in the end it turned into more normal...

F23: Overall it left a positive feeling but I didn't think it (the concert) was especially good...like at the next time one should try to find out (more info) and thus to know more and could attend a concert more to one's liking; not, of course, that you'd have a feeling of listening to something really fantastic all the time but that ...I expected it to be more of an experience than this really was.

## 6 Conclusions

In this study I examined the attitudes and experiences of young, 20- to 31- year-old university students, towards classical music concerts. The purpose of this study was to find out which factors prevent young students from attending classical music concerts and why they don't attend even if they were, according to the studies, (Cantell, 1993, 1996, 1998) potential participants, educated, and sometimes even possessing a musical background themselves. In order to find out about their attitudes and experiences concerning attending classical music concerts, I arranged an interview through which the empirical data of this study is examined. The emphasis was on the deeper motives and attitudes that correlate to the behaviour of young people and concert attendance. The purpose was also to describe the phenomena in general. Although considerable emphasis is placed on the marketing sector, there was a conscious attempt to avoid giving normative marketing directives in the theory part. However, the pragmatic use of the study is given in the discussion part with some

suggestions concerning the marketing of concerts.

As mentioned before, in order to answer the research problem, it was particularly relevant here to examine the field related to young people and classical music concerts as widely as possible. I started to get more deeper into the subject by studying previous audience research studies (Kolb 1999, and Scheff et als.1999). These studies, the study of Kolb (1999) in particular, served as an important basis for my own study. Then I continued by studying areas such as attitudes, different ways of experiencing art, life-style and life cycle.

The most important findings of the study can be divided into four different aspects. The first finding was that young students are unable to identify themselves with the whole setting of a classical music concert. This setting can be understood to cover such things as the audience, the venue, music and other things related to the whole concert ritual. The second finding was that the participants of the study didn't find the experience of a traditional classical music concert entertaining enough nor a competitive option for other leisure time activities, such as cafés and bars, cinema or theatre. The third finding showed that the present marketing strategies of organisers of classical music concerts are not adapted to young people's expectations. In terms of the marketing issue, I came to a conclusion that the advertisements are actually already creating the basis on which they are unable to identify themselves as members of classical music audience. Also, their expectations and the images created by the advertisements don't meet and this can bring up presumptions and negative connotations among young people. The fourth important finding was that young students have strong social needs and they expect to be able to socialise during their leisure time activities. An evening spent at a traditional classical music concert does not offer a possibility for them to fulfill this need: there are no special activities related to a concert evening that would specifically appeal to young people.

The object of this study was somewhat different compared to previous studies (Kolb 1999). The purpose was not to find people who were totally unfamiliar with classical music but to find those who could be potential attendants

according to previous studies on people who do attend. Therefore, in the interview, there were seven university students ranging from 21 to 31 years of age, who had a potential background for attending concerts. They were asked about their attitudes and experiences. The participants were taken to a classical symphony music concert at Finlandia Hall and they were interviewed both before the concert and after it. The interview part was held in two parts in order to see whether their attitudes would change after having attended a concert or not.

When I compared the results of this study with the results of previous studies (Kolb 1999), I found some similarities. However, also differences compared to Kolb's study (1999) were found mainly due to the methodological factors mentioned before.

The similarities are clearly seen: In both studies, the participants were interested in gaining new experiences and they wanted to get entertained. In both studies, the participants were looking for more visual stimuli on the stage and in the advertisements. The participants of this study were more tolerant of clothing and colours of the orchestra than the participants of Kolb's study: they expressed it very clearly that they didn't like the black clothing of the orchestra. This can be a culturally related difference as well, although it can be too precarious to make such a generalised conclusion that Finnish people generally prefer neutral colours and for this reason, don't insist on orchestra members wearing colourful attire. Also, the participants in both studies expressed the opinion that they liked to spend their free time in cafés or bars where they could meet their peers. When they presumed that they would not have opportunities to socialise in a traditional classical music concert, they were not eager to attend. The traditional concert ritual doesn't offer a chance for young people to actively share their social needs: It is expected that during the concert the audience has a passive role. Only during the interval, social activity is allowed.

Also, as Kolb (1999) showed in her studies, the fact that young people want to get entertained was seen in this particular empirical study, as well: the

participants wanted the conductor or the soloist to tell something about the music they were going to perform. This can be seen as a break to the normal ritual of the classical music concert where the performers don't have oral contact with the audience.

As mentioned before, this study did indicate some of the same results as previous studies, in many ways. This is the first qualitative study made of a non-attending classical music audience in Finland, and for this reason, it was important to see how much cultural differences would affect the results as compared with Kolb's study (1999). It appeared that the attitudes of the non-attending audience are more or less similar when compared with previous studies.

As the results of the interview were analysed, the conclusion was that there is no simple answer to the reasons for non-attendance of young people. However, the results of the interview show that young people are searching for a unique experience when they attend an arts event. As previous studies show (Kolb 1999), they want to get entertained. And what is more important, they want to have a *feeling* that they are entertained. They want, for example, to be told where to buy tickets, or what kind of music is going to be played during the concert. In other words, they want to feel that they are important, not just a piece of a ritual where the audience is playing an anonymous part.

## **7 Concluding discussion**

The starting point of this study was the data from previous studies in audience research which showed that young people are not interested in attending classical music concerts. The studies of Cantell (1993, 1996, 1998) and Kolb (1999, 2001) show that the majority of the audience is middle aged. In this study, I wanted to find out why this is so and what is behind the poor attendance of young adults. The hypothesis was that attitudes play an important role in the non- attendees' behaviour.

In chapter 3 it was shown how the values of people have changed in the course of time. When studying how the values have changed, it was easier for me to see the connection with the results of this study. These showed that young people want to get a unique experience when they go to a concert. It is important for them that something really "touches" them –the worst scenario for them seems to be that they would get bored. Since the values of stability and security are no longer the most important values for the younger generation, there is a clear reason why they don't come to concerts. The whole classical concert setting reinforces the values of the older generation, where the issues related to stability and security are favoured. In contrast, young people of today want real experiences and therefore they are in favour of taking risks.

What the results show, is the fact that the students feel rather uncomfortable with the whole setting that is part of a classical music concert. They don't want to attend something they feel they don't belong to. Their world, values and way of living are significantly different compared with the preceding generation. They want to perceive themselves as individuals, original, and gaining experiences is important for them.

An important finding was that young people don't find marketing of classical music concerts directed to them at all, and this will naturally cause them not go to classical music concerts, if they don't get sufficiently stimulated by advertisements. There is a logic in their behaviour having grown up in a market-oriented society, and they consider advertising part of a concert experience

already. In other words, on the basis of the interview I made, it became clear that they are unable to get familiar with something new for them unless this new thing is presented to them by market forces, the channel they are familiar with. Indeed, there was a general consensus among the participants of this study that the marketing of classical music concerts is not directed at young people -then again, of course, it would be naive to claim that all the younger generation are living according to the rules of market-oriented society. Nevertheless, market-oriented living is one of the most influential phenomena in the society of today, so it surely mirrors the values of young people.

The marketing issue is very important since the society of today is functioning in a market-oriented way and young students are very much capable of interpreting visual images and thus advertising forms a very important factor in the lives of young people and their leisure-time activities. The significance of marketing methods became more obvious to me when I found the connection between the ideas of Helenius (1996) previously presented in chapter four implying that consuming has become an important tool for young people in the process of constructing their own identity and finding ways of self-expression and ways of recognising their identity and experiencing an improvement in their personal growth.

When I developed this idea a little further, I found a specific aspect to the marketing issue which came as a conclusion during my research process. My analysis is that there is an aspect that connects the young students, the experiences they want to gain from leisure time activities, classical music concerts and commercial marketing so that these form a square where each factor is dependent on each other and if some part is missing, the whole figure will lose its form. As Helenius (1996) connects the consuming of young people to their growth of identity, it can be claimed that the leisure time experiences and expectations are already starting to build up from the very first moment of seeing or hearing an advertisement: a classical music advertisement is not something that is separate from the actual experience that these young students are searching for in their leisure-time activities. While the participants of this study criticize the advertisements of classical music for presenting

something that is boring, directed at middle-aged people, my opinion is that the advertisements don't offer young students a door to the experience they are searching for. These ideas challenge the traditional marketing methods classical music organisers are using at the moment.

Another important finding of the study was that young people want to use their time for social purposes as well, as this is, after all, the most important developing phase in their life – the time when they are eager to meet new people. They must be able to identify themselves with the audience. This can be helped by the organisers in several ways: information at the concert venue should be planned for the needs of young people as well, programme leaflets should tell of the programme in a less conservative manner and they should include even some basic knowledge about classical music in general. Now the information is designed for those who already know a lot about classical music. Also, like the participants of our study pointed out, they wish to have some additional activities related to the concert evening because in the concert activity itself, the social aspect is not a vital element. In practical terms, this would mean that the organisers could for example, arrange a concert evening which could, for example, continue in a bar or in a cafe. The need for socialising among young people creates challenges for the organisations to develop additional activities. These additional activities would, however, fulfill the needs of today's young generation to look for maximal stimuli, as well, so this could be a potential development idea for the organisations.

As I referred to Bourdieu (1984) previously, a part of the middle class audience wants to emphasize their common values by attending classical music concerts. Contraversially, the younger generation no longer finds attending concerts a way of stressing their level of status. Rather than willing to stress their status, they seem to be willing to gain strong experiences. These experiences seem to be linked with the visual aspect and the results of this study show that the lack of adequate strong visual stimuli in the concert situation is not appreciated by them.

Also, they think that it is not possible to attend concerts spontaneously but it is

possible to do so if the question is about theatre performances. Yet, in reality, there is no difference between theatre and concert events in terms of the need to make plans for attendance in advance. What actually predicts their behaviour is not based on facts but rather on a presumption which, in this case, appears to be against the reality: if a student wants to go to a classical music concert, he doesn't have to book the ticket in advance.

Even if the purpose of this study was primarily to describe the phenomena, the findings of the study could help classical music organisations to deal with the problem. If classical music organisations want to reach new audiences and get young people to attend concerts, they should invest more in developing better market strategies directed at young people. This would mean thinking carefully of the marketing channels available; paying special attention to the visual aspect of marketing since the young generation is more capable than ever of using the visual channel. Also, as came clear from this study, young people prefer the Internet as a means to get familiar with classical music concerts. For example, the organisers could place an advertisement on the Internet, where you could listen to an extract of the music played in the concert.

But this is still not enough – developing and changing marketing strategies through advertising is not enough if we want young people to become permanent audience members in classical music concerts. Young people need to be able to feel at home in the audience. The other important finding of the study was that they want to use their time for social purposes as well, as this is, after all, the most important developing phase in their lives – the time when they are eager to meet new people. They must be able to identify themselves with the audience. This can be helped by the organisers in several ways: information at the concert venue should be planned for the needs of young people as well, programme leaflets should tell of the programme in a less conservative manner and they should include even some basic knowledge about classical music in general. Now the information is designed for those who already know a lot about classical music. Also, like the participants of our study pointed out, they wish to have some additional activities related to the concert evening because in the concert activity itself, the social aspect is not a vital element. In practical

terms, this would mean that the organisers could for example, arrange a concert evening which could continue in a bar or in a café. The need for socialising among young people creates challenges for the organisers to develop additional activities. These additional activities would, however, fulfil the needs of today's young generation to look for maximal stimuli, as well, so this could be a potential development idea for the organisers.

This study shows another problem that is related to the whole setting of the classical music concert -the venue where the concert is held. It is crucial when attracting young audience: the participants expressed negative feelings about the concert venue, Finlandia Hall. They thought it was difficult to come to this venue, so much so that some of them didn't even know where the entrance doors were. They felt that they were not meant to get in to the venue, because they were not among the regular audience members. Because there were no clear signs indicating where to go, they figured that the venue was meant only for those who already knew the place. Therefore, it would be a good idea to arrange concerts also in other places than in normal concert venues. This could remove some of the thresholds for young people to come to concerts. Concerts should be arranged occasionally in places where young people feel at home, for example in cafés or bars. Of course it would be difficult to move the whole orchestra to play in these places since there would probably be too little space available and the acoustics would not be good enough, either. But what could be achieved with these arrangements occasionally, is that young audience could get familiar with the idea of going to a classical music concert. After attending concerts in the environment close to them they could also be induced to come to concerts that take place in regular concert venues.

In addition to the improvement of marketing tools, classical music organisers could benefit from increased audiences by directing educational work at young people. Organisers have started to make educational programmes but, at least in Finland, they seem to have been directed mainly at children or older people. Organisers should direct educational programmes at young students as well if they want to get visible results. Young students are the future audience but their life situation and life style must be recognised by classical music organisers.

Many of the developmental phases of the young students, like building a solid identity, could be met when arranging educational programmes. Through educational programmes, young students could have a real contact to the field of classical music. Thus, they could have a feeling that music has a meaning in their life. This is important for them since they are not interested in a similar way, like the preceding generation, to enforce their status by attending a classical music concert. If classical music organisations don't allow them an opportunity to be young people with their special needs characteristic of their age group, it is unlikely that they succeed in attracting them to their audience.

This study has aimed to focus the research object rather on several different point of views since, as I have pointed out previously, the problem is multidimensional. My study has been only a starting point and I hope it will offer some ideas for future studies. The empirical part of this study could have been more extensive concerning the number of participants attending the interview. On the other hand, there would have been so much more data to be analysed that this would have been impossible to realise in a master's thesis. Other major deficit in this study was that there was only one male attending the interview.

In future studies, it would be important to interview bigger focus groups where male participants would be equally represented with female participants. It would also be interesting and useful to study the attitudes of young men as well since we know that men are the minority in the audience. How could men be attracted to classical music concerts? This study didn't focus on this special topic but it would be an interesting topic to study in the future. Also, the relation between the education work and the attitudes for classical music concert attending would be an important area for further studies.

## References and literature

- Abercrombie, N. & Longhurst, B. 1998. *Audiences*. Sage Publications, London.
- Alasuutari, P. 1999. *Laadullinen tutkimus*. Osuuskunta vastapaino, Tampere.
- Andreasen, A. 1991. *Expanding the audience for the performing arts*. Seven Locks Press, Washington.
- Bourgeon-Renault, D. 2000. Evaluating consumer behaviour in the field of arts and culture marketing. *International Journal of Arts Management*, vol. 3, no.1, pp. 4- 18.
- Bourdieu, P. 1984. *Distinction. A social critique of the judgement of taste*. Routledge, London.
- Bourdieu, P. 1993. *The field of cultural production*. Columbia University Press.
- Cantell, T. 1993. *Musiikkijuhlien yleisöt. Kaustinen, Kuhmo, Viitasaari*. Taiteen Keskustoimikunta, Helsinki.
- Cantell, T. 1996. *Kaupunkifestivaalien yleisöt. Kuopio Tanssii ja Soi, Tampereen Teatterikesä, Turun musiikkijuhlat, Ruisrock*. Taiteen Keskustoimikunta, Helsinki.
- Cantell, T. 1998. *Yleisöfestivaalien yleisöt. Helsingin juhlaviikot ja Joensuun Laulujuhlat*. Taiteen Keskustoimikunta, Helsinki.
- Cantell, T. 2001. Kulttuurikaupunkivuoden kansalaismielipide ja yleisöt: Mitä oli kulttuurivuosi? *Kirjoituksia Euroopan kulttuurikaupunkivuodesta Helsingissä*. Cantell, T. & Schulman, H. ed. Helsingin kaupungin tietokeskus, Helsinki. pp.177- 194.
- Devine, P. 1989. Stereotypes and prejudice: their automatic and controlled components. *Journal of personality and social psychology*, vol. 56, no.1, pp. 5- 18.
- Devine, P. et als. 1991. Prejudice with and without compunction. *Journal of personality and social psychology*, vol. 60, no.6, pp. 817-830.
- Fisher, R. et als.(ed.) 1993. *Cultural participation trends in Europe*. CIRCLE (Cultural Information and Research Centres Liaison In Europe).
- Helenius, P. 1996. *Nuorten kulutus ja identiteetti 90 -luvun Suomessa*. Kuluttajatutkimuskeskus, Helsinki.
- Helsinki Filharmonia. <URL:<http://hel.fi/filharmonia/english/index.html>>.

(13.2.2003)

- Hymes, D. 1974. *Foundations in Sociolinguistics. An ethnographic Approach*. University of Pennsylvania Press, Philadelphia.
- Jermyn, H. (ed.) 2000. *Placing art in new contexts: summary of a report to the Arts Council of England*. Arts council of England, London.
- Insko, C. A. 1967. *Theories of attitude change*. Meredith Publishing Company, New York.
- Kantanen, T. 1990. *Possibilities to approach theatre behaviour from the viewpoint of consumer behaviour*. Vaasan korkeakoulu, Vaasa.
- Kantanen, T. 1995. *Theatre visiting orientation. Analysis of its structure and content*. Vaasan yliopisto, Vaasa.
- Kerttula, R. 1988. *Teatteriesitys kommunikaatiotapahtumana*. Helsingin kauppakorkeakoulun julkaisu D-107, Helsinki.
- Kolb, B. You call this fun? Reactions of young first-time attenders to a classical concert. *Proceedings of the 5<sup>th</sup> International Conference on Arts and Cultural Management*. Helsinki 1999. pp. 258-264.
- Kolb, B. 2001 The effect of generational change on classical music concert attendance and orchestra's responses in the UK and US. *Cultural Trends*, vol.11, no.41, pp.1-35.
- Kolb, B. 2000. *Marketing cultural organisations*. Oak Tree Press, Dublin.
- Kuure, T. (ed.) 2001. *Aikuistumisen Pullonkaulat*. Kirjapaino Raamattutalo Oy, Pieksämäki.
- Levinson, D. 1986. A conception of adult development. *American psychologist*, vol. 41, no.1, pp. 3-13.
- Linko, M. 1992. *Outo ja aito taide. Ammattikoululaiset ja lukiolaiset kuvataiteen vastaanottajina*. Nykykulttuurin tutkimusyksikkö, Jyväskylän Yliopisto.
- Linko, M. 1998. *Aitojen elämysten kaipuu*. Nykykulttuurin tutkimusyksikkö, Jyväskylän Yliopisto.
- Orend, R. 1989. *Socialization and participation in the arts*. National Endowment for the arts.
- Saarela, P. 2001. *Nuorisobarometri 2001*. Pieksämäki: Nuorisoasiain neuvottelukunta.
- Salonen, T. 1990. *Konserttimusiikin yleisö makujen kentällä*. Nykykulttuurin tutkimusyksikkö, Jyväskylän yliopisto.

- Scheff, J. and. Turning on the next generation to classical music: tuning in to young adult audiences. *Proceedings of the 5<sup>th</sup> International Conference on Arts and Cultural Management*. Helsinki 1999. pp. 307-314.
- Small, C. 1987. Performance as ritual: sketch for an enquiry into the true nature of a symphony concert. Avron Levine White (ed.) *Lost in music: culture, style and the musical event*.
- Thomas, K. (ed. ) 1971. *Attitudes and behaviour*. Great Britain, Cox & Wyman Ltd.
- Venkula, J. & Rautevaara, A. 1993. *Arvot ja nuorten arvopohdinta*. Yliopistopaino, Helsinki.
- Wolff, J. 1981. *The social production of art*. The Macmillan Press Ltd, London.
- Zimbardo, P.G. & Ebbesen, E.B. 1970. *Influencing attitudes and changing behaviour*. Addison-Wesley publishing company.