

Orchestral Concerts Quantitative Research

**Prepared by Research Surveys of Great Britain
for the Arts Council of England**

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CLASSIC ORCHESTRAL
CONCERTS RESEARCH

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1. INTRODUCTION

1.1 Context and objectives

The Arts Council of England is interested in discovering the ways in which people who already have an interest in listening to classical music could be encouraged to attend live classical concerts. The Arts Council therefore decided to commission research into this matter.

Given that the focus of the research was to be non-attenders of classical concerts who had expressed some interest in classical music, the objectives of the research were:

- to assess how the existing interest was expressed
- to investigate perceptions of the live concert experience
- to explain why concerts were not attended (more often)
- to investigate how orchestras and venues could encourage (more frequent) attendance.

RSGB was commissioned to conduct the research and has produced this report on the project.

RSGB would like to acknowledge the assistance of the following people over the course of the project:

Stephen Cashman, Marketing and Systems Director, Northern Sinfonia.

Jeremy Hamilton, Marketing Manager, Manchester Camerata.

Ian Lush, Head of Marketing, London Symphony Orchestra.

Sue Vanden, Director of Marketing, Halle Orchestra.

Fiona Penny, Projects Manager, Association of British Orchestras.

Olivia Lawson, Music Officer, Arts Council.

Peter Verwey, Marketing and Market Research Manager, Arts Council.

The report is based on the computer tabulations dated May 1994.

1.2 Survey method

Interviewing was conducted in-home over the period 22 April to 8 May 1994. These interviews were held in London, Manchester and Newcastle. In Manchester and Newcastle, the sample was restricted to a ten mile radius around the city centres. In London, the sample was restricted to London postcodes. In all, 730 interviews were conducted, made up of 326 in London, 212 in Manchester and 192 in Newcastle.

A screening process ensured that all respondents had an interest in classical music but were not regular attenders of classical concerts. Respondents were regarded as having an interest if they claimed to behave in at least one of the following ways:

- Regularly listen to Classic FM
- Regularly listen to classical orchestral music on other radio stations or television channels
- Buy classical orchestral music CDs, tapes or records to listen to by self
- Borrow classical orchestral music CDs, tapes or records to listen to by self

In addition, respondents must have been to a live performance event or to the cinema in the previous twelve months. Equal numbers of men and women were to be recruited.

Respondents were recruited into one of two groups, non-attenders and infrequent attenders. Non-attenders were defined as those who claimed they attended either one or no classical concerts in a typical year. Infrequent attenders were defined as those who attended two or three concerts in a typical year. Those who attended more frequently were excluded.

The focus of the research was the non-attender group. Those respondents who had attended one concert in the previous twelve months were included in this group, since this rate of attendance indicates that concert-going is not habitual. Infrequent attenders were recruited to provide grounds for comparison with non-attenders. Differences in the behaviour and perceptions of the two groups should help to illustrate how non-attenders might be encouraged to join the ranks of attenders, whether frequent or infrequent.

Table 1.1 shows the sample broken down by location and attendance behaviour.

Table 1.1

ATTENDANCE GROUPS BY LOCATION

	London	Manch- ester	New- Castle	Total
Infrequent attenders	74	34	30	138
Non-attenders	252	178	162	592
Total	326	212	192	730

In order to recruit a satisfactory sample of non-attenders, the overall sample was biased towards this group. As a result, figures relating to the sample as a whole are biased. Differences between the attendance groups may be regarded as free from bias.

1.3 The questionnaire

The questionnaire was developed in consultation with the Arts Council. It took an average of 23 minutes to administer. The questionnaire was tested by means of a pilot survey conducted on the 6 April and 7 April 1994. 20 interviews were conducted. Questionnaires were specific to location only with respect to the venues and orchestras which respondents were asked about.

1.4 Notes on the report

In both the text and the tables all percentages have been rounded to the nearest whole number. As a result of rounding, the percentages do not always add to 100%, while in some cases more than one answer could have been given to a question. Frequencies of less than 0.5% have been denoted by the symbol "*" and where a cell is empty it is indicated by "-".

1.5 Report structure

Section two summarises the findings of the research.

Section three examines respondents' experiences of listening to classical music generally and the ways in which interest in classical music are expressed.

Section four examines awareness and attendance levels for venues and orchestras in Manchester, Newcastle and London.

Section five examines the opinions of respondents about the experience of going to concerts.

Section six examines the image of classical music concerts amongst respondents.

Section seven examines possible ways for classical music concerts to be marketed. This examines possible incentives which venues and orchestras could offer and the popularity of various types of performance. This section also examines the sources used by respondents to acquire information about classical music concerts, particularly Classic FM.

1.6 Sample profile

Slightly more women than men were recruited (52% versus 48%).

66% of the sample were married, 24% were single and 11% were widowed, divorced or separated. Married respondents were marginally more likely to be non-attenders than were single or widowed/divorced/separated respondents. Non-attenders were marginally more likely to be married than were infrequent attenders.

The sample was biased toward social grades ABC1. 74% of the sample was ABC1 versus 26% which was C2DE.

These characteristics of the sample are summarised in Table 1.2.

Table 1.2

SAMPLE PROFILE

		Infrequent attenders	Non- attenders	Total
Base:		138	592	730
		%	%	%
Sex:	Male	45	48	48
	Female	55	52	52
Age:	16 - 24	11	10	10
	25 - 34	17	19	19
	35 - 44	21	23	23
	45 - 54	21	18	18
	55 +	30	30	30
Marital status:	Married	60	67	66
	Single	28	22	24
	Widowed/divorced/ separated	12	11	11
Social grade:	ABC1	84	73	74
	C2DE	17	28	26

2. SUMMARY

2.1 Introduction

Respondents were screened to ensure that they had an interest in classical music but were not regular attenders of classical concerts. Respondents were recruited into one of two groups: infrequent attenders, defined as respondents who typically go to two or three classical concerts in a year, and non-attenders, who go to one or no concerts in a typical year. The differences in the responses of members of these groups form the basis of the report, although other relationships have been identified where appropriate.

2.2 Classical music: experience and attitudes

The most important ways for gaining exposure to classical music were bought CDs, tapes and records and broadcasting. Classic FM was the most important broadcaster of classical music. For all sources of classical music, infrequent attenders were more likely to have experience than were non-attenders.

Infrequent attenders were likely to spend more time listening to classical music than were non-attenders.

Non-attenders tended to give responses which suggest that they were comfortable with listening to classical music at home and enjoy the convenience of being able to listen to exactly what they want to. Going to concerts, in comparison, was perceived as a fairly high-risk activity because respondents were unfamiliar with all or part of the music on the programme. Lack of knowledge and conservatism therefore present a barrier to attendance for many non-attenders.

2.3 Awareness and attendance of classical music venues and orchestras

For London, the leading venues were the South Bank Centre/Royal Festival Hall, the Royal Albert Hall and the Barbican Hall. The leading orchestras in London in terms of awareness and attendance, were the London Symphony, the London Philharmonic and the Royal Philharmonic Orchestra.

In Manchester, the single leading venue in terms of awareness and attendance was the Free Trade hall. The leading orchestra was the Halle.

In Newcastle the City Hall and the Northern Sinfonia occupy the leading positions in terms of awareness and attendance.

Respondents in London tended to be aware of more orchestras and venues than those in Newcastle and Manchester.

In all three locations, infrequent attenders tended to be aware of and to attend a wider range of venues and orchestras than were non-attenders. However, almost all non-attenders had heard of at least one classical orchestral concert venue and orchestra.

2.4 Opinions on the experience of classical music concerts

The principal reasons for attending concerts were liking the music and having an evening out with a group of friends. In general, it appeared that infrequent attenders were more likely than non-attenders to have a variety of reasons for going to concerts.

Non-attenders were less likely than infrequent attenders to want to change things about the concert they most recently attended. The most commonly suggested changes to venues were: shorter queues at the bar, better parking facilities, more comfortable seats and more legroom. In the context of proposing changes to the orchestra or concert, a relatively large number of respondents suggested a greater level of detail in the printed programme.

Weekend evenings were the most popular times for concerts to be held. Weekday afternoons were unpopular.

79% of non-attenders claimed to want to go to (more) concerts. The issue of potential is discussed further in section 2.7.

2.5 The image of classical music concerts.

Respondents as a whole had a positive image of concerts, which were received as being:

- relaxing
- inspirational
- something to look forward to
- good to go to
- not boring.

Generally, infrequent attenders had a more positive image of concerts than did non-attenders.

Non-attenders were more likely than infrequent attenders to see concerts as being expensive and were less likely to see them as being good value for money.

Non-attenders were likely to think of going to concerts as being appropriate for a special occasion indicating that they are unlikely to consider going to a concert without a particular reason, possibly external to the concert itself.

2.6 Marketing approaches

The incentives which were most frequently mentioned as being of interest to respondents were:

- a free printed programme included in the price of the ticket
- good parking facilities
- open air performances in the summer

The incentive which was most likely to be mentioned by non-attenders as a top three choice was open air performances in the summer. This supports the finding in section 2.5 that respondents in this group were likely to consider that going to a concert was suitable for a special occasion.

Responses by both infrequent and non-attenders suggested that improving information about performers and particularly pieces of music would be popular. Improving the level of detail in the programme and giving spoken introduction to each piece were the most frequently mentioned ways in which information could be presented.

Of the non-attender group of respondents, those who did not typically go to any concerts in a given year were likely to suggest incentives which were indicative of a desire to be comfortable with the process of going to concerts. These incentives, which attracted a high level of interest compared to other respondent groups, were informal events and smaller-scale concerts at more local venues.

The most important source of information about concerts were local newspapers. In London, national newspapers were also important.

Infrequent attenders were more likely than non-attenders to make use of other sources, such as leaflets and mailing lists. Similarly, infrequent attenders were equally likely to have seen concert publicity in advertisements, posters or leaflets, whereas non-attenders were more likely to have seen advertisements than either posters or leaflets. Infrequent attenders therefore seem to be aware of and have access to a broader range of sources of information.

Respondents were generally satisfied (87%) by the amount and quality of information given by publicity material. 80% of all attenders claimed it was very or quite easy to obtain information about concerts. Infrequent attenders were more likely than non-attenders to claim that it was very easy.

Classic FM was listened to by the majority of respondents. Infrequent attenders were more likely than non-attenders to both listen to Classic FM and to listen regularly.

2.7 Assessing potential

48% of non-attenders did claim that they were either very or quite likely to go to concerts if their suggestions were acted upon. Using standard downweighting procedures and an assumption that the non-attending population of classical music users in Britain is eight million, this represents a potential new audience of upwards of 800,000.

Marketing considerations should take into account:

- the tendency among non-attenders to feel that attending concerts is a risk;
- the desire for concerts to be accessible both geographically and intellectually;
- the inclination of non-attenders to consider a concert as a special occasion;
- the desire to learn: in respect of concerts, the need for more complete information about pieces and performances was a consistent theme.

3. CLASSICAL MUSIC EXPERIENCE

3.1 Introduction

This section explores:-

- the level of interest of the sample in classical music
- the media through which these interests are expressed.
- attitudes towards listening to classical music.

3.2 Level of interest in classical orchestral music

Respondents were asked how interested they were in classical music. A choice of four responses was offered on a showcard: very interested, fairly interested, not very interested and not at all interested.

More than 90% of the sample were either fairly or very interested. Given the screening process adopted, this high level of interest was to be expected. Infrequent attenders were more likely to be very interested than were non-attenders (52% versus 25%).

Older respondents were more likely to claim to be very interested than younger members of the sample: 36% of the 55+ age group were very interested, compared to 26% of the 35 - 54 age groups and 12% of the 16 - 34 age group.

The screening questions and a further question enquiring whether respondents had been to a classical orchestral concert since leaving school gave an indication of the classical music experience of the sample.

Table 3.1

CLASSICAL MUSIC EXPERIENCE

	Infrequent attenders	Non- attenders
Base:	592	138
	%	%
Regularly listen to Classic FM	61	44
Regularly listen - other broadcast media	53	39
Buy - CDs, tapes, records	81	75
Borrow - CDs, tapes, records	31	20
Been to a concert in last three years	100	38
Been to a concert since leaving school but not in last three years	-	35
Total attenders of a concert in past	100	73

Table 3.1 shows that 73% of those classified as non-attenders had attended at least one concert in the past, and therefore had some experience. Of these, approximately half had attended at least one concert in the last three years. Of the other sources of classical music, 75% of non-attenders had purchased CDs, tapes and/or records while Classic FM (44%) and other broadcast media (39%) were also important. Infrequent attenders were more likely than non-attenders to have experienced any one particular source.

Respondents were asked how they particularly liked to listen to classical orchestral music. Six possible options were offered on a showcard. These options and their popularity with non-attenders and infrequent attenders are shown in Table 3.2 below.

Table 3.2

PREFERRED MEDIA FOR CLASSICAL ORCHESTRAL MUSIC

	Infrequent attenders	Non- attenders
Base:	138	592
	%	%
Classic FM	50	42
Other radio station	35	35
Television	25	23
Buy CDs, tapes, records	82	73
Borrow CDs, tapes, records	17	18
Live concerts	58	18

The table shows that the principal difference between the preferences of non-attenders and infrequent attenders was that infrequent attenders were much more likely to mention live concerts (58% versus 18%). The 18% for non-attenders may be regarded as a high figure. These people were recruited on the grounds that they seldom, if ever, attended concerts and yet almost one in five gave live concerts as their preferred medium. Two other differences were that infrequent attenders were more likely to mention Classic FM (50% versus 42%) and were more likely to mention buying CDs, tapes and records (82% versus 73%).

Overall, the radio (particularly Classic FM) and bought CDs, tapes and records were identified as the principal media preferred for listening to classical music. Live concerts were popular amongst infrequent attenders.

Respondents were also asked how much time they spent listening to classical music on the radio, on television, on records, tapes and CDs and on video.

Table 3.3

**TIME SPENT LISTENING TO CLASSICAL ORCHESTRAL
MUSIC**

	Infrequent attenders	Non- attenders
Base:	138	592
	%	%
A lot	25	14
A moderate amount	59	44
A little	17	41
Virtually none	-	2

Table 3.3 shows that infrequent attenders were likely to spend more time listening to classical music than were non-attenders.

3.3 Attitudes to classical music listening

Responses indicate that classical concerts are regarded positively. There were low levels of agreement with negative statements.

Table 3.4 below shows the percentage of respondents in attendance groups that agreed with each particular statement. Agreement in this case encompasses both those who agreed slightly and those who agreed strongly.

Table 3.4

**ATTITUDES TO CLASSICAL MUSIC LISTENING -
AGREEMENT WITH STATEMENTS**

	Infrequent attenders	Non-attenders
Base:	138	592
	%	%
The variety of music at live concerts is a good way of introducing you to composers you haven't heard of	89	86
The second quality at live concerts is much better than I can get at home	62	56
I enjoy live performances because you never know when something fantastic or disastrous will happen	49	41
Concert organisers too often include pieces I don't want to hear	39	43
If I knew more about classical music then I would go to more concerts	38	51
When listening to recorded classical music at home I like to be able to fast forward to my favourite pieces	36	50
I only like going to concerts if I know all the pieces being played	22	29
I only really like to have classical music in the background	23	18
I can concentrate on the music better at home than at a live concert	17	30
It is not very interesting talking about classical music with friends	16	33
I don't think a live concert offers enough over listening at home	12	23
I don't feel I would get on with the type of people who go to classical music concerts.	3	10

Infrequent attenders were more likely than non-attenders to have a favourable attitude towards classical concerts. Respondents who were non-attenders were more likely to agree to statements such as "when listening to recorded classical music at home I like to be able to fast forward to my favourite pieces". This is consistent with section 3.2 where non-attenders were shown to rely heavily on CDs, tapes and records for their classical music.

The responses of non-attenders suggest that knowledge, or lack of it, is a barrier to concert attendance. 51% agreed that they would go to (more) concerts if they knew more about classical music. This figure is encouraging from a marketing point of view. The issue of improved information as a promotional tool is addressed in Section 7.

Related to this point was the concern of respondents over the familiarity of the music played at concerts. 86% of non-attenders agreed that "the variety of music at live concerts is a good way of introducing you to composers you haven't heard of." However, other responses suggest that non-attenders did not necessarily want to be exposed to unfamiliar music and composers. 43% agreed that "concert organisers too often include pieces I don't want to hear" while 29% agreed to the statement "I only like going to concerts if I know all the pieces being played". In both cases infrequent attenders were less conservative. These responses suggest that going to a concert was perceived as a fairly high risk social activity by many non-attenders, in the sense that they were uncertain whether or not it would be enjoyable.

4. AWARENESS AND ATTENDANCE OF CLASSICAL ORCHESTRAS AND VENUES

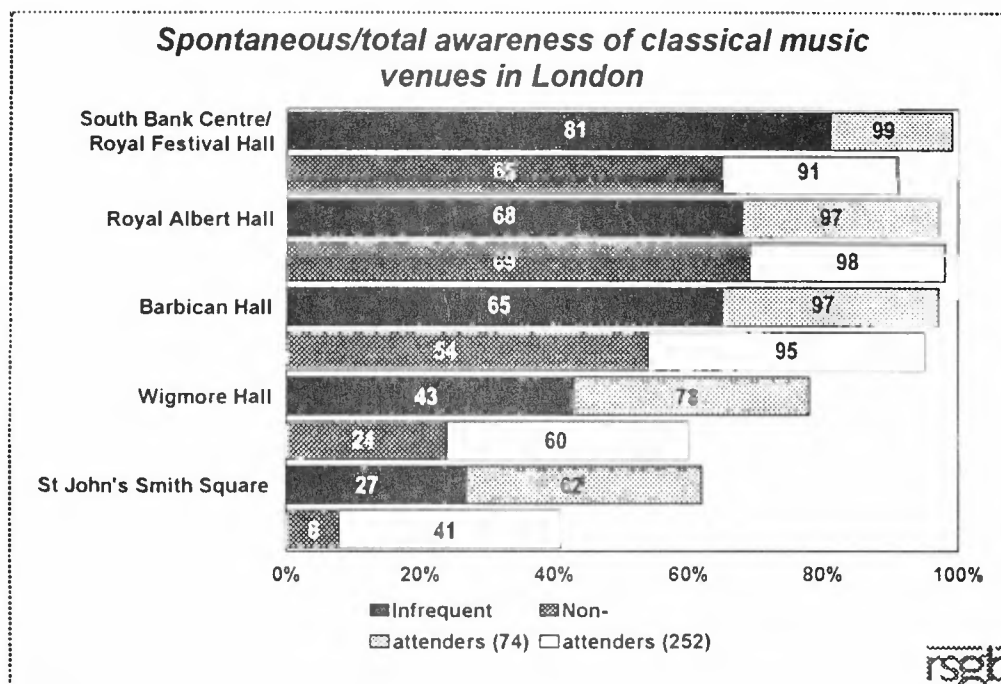
4.1 Introduction

This part of the report will examine awareness and attendance of orchestras and venues in London, Manchester and Newcastle in turn.

4.2 Awareness of venues and orchestras in London

Respondents were asked, first with and then without prompting, to name venues in London and orchestras that regularly perform in London.

The chart below shows the spontaneous and total awareness (covering spontaneous and prompted recall) of venues in London by attendance group (non-attenders and infrequent attenders).

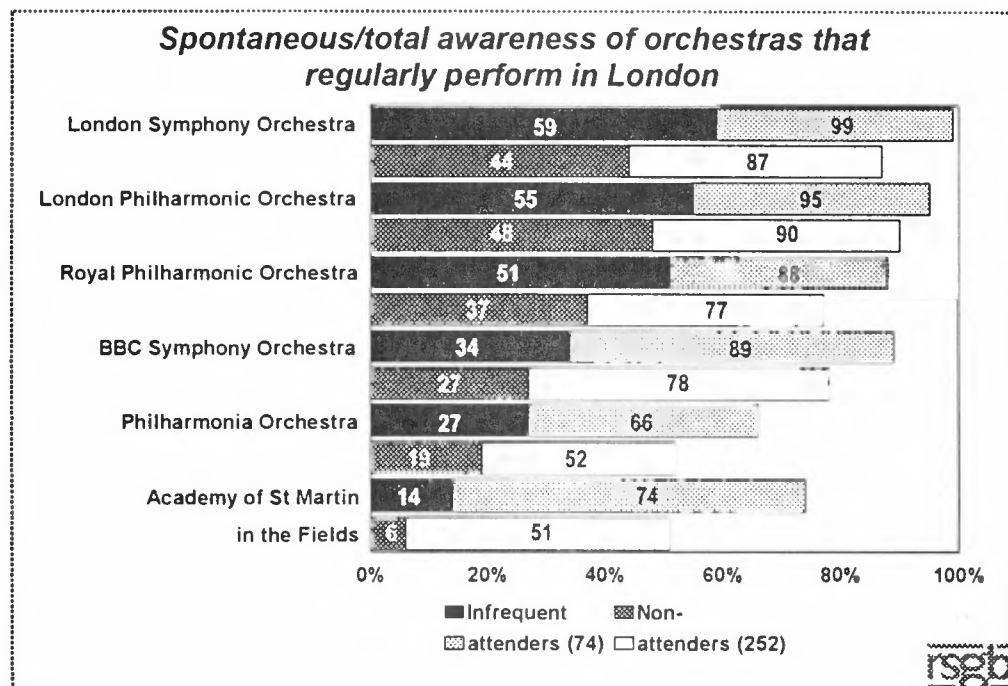


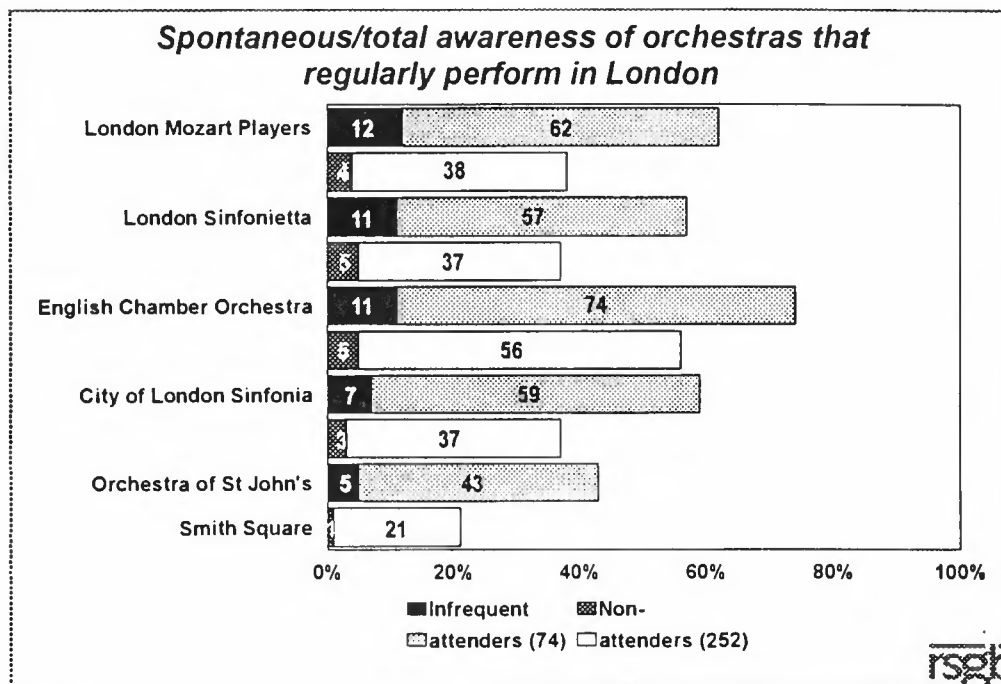
With the exception of the Royal Albert Hall, infrequent attenders were more likely to recall particular venues spontaneously than were non-attenders. The less well-known venues (the Wigmore Hall and St John's Smith Square) showed the largest differences in awareness between the two groups.

When prompted, over 90% of respondents in both attendance groups were able to recall the South Bank Centre/Royal Festival Hall, the Royal Albert Hall and the Barbican Hall. For the Wigmore Hall and St John's Smith Square the differences in awareness between attendance groups were maintained after prompting.

These results suggest that infrequent attenders were more likely to be aware of a larger range classical music venues in London than were non-attenders.

The charts below show the spontaneous and total awareness of orchestras that regularly perform in London.





These charts show that infrequent attenders were more likely to recall orchestras unprompted than were non-attenders. The orchestras most likely to be recalled by both infrequent attenders and non-attenders were the London Symphony Orchestra, the London Philharmonic Orchestra and the Royal Philharmonic Orchestra.

The relationship between awareness and respondent group was maintained after prompting. The London Symphony Orchestra and the London Philharmonic Orchestra were the best known being mentioned by, 99% and 95% of infrequent attenders and 87% and 90% of non-attenders respectively.

4.3 Attendance of venues and orchestras in London

Respondents were asked with reference to a prompt list, which venues and orchestras they had been to/listened to in the previous twelve months.

For venues, Table 4.1 below illustrates that venues with relatively high levels of awareness were also those which were most likely to be visited. Infrequent attenders were more likely to have visited a particular venue than were non-attenders.

It should be noted that attendance at a particular venue does not imply that respondents had been there to listen to a concert. However, attendance for whatever reason represents a marketing opportunity.

Table 4.1

LONDON VENUES VISITED IN THE PREVIOUS TWELVE MONTHS

	Infrequent attenders	Non- attenders
Base:	74	252
	%	%
South Bank Centre/Royal Festival Hall	57	13
Barbican Hall	46	12
Royal Albert Hall	35	10
Wigmore Hall	11	2
St John's Smith Square	9	4

For orchestras, Table 4.2 below shows that in the case of infrequent attenders, the London Philharmonic and the London Symphony orchestras were most likely to have been attended, closely followed by the Royal Philharmonic Orchestra. For non-attenders, no orchestras occupied such obvious leading positions, although the London Symphony Orchestra and London Philharmonic Orchestra were again the most likely to be mentioned. With so few members of the non-attender group having heard particular orchestras, it is difficult to infer much from these results. It is also possible that respondents were confused about the names of orchestras.

Table 4.2

**ORCHESTRAS ATTENDED IN LONDON IN THE PREVIOUS
TWELVE MONTHS**

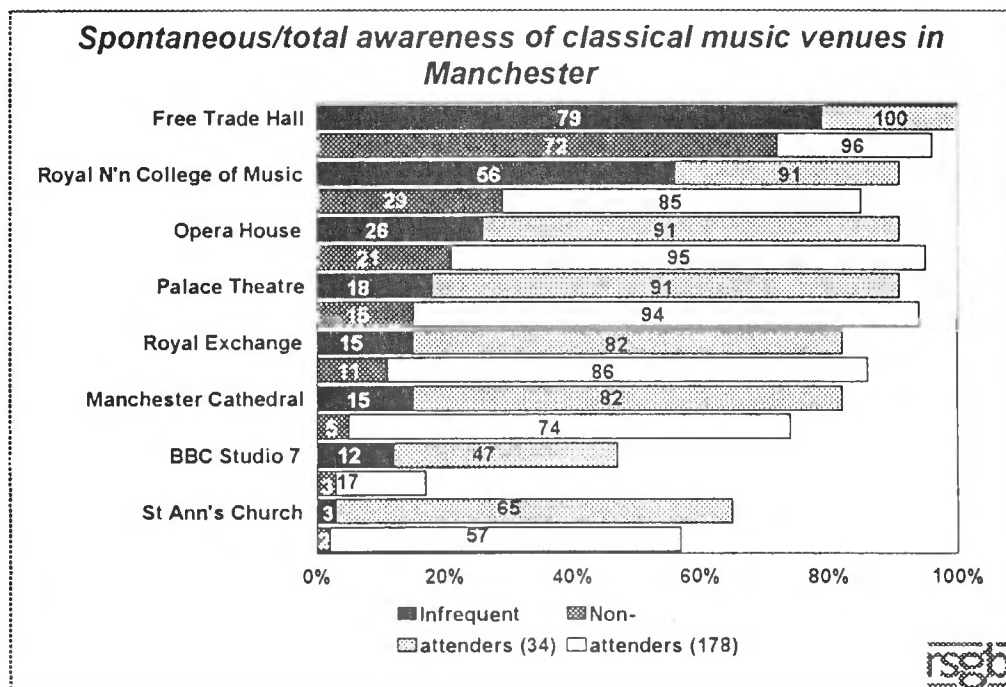
	Infrequent attenders	Non- attenders
Base:	74	252
	%	%
London Philharmonic Orchestra	27	5
London Symphony Orchestra	24	7
Royal Philharmonic Orchestra	15	3
London Mozart Players	9	3
City of London Sinfonia	8	1
Philharmonia Orchestra	7	3
English Chamber Orchestra	7	*
BBC Symphony Orchestra	4	4
Academy of St Martin in the Fields	4	1
London Sinfonietta	3	1
Orchestra of St John's Smith Square	1	1

The awareness and attendance data for venues and orchestras in London show that infrequent attenders were more likely to be aware of and to attend venues and orchestras than were non-attenders. The South Bank Centre/Royal Festival Hall, Barbican Hall and the Royal Albert Hall were identified as the leading venues while the London Philharmonic, the London Symphony and to a lesser extent the Royal Philharmonic were identified as the leading orchestras.

4.4 Awareness of venues and orchestras in Manchester

The same questions relating to venues and orchestras in London were asked about venues and orchestras in Manchester.

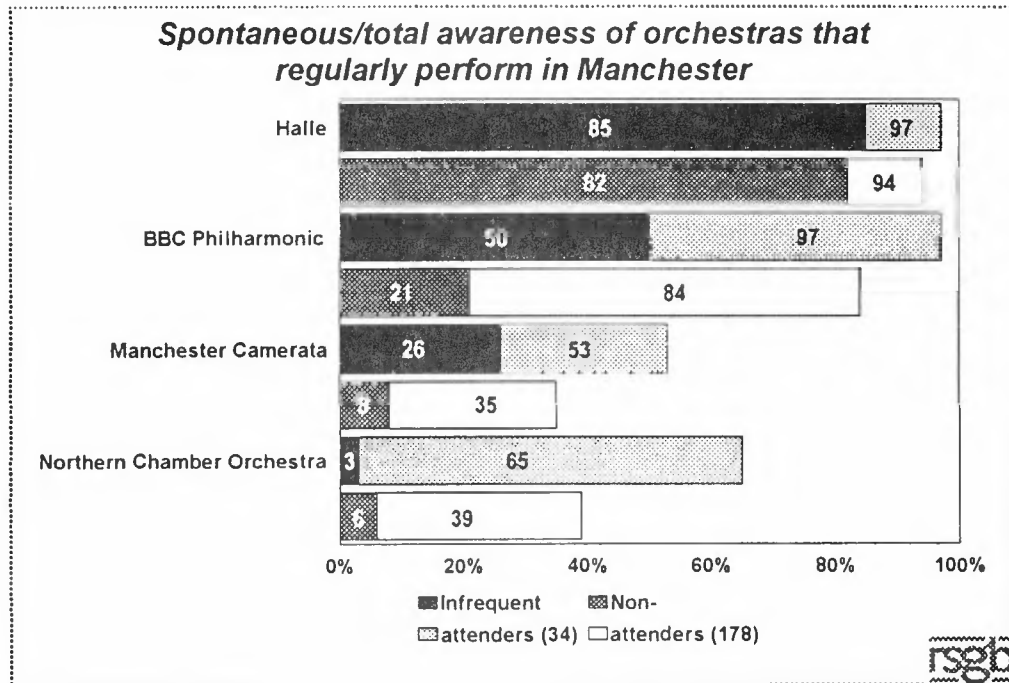
The chart below shows the spontaneous and total awareness of venues in Manchester by attendance group.



The chart shows that infrequent attenders were more likely than non-attenders to recall venues unprompted. For some venues, notably the Royal Northern College of Music, the difference is particularly large. The leading venue in Manchester in terms of spontaneous awareness was the Free Trade Hall. This was mentioned by 79% of infrequent attenders and 72% of non-attenders.

After prompting, the differences in awareness between infrequent and non-attenders were eroded. For the Opera House, Palace Theatre and the Royal Exchange, non-attenders were more likely to claim awareness after prompting than were infrequent attenders. The main exception to this approximate equivalence was BBC Studio 7, which only 17% of non-attending respondents had heard of compared to 47% of infrequent attenders.

The chart below shows the spontaneous and total awareness of orchestras that were thought to perform regularly in Manchester.



This chart shows that the Halle had the highest profile of orchestras in Manchester. The Halle was mentioned by over 80% of respondents spontaneously, the figures for infrequent attenders and non-attenders being similar.

For the BBC Philharmonic and the Manchester Camerata infrequent attenders were more likely than non-attenders to mention these orchestras both spontaneously and after prompting. In terms of both spontaneous and total awareness, the BBC Philharmonic Orchestra had a higher profile than either the Manchester Camerata and the Northern Chamber Orchestra.

4.5 Attendance of venues and orchestras in Manchester

Respondents were prompted with a list of venues and orchestras and asked whether they had been to/listened to any in the previous twelve months.

Table 4.3 below shows the responses to this question by attendance group.

For venues, patterns of attendance mirrored patterns of awareness in that the Free Trade Hall was the leading venue, particularly with infrequent attenders.

St Ann's Church and BBC Studio 7 were least likely to have been attended by respondents of either group.

Table 4.3

MANCHESTER VENUES ATTENDED IN PREVIOUS TWELVE MONTHS

	Infrequent attenders	Non- attenders
Base:	34	178
	%	%
Free Trade Hall	71	14
Palace Theatre	29	10
Royal Northern College of Music	24	3
Opera House	21	10
Royal Exchange	21	7
Manchester Cathedral	21	3
St Ann's Church	12	1
BBC Studio 7	12	-

For orchestras, Table 4.4 shows that the high-profile Halle was most likely to have been attended by members of both attendance groups. The BBC Philharmonic and the Manchester Camerata were attended by comparable proportions of the infrequent attenders group. The Northern Chamber Orchestra was the least likely to have been attended, by a considerable margin.

Table 4.4

**ORCHESTRAS ATTENDED IN MANCHESTER IN THE
PREVIOUS TWELVE MONTHS**

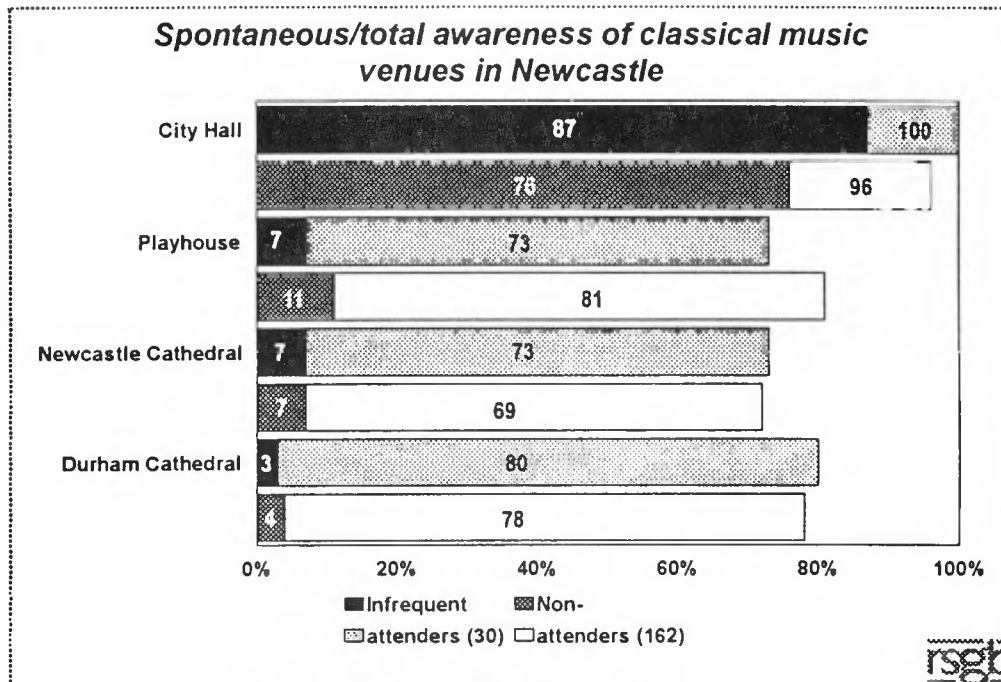
	Infrequent attenders	Non- attenders
Base:	34	178
	%	%
Halle	53	8
BBC Philharmonic	24	1
Manchester Camerata	21	2
Northern Chamber Orchestra	3	1

This section illustrates that whereas in London there were several high-profile venues and orchestras occupying comparable market positions, in Manchester the Free Trade Hall and the Halle are dominant.

4.6 Awareness of venues and orchestras in Newcastle

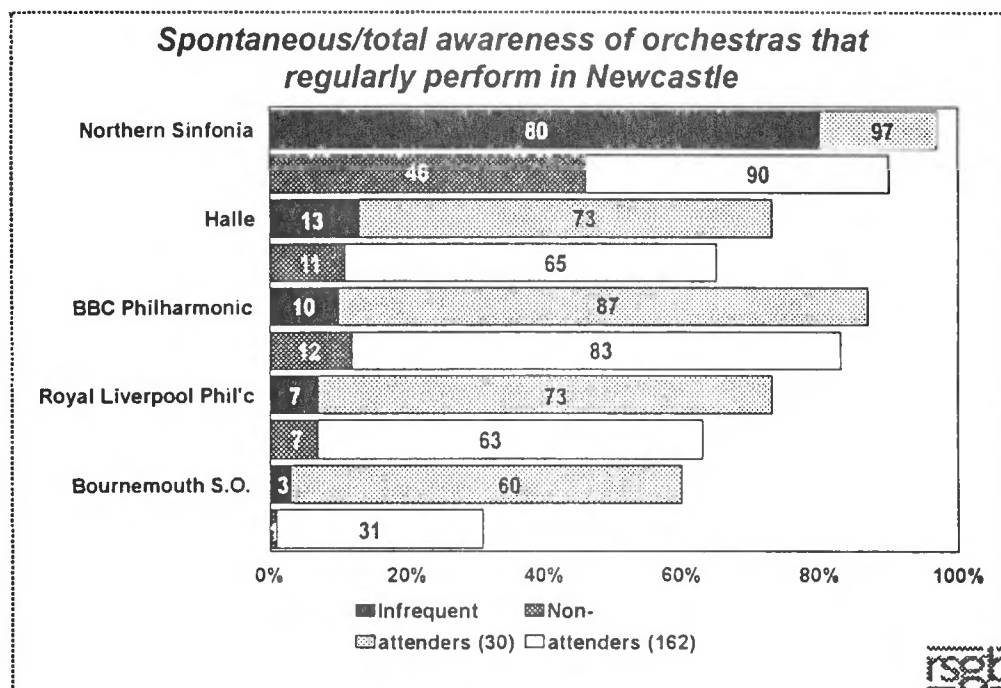
The questions for Manchester and London were also asked in Newcastle.

The chart below shows the spontaneous and total awareness of venues in Newcastle by attendance group.



The chart shows that infrequent attenders and non-attenders were approximately equally likely to spontaneously recall venues. In terms of spontaneous awareness, the City Hall is the dominant venue, mentioned by 87% of infrequent attenders and 76% of non-attenders. Spontaneous awareness of the fact that the Playhouse and Newcastle and Durham Cathedrals were classical music venues was low. Total awareness of these venues was substantially higher, suggesting that these are high-profile venues which are not generally known for staging classical music concerts.

The chart below shows the spontaneous and total awareness of orchestras that perform regularly in Newcastle.



This chart shows that, in terms of awareness, the Northern Sinfonia had a higher level in Newcastle than did the Halle in Manchester. 80% of infrequent attenders and 46% of non-attenders mentioned this orchestra without prompting.

Other orchestras were approximately as likely to be mentioned spontaneously by non-attenders as by infrequent attenders. Around 10% of the sample as a whole mentioned the Halle, the BBC Philharmonic and the Royal Liverpool Philharmonic spontaneously. The Bournemouth Symphony Orchestra had a relatively low level of recall.

Total awareness figures were consistent with these results.

4.7 Attendance of venues and orchestras in Newcastle

Respondents were asked which venues and orchestras they had been to/listened to in the previous twelve months.

For venues, as in Manchester and London, attendance mirrored awareness in that the City Hall is the leading venue both with infrequent attenders and non-attenders. This is shown by Table 4.5.

Table 4.5

**NEWCASTLE VENUES VISITED IN THE PREVIOUS
TWELVE MONTHS**

	Infrequent attenders	Non- attenders
Base:	30	162
	%	%
City Hall	53	20
Durham Cathedral	23	6
Newcastle Cathedral	10	4
Playhouse	7	6

For orchestras, Table 4.6 below shows that the high-profile Northern Sinfonia occupies the leading position with both attendance groups. Other orchestras were substantially less likely to attract respondents from either group.

Table 4.6

**ORCHESTRAS ATTENDED IN NEWCASTLE IN THE
PREVIOUS TWELVE MONTHS**

	Infrequent attenders	Non- attenders
Base:	34 %	162 %
Northern Sinfonia	47	8
Bournemouth Symphony Orchestra	10	2
Halle	7	2
Royal Liverpool Philharmonic	7	2
BBC Philharmonic	7	1

This section indicates that levels of awareness and attendance in Newcastle compare quite closely to the Manchester model of one leading venue and one leading orchestra.

5. OPINIONS ON THE EXPERIENCE OF CLASSICAL MUSIC CONCERTS

5.1 Introduction

This section will examine:

- reasons for going to performances
- aspects of venues or concerts which could be improved
- the preferred days and times for going to concerts
- the level of desire to attend (more) concerts

5.2 Reasons for going to live classical music concerts

Respondents who had been to a concert in the previous twelve months were asked why they had gone. Respondents were shown a showcard to help them. Answers which were mentioned by over 5% of respondents are given in Table 5.1.

Table 5.1

**REASONS FOR GOING TO THE LAST PERFORMANCE
ATTENDED (PROMPTED)**

	Infrequent attenders	Non- attenders
Base:	114	175
	%	%
I liked the music being played	58	42
An evening out with a group of friends	32	24
I had heard of the soloists	15	6
Someone with me was keen to go	12	11
I had heard of the conductor	8	3
I had heard of orchestra members	7	4

This table indicates that there were both similarities and differences in the reasons given for attendance by the two groups.

These were:-

- The music was the most likely factor to be mentioned by both non-attenders and infrequent attenders. However, infrequent attenders were more likely to mention the music than were non-attenders.
- "An evening out with a group of friends" was the next most likely reason given by respondents in either group. This illustrates the importance of a social element.
- Infrequent attenders were also more likely to mention that they had heard of soloists/conductor/orchestra members, indicating a greater knowledge of classical music amongst infrequent attenders than among non-attenders.
- Non-attenders gave relatively more emphasis to reasons associated with special occasions, such as "celebrate birthday/other personal event."

5.3 Aspects of venues/concerts/performance which respondents would like to change

Those respondents who had been to a venue or listened to an orchestra in the last twelve months were asked what they would have liked to have changed about the venue and about the orchestra/concert the last time they went to a concert. This group of respondents consisted of 289 respondents, or 40% of the sample. 61% of this group were recruited as non-attenders, while 39% were infrequent attenders. A showcard was used to help respondents in each case.

Table 5.3 below shows which changes respondents were most likely to mention in connection with the venue.

Table 5.3

ASPECTS OF VENUE RESPONDENTS WOULD LIKE TO CHANGE

	Infrequent attenders	Non- attenders
Base:	114	175
	%	%
Shorter queues in the bar at the interval	35	29
More leg room when sitting down	32	22
Better parking facilities	31	23
Seats being more comfortable	21	15
Cooler hall temperature	15	12
Clearer view of orchestra	15	10
Better toilet facilities	13	9
Better range of food available	11	6
Nothing	14	25

The main changes in both groups related to queue times at the bar, seat comfort and legroom and better parking facilities. Infrequent attenders may have been combining experiences from a number of concerts rather than simply the most recent.

Concerning changes to the concert or the orchestra, respondents as a whole were less likely to mention changes than they were about the venue. Table 5.4 below shows the most commonly proposed changes. Again, this refers to respondents' most recently attended concert.

Table 5.4

**ASPECTS OF CONCERT/ORCHESTRA RESPONDENTS
WOULD LIKE TO CHANGE**

	Infrequent attenders	Non- attenders
Base:	114	175
	%	%
More detail on the pieces being played in the printed programme	35	29
More detail on the performers in the printed programme	10	3
Inclusion of famous soloists	10	5
General - any comment about ...		
the concert	22	17
the orchestra	20	14
the printed programme	19	13
Nothing	58	52

No single change was mentioned by more than 15% of those respondents who answered this question. Over 50% did not suggest any changes. However, from a marketing point of view it is significant that an increase in the level of detail of the printed programme was mentioned by a sizeable minority of both infrequent attenders and non-attenders. The is an improvement which can be addressed relatively easily and cost-effectively.

5.4 Preferred days/times for concerts

Respondents were asked what would be the best days and time of day for concerts to be put on. Responses suggest that weekend evening were the most popular times (especially Saturday and Sunday evenings, which were mentioned by over 30% of respondents). Weekday evenings and weekend afternoons were the next most likely times to be mentioned, while weekday afternoons were the most unpopular, being mentioned by less than 10% of respondents.

5.5 Desire to attend (more) local concerts

Respondents were asked whether they would like to attend more classical orchestral music concerts than they did at the time. Those that said "no" were asked to explain their answer.

Over 80% of all respondents claimed to want to attend more concerts. 89% of infrequent attenders said they wanted to attend more compared to 79% of non-attenders. This level of desire amongst non-attenders was apparent in all three locations and indicates a high level of untrapped potential.

Of those respondents who did not want to attend more concerts, the most common explanations given were: "no time", "prefer to listen at home" and "not sufficiently interested".

These findings are shown in Table 5.5 below.

Table 5.5

DESIRE TO ATTEND (MORE) LOCAL CONCERTS

	Infrequent attenders	Non- attenders
Base:	138	592
	%	%
Would like to	89	79
Would not like to	9	17
Reasons why not...		
no time	2	2
prefer to listen at home	1	5
not sufficiently interested	1	4

Incentives to encourage attendance are explored in section 7.2, while examination of potential is covered in section 7.5.

6. THE IMAGE OF CLASSICAL ORCHESTRAL MUSIC CONCERTS

6.1 Introduction

Respondents were given a showcard displaying a list of attributes relating to classical concerts. The full list can be seen in the questionnaire. Respondents were asked which attributes matched their view of a classical concert and which were the opposite of their view.

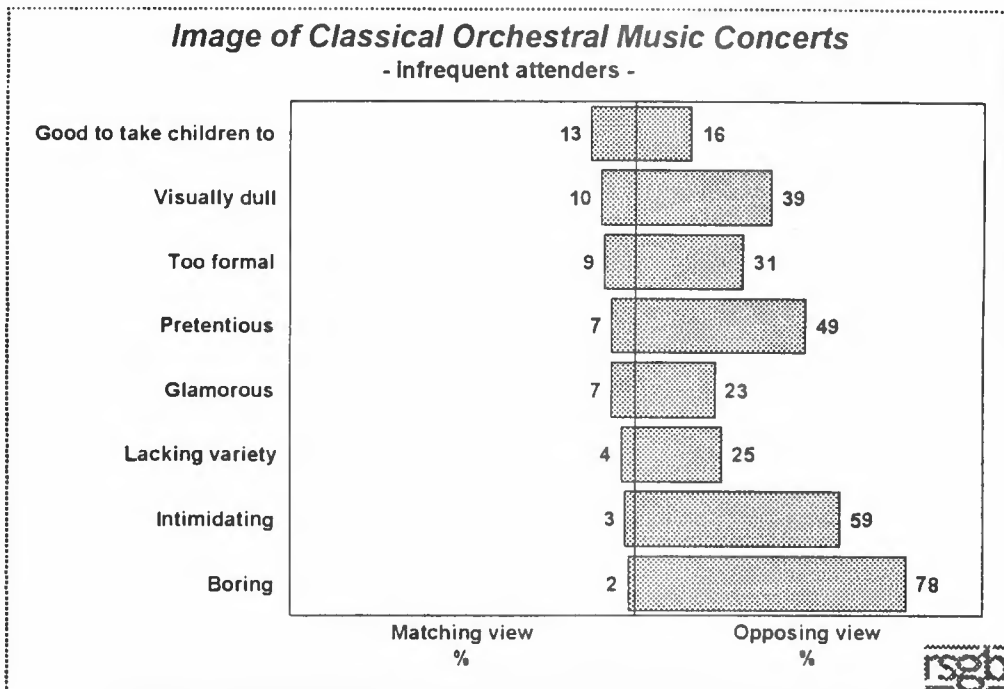
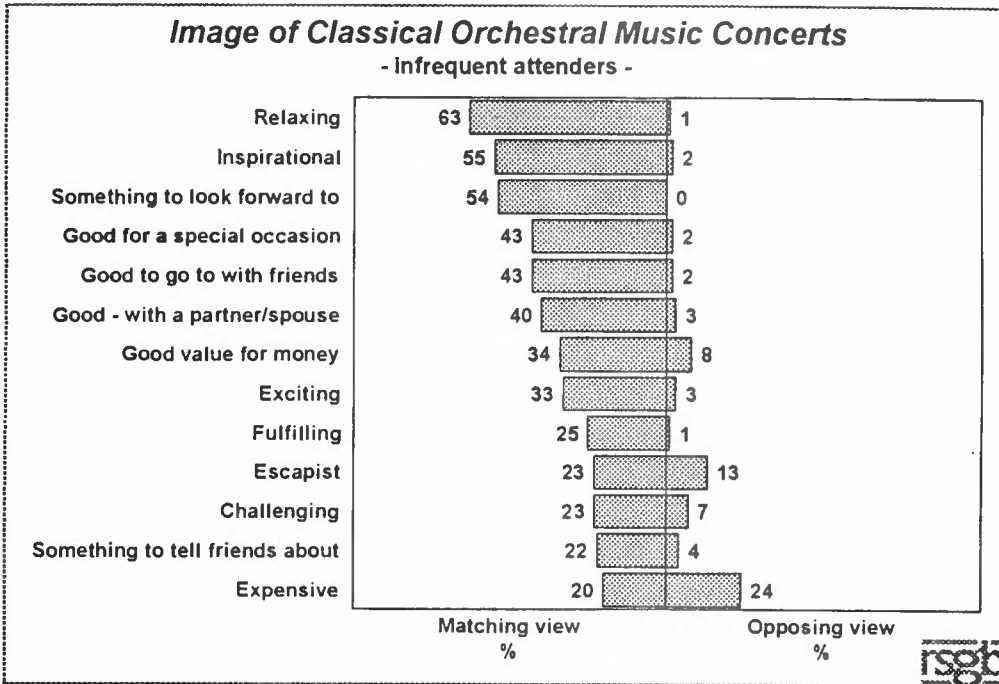
This section will examine in turn the image of classical music concerts amongst infrequent attenders and amongst non-attenders. 'Non-attenders' in turn are divided into those who attend concerts once a year and those who do not go to any concert in a typical year. In these two sub-groups there are 168 and 424 respondents respectively.

6.2 The image of classical orchestral music concerts amongst infrequent attenders

The image of classical music concerts amongst this group was generally good. Attributes which can be considered to be positive about concerts (for example, "relaxing", "inspirational" and "something to look forward to", the most frequently mentioned matching attributes) are much more likely to match the views of respondents than are negative attributes (such as "lacking variety", "intimidating" and "boring", which respondents were least likely to consider as matching their view).

On the issue of cost, respondents in this group were more likely to find concerts "good value for money" than the opposite view (34% versus 8%). For the attribute "expensive" the matching view was held by 20% and the opposite view by 24%. These results indicate that cost is generally not seen as a major barrier by this group.

The full details of the image of the theatre as measured in this manner is shown in the charts below.

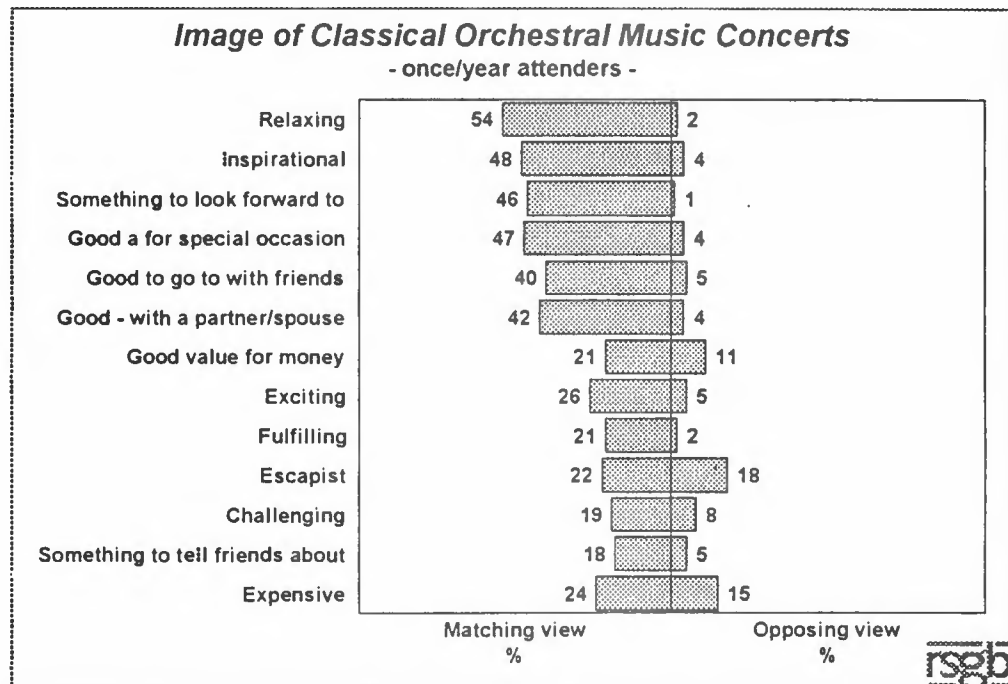


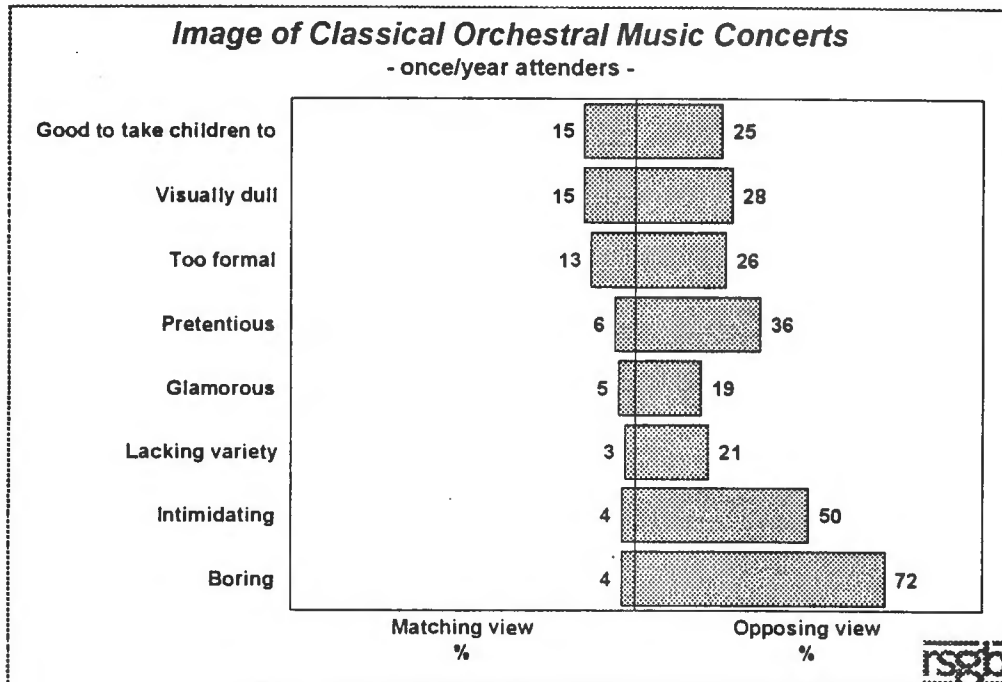
6.3 The image of classical orchestral music concerts amongst 'non-attenders' who typically attend one concert in a given year

The image of classical music concerts amongst this group was also good. Members of the infrequent attenders group were only marginally more likely to match their views to attributes such as "relaxing", "inspirational" and "something to look forward to". Results for most other attributes were similar to those for infrequent attenders.

There is some evidence that cost was perceived as more of a barrier by this group than by infrequent attenders. Respondents were less likely than infrequent attenders to say that concerts were good value for money (21% versus 34%). They were, however, more likely to say that concerts were "good for a special occasion" (47% versus 43%). These results suggest a genuine desire to attend concerts more often, tempered by the idea that they may be expensive and therefore for special occasions only.

The full details of the responses of these respondents are shown in the charts below.





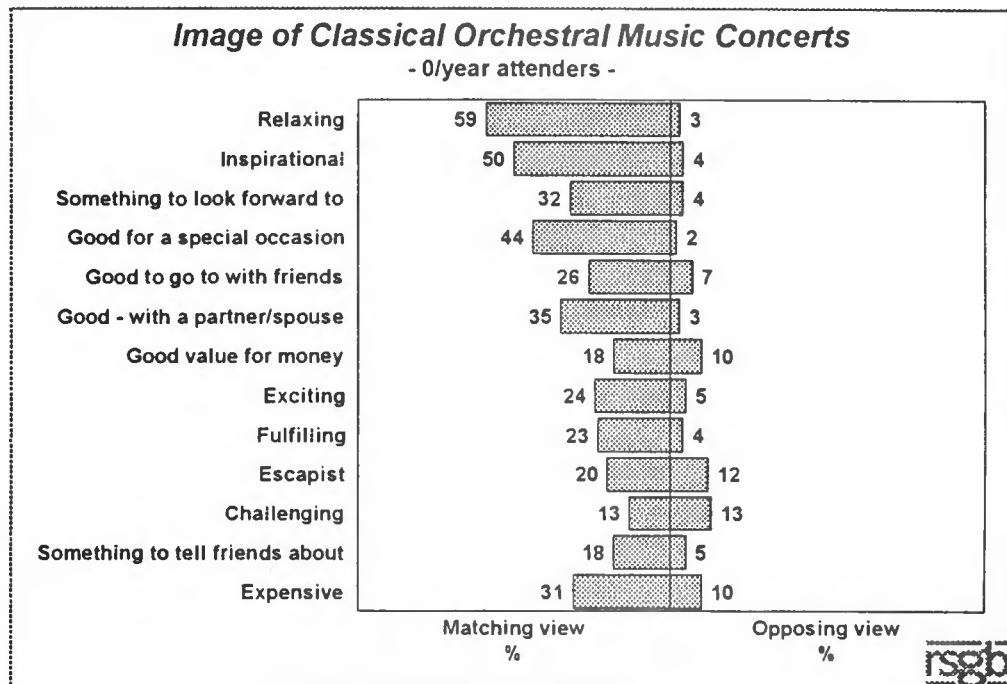
6.4 The image of classical orchestral music concerts among those who typically do not go to any concerts in a given year

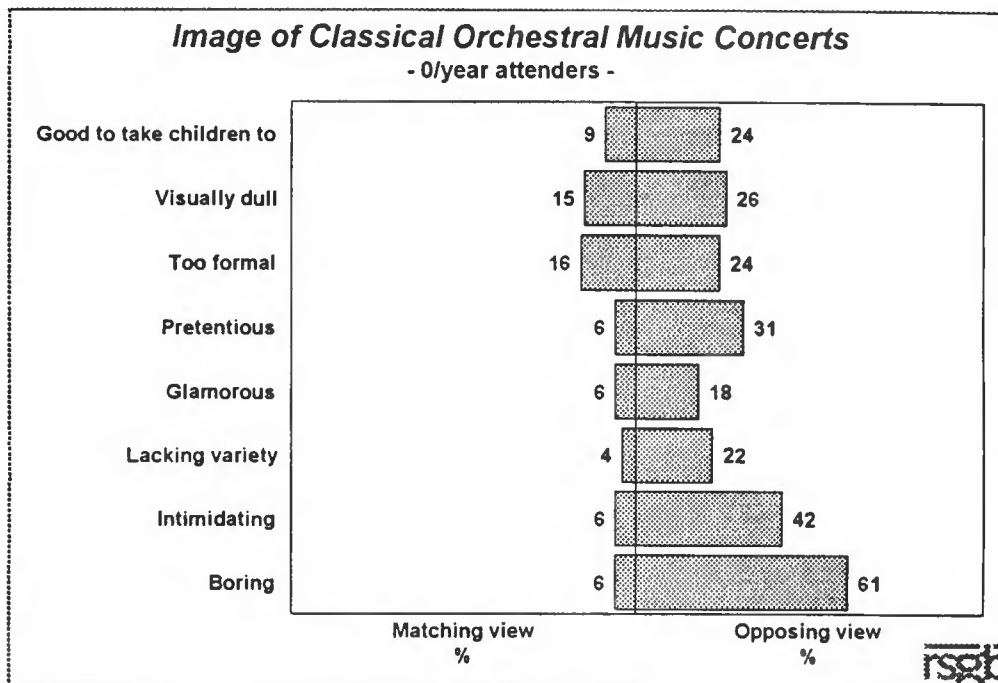
The image of classical music concerts among this group was also good, and responses were similar to those given by the once-a-year group of 'non-attenders'.

"Relaxing" and "inspirational" were again the attributes which were most likely to match respondents' views of concerts. Responses for the more negative attributes of concerts, such as "pretentious", "intimidating" and "boring" were very similar to those for "once-a-year" and 'non-attenders'. "Good for a special occasion" was mentioned by 44% of respondents as matching their view.

Cost was more likely to be a concern for this group than for infrequent attenders, and marginally more so than for once-a-year attenders. 18% said that concerts were "good value for money" compared to 21% of the once-a-year group and 34% of the infrequent attenders. 31% said that they were "expensive" compared to 24% and 20% for the once-a-year group and the infrequent attenders respectively.

The charts below show full details of the responses of this group.





6.5 General comments on image

All three groups of respondents tended to have a positive image of classical music concerts.

Infrequent attenders as a group held a more positive image of concerts than did either group of non-attenders.

Issues relating to cost appeared to be more important to non-attenders than to infrequent attenders. This was particularly evident for respondents who typically did not go to any concerts in a given year.

Non-attenders were likely to think of concerts as being good for a special occasion. This is consistent with the view that non-attenders have positive perceptions about concerts but are unlikely to see them as a place to go to on a frequent basis.

7. MARKETING APPROACHES

7.1 Introduction

This section of the report will examine responses to parts of the questionnaire which have direct implications for the marketing of classical music. This will cover an examination of:

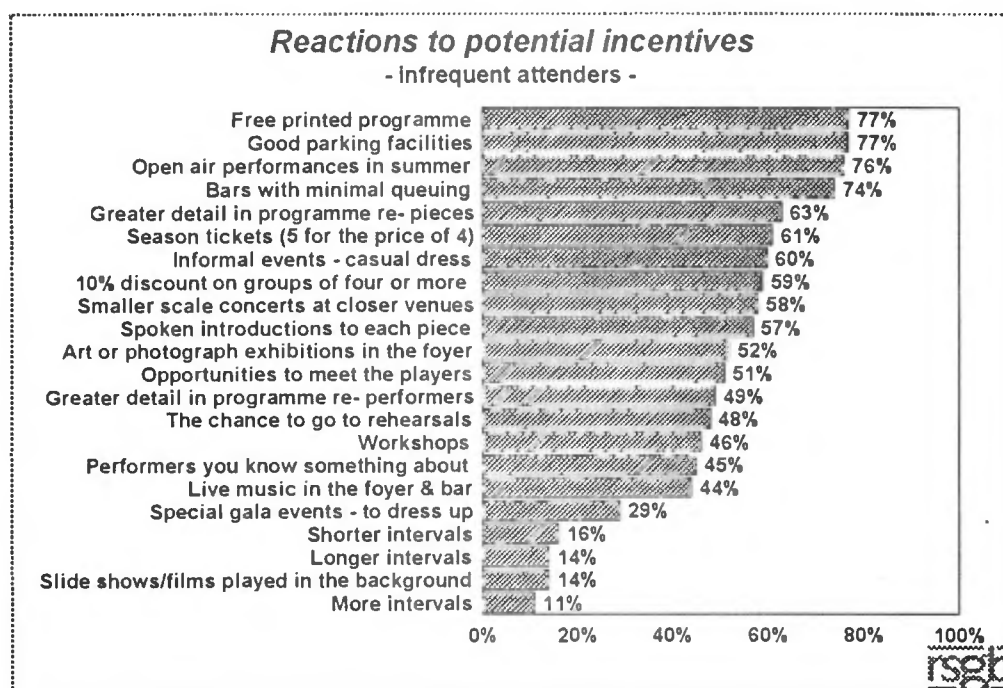
- incentives which venues and orchestras could offer
- the popularity of various types of performance
- the sources used by respondents currently to acquire information about classical concerts.

7.2 Incentives

Respondents were handed a pack of shufflecards, each card referring to a particular incentive that concert organisers could offer. Respondents were asked to divide the cards into three categories: of interest, of no interest and no opinion.

Respondents were subsequently asked to rank their first, second and third choice of incentive.

The chart below shows the extent to which respondents in the infrequent attender group were interested in particular incentives.

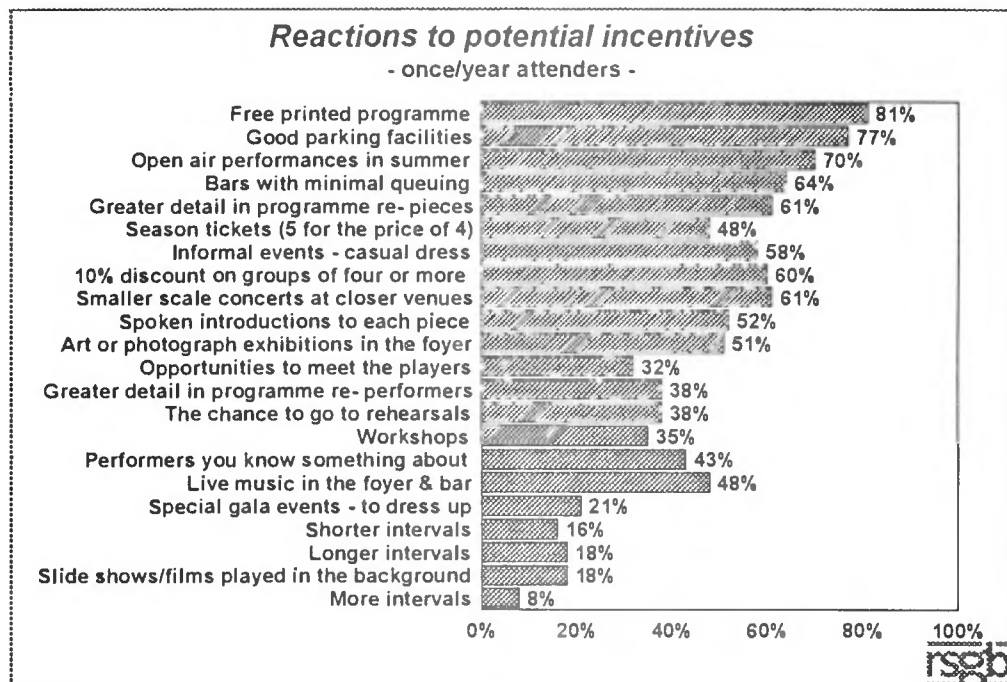


The incentives in which infrequent attenders were most likely to be interested were: Free printed programme, good parking facilities, open-air performances in summer and bars with minimal queuing. These were of interest to around 75% of respondents in this group.

Other incentives which feature prominently in the chart are consistent with the finding in section 5.3 that respondents were hoping for more detailed information in the printed programme. These incentives are: greater detail in the printed programme about the pieces (of interest to 63%) and greater detail in the printed programme about the performers (49%). Other incentives suggesting a desire for improved information in order to appreciate concerts fully were: spoken introduction to each piece (57%) and, perhaps, the chance to go to rehearsals (48%) and workshops (48%).

Incentives relating to reducing the cost of attendance, namely season tickets (5 for the price of 4) and 10% discounts on groups of four or more, were mentioned by around 60% of infrequent attenders. This indicates that while such incentives would be welcomed, cost-based incentives are not necessarily the most effective.

The chart below shows the extent to which respondents in the one concert year attendance group were interested in particular activities.



This chart shows only minor differences from the chart for infrequent attenders. The four incentives that were mentioned most frequently remain, in order: free printed programme, good parking facilities, open-air performances in summer and bars with minimal queuing.

Incentives relating to improving information provision were again prominent, although greater detail in the printed programme about the performers, the chance to go to rehearsals and workshops were less likely to be of interest to this group than to infrequent attenders.

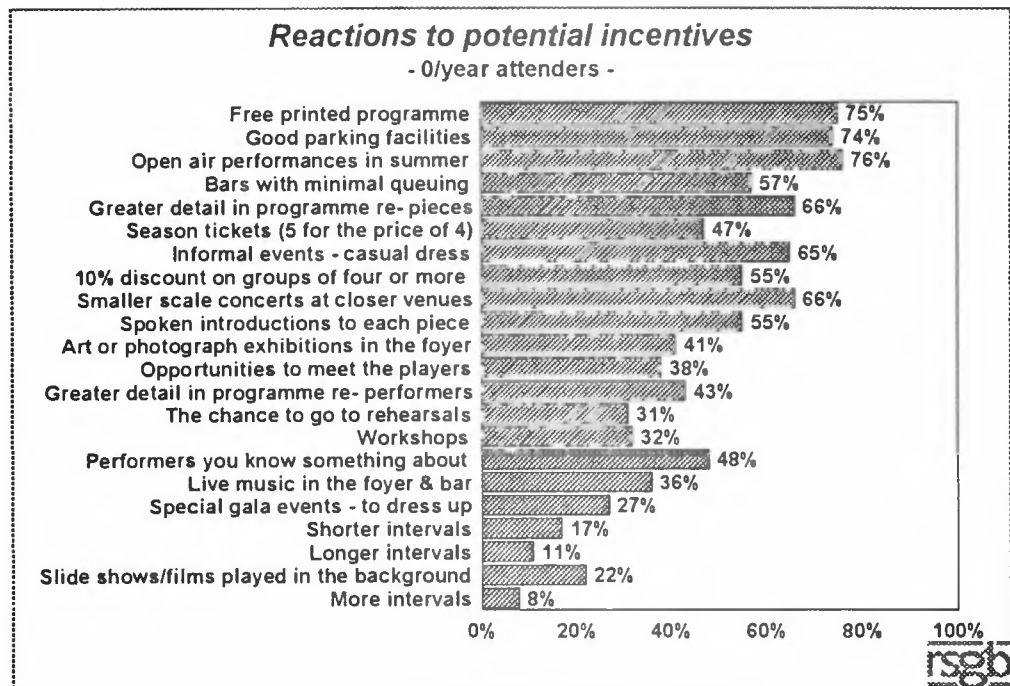
Issues related to information provision were covered in other parts of the questionnaire:

- A desired change in connection with the last concert attended,
- Strong agreement with the statement "if I knew more about classical music then I would attend more concerts".

When linking together these responses, it was found that 91% of respondents expressed a desire to be better informed on at least one dimension.

Other incentives which show different levels of interest from this group are: season tickets (five for the price of four), of interest to 48% compared to 61% of infrequent attenders, and opportunities to meet the players (32% versus 51%). The lesser degree of interest in season tickets is unsurprising given the lower levels of attendance of this group, although it is noteworthy that as many as 48% would be interested in an incentive which would virtually commit the respondent to much increased rates of attendance.

The chart below shows the extent to which respondents who typically do not go to any concerts in a given year were interested in particular incentives.



This chart shows many similarities to the charts for the other attendance groups. In particular the high level of interest in information-related responses was as much a feature of this group as it was for the other attendance groups. This group is looking more to the familiar and usual than the other two groups. This is expressed in the higher interest levels in features such as informal events and in smaller scale concerts at closer venues.

When respondents were asked to rank their top three choices of incentives, the results tended to confirm the findings mentioned above. A free printed programme, good parking facilities and open-air performances in summer were again mentioned most often. Table 7.1 below shows the most commonly mentioned incentives (first, second and third choices are weighted equally) by respondent group.

Table 7.1

**REACTIONS TO POTENTIAL INCENTIVES
(TOP THREE CHOICES)**

	Infrequent attenders	Once/year attenders	None/year attenders
Base:	138	168	424
	%	%	%
A free printed programme in the ticket price	30	32	25
Good parking facilities	29	35	31
Open air performances in the summer	25	35	36
Smaller scale concerts at venues closer to you	22	25	26
Season tickets - five concerts for the price of four	22	16	13
Spoken introductions to each piece of music	20	14	20
Greater detail in the programme about the pieces being played	18	26	21
Chance to go to rehearsals to hear the pieces being prepared	17	10	8
A 10% discount on groups of four or more	16	15	12
Opportunities to meet the players	14	11	8
Bars with minimal queuing	12	17	14
Informal events where you can dress casually	12	14	18
Workshops where musicians talk about their instruments	12	8	9

To summarise:

- respondents in all groups were interested in incentives which improved information about performers and pieces
- non-attenders in particular were interested in reducing levels of formality and making concert-going more familiar.
- the level of interest in open-air performances among non-attenders was indicative of the perception of concerts as a special occasion.

7.3 Preferred types of concert

The questionnaire gave the respondent the opportunity to indicate the type of concert they would like to go to and which they were not interested in. Various options were presented on a card though there was scope to mention others if they wished.

Table 7.2 below shows responses by attendance group.

Table 7.2

TYPES OF CONCERT WHICH WERE OF INTEREST

	Infrequent attenders	Once/year attenders	None/year attenders
Base:	138	168	424
	%	%	%
Concerts with a theme:	57	48	44
- ballet	17	22	17
- sea	11	7	7
- countryside	8	4	7
- love	7	5	7
Baroque music	54	40	19
Modern classical	49	41	42
Viennese waltzes	32	35	39
Concerts featuring pieces from TV/ads/films	24	20	32
Orchestral arrangements of pop/rock music	15	24	35

The table indicates that themed concerts were likely to be of interest to respondents in all groups, though notably to infrequent attenders.

Infrequent attenders were most likely to be interested in baroque music, which was markedly less popular in the no concerts per year group.

Viennese waltzes, concerts featuring pieces from TV/ads/films and orchestral arrangements of pop/rock music were more likely to be of interest to the none per year group than to the other groups. The difference is most apparent for the last two types, indicating that productions with a deliberately broad appeal might be successful in encouraging attendance amongst non-attenders.

Figures for modern classical concerts may be misleading in that the term was undefined and as such respondents may not have been aware of what such a production entails. It is likely that the word "modern" may have been assumed to imply familiarity and accessibility.

7.4 Sources of information

Respondents were asked how they would go about finding out which concerts were on locally.

Table 7.3 below shows the most common responses for infrequent attenders and for non-attenders in London, Manchester and Newcastle.

Table 7.3

**PERCEIVED METHOD OF FINDING OUT ABOUT
LOCAL CONCERTS**

	INFREQUENT ATTENDERS		NON-ATTENDERS		
			London	Man- chester	Newcastle
Base:	138		252	178	162
	%		%	%	%
Local papers	51		42	80	72
National papers	31		37	5	7
Leaflets from venue/library	26		6	12	9
Mailing list	17		5	3	6
Check posters	16		11	6	9
Talk to friends/ relatives	14		10	10	6
Go to library	12		9	10	13
Go to venue	7		5	11	7

Newspapers were perceived as the most important method of obtaining information about concerts. Local newspapers were much more likely to be mentioned by respondents in Manchester and Newcastle than were respondents in London. National papers, which concentrate on London venues and orchestras, were more likely to be mentioned by London respondents than by those in Newcastle or Manchester.

Infrequent attenders were more likely to claim to use a range of sources of information. Use of leaflets and mailing lists in particular was higher for this group than for others..

Respondents were subsequently asked whether they had seen any publicity for classical concerts on poster, leaflets or advertisements in the previous twelve months. Table 7.4 shows the responses to this question by respondent group and location.

Table 7.4

TYPE OF CONCERT PUBLICITY SEEN IN THE PREVIOUS TWELVE MONTHS

	INFREQUENT ATTENDERS	NON-ATTENDERS		
		London	Man- chester	Newcastle
Base:	138	252	178	162
	%	%	%	%
Advertisements	60	50	43	44
Posters	59	45	34	32
None of these	14	25	33	40

This question covers awareness of any item of these media and does not attempt to measure volume. Awareness of publicity is substantial, however. Amongst infrequent and non-attenders 60% of non-attenders in Newcastle were aware of publicity for concerts, compared to 67% in Manchester and 75% in London. The table also shows that infrequent attenders were more likely than non-attenders to have seen these types of concert publicity. Of the non-attenders, those in London were more likely than those in Manchester and Newcastle to have seen any material.

Infrequent attenders were equally likely to mention any of the three types of material, whereas non-attenders were more likely to have seen advertisements than posters, and were more likely to have seen posters than leaflets.

These results support the conclusion made above that infrequent attenders had access to a wider range of information than did non-attenders.

81% of respondents in the sample as a whole thought the material contained sufficient information.

When respondents were asked how easy they thought it was to get information about concerts, differences consistent with previous information were found between infrequent and non-attenders. Table 7.5 below shows that while the proportions of infrequent attenders and non-attenders claiming it was very or quite easy to obtain information were approximately equal (at over 80%), infrequent attenders were more likely to claim that it was very easy (47% versus 29%).

Table 7.5

**EASE OF GETTING INFORMATION ABOUT
LOCAL CONCERTS**

	Infrequent attenders	Non- attenders
Base:	138	592
	%	%
Very easy	41	29
Quite easy	43	53
Not very easy	11	12
Not at all easy	3	2
Don't know	2	2

Given the identification of Classic FM as a medium for listening to classical music and a vehicle for the promotion of concerts, a series of questions explored:

- whether or not respondents listened to Classic FM.
- whether they had heard concerts being promoted on Classic FM
- whether they had attended concerts as a result of promotion on Classic FM.

Table 7.6

FREQUENCY OF LISTENING TO CLASSIC FM

	Infrequent attenders	Non- attenders
Base:	138	592
	%	%
Listen at all	75	65
On most days	36	22
1 - 2 times per week	25	22
Once a month	1	4
Less often	4	6

Table 7.6 shows that Classic FM is listened to by most respondents. Given that this was one of the recruitment criteria a high figure was expected. Infrequent respondents were more likely to both listen to Classic FM and to listen regularly (that is most days or 1 - 2 times a week). 61% of infrequent attenders and 44% of non-attenders listened with this degree of regularity.

All Classic FM listeners were asked whether they had ever heard details of forthcoming classical music concerts of the station. Respondents were then asked whether they had ever attended a concert as a result of hearing about it on Classic FM. Those that had were asked whether they had got enough information about the concert from the item on Classic FM.

Table 7.7 below shows the results of this series of questions. The most striking thing about the table is that very few respondents, whether infrequent or non-attenders, had gone to a concert as a result of hearing about them on Classic FM. Around 10% of those infrequent attenders who had heard about concerts on Classic FM had attended concerts as a result. This indicates that the station is a useful medium for conveying information to this group. 56% of non-attenders who listened to classic FM (about 40% of all non-attenders) had heard about concerts on the station. This suggests that Classic FM would be effective in reaching this group should they become attenders.

Table 7.7

CLASSIC FM/PROMOTION OF FORTHCOMING CONCERTS

	Infrequent attenders	Non- attenders
Base: All Classic FM listeners	104	385
	%	%
Details of concerts heard	67	56
Attended concert as a result	7	2
- information adequate	5	1
- information not adequate	2	*

7.5 Assessing potential

To obtain a clearer picture of the potential for classical orchestral concerts, respondents were presented with a showcard which had four statements on it relating to how likely respondents would be to go to more concerts if some of their suggestions were acted upon. Respondents were asked which statement best applied to them. The results of this exercise are shown in table 7.8 below.

Table 7.8

LIKELIHOOD OF GOING TO CONCERTS IN THE FUTURE

	Infrequent attenders	Non- attenders
Base:	138	592
	%	%
I would like to go to (more) concerts and if some of the things I've mentioned in the interview can be achieved then it is <u>very</u> likely I would go (to more)	21	13
I would like to go to (more) concerts and if some of the things I've mentioned in the interview can be achieved then it is <u>quite</u> likely I would go (to more)	43	35
I would like to go to (more) concerts but in practice this is very unlikely to happen	20	36
I am perfectly happy with my diet of classical music	13	15

The table indicates that infrequent attenders are more likely than non-attenders to go more often if their suggestions are acted upon. Nevertheless, 48% of non-attenders are either very or quite likely to go (more often) if their suggestions are acted upon. This represents substantial potential in terms of new audience.

With the aid of downweighting procedures, it is possible to achieve an approximation of the number of non-attenders who would go to concerts if their suggestions were acted upon. Within market research, it is commonly thought that respondents who claim to be very likely to behave in a particular way actually have a 70% chance of doing so if the preconditions (in this case, having suggestions implemented by venues and orchestras) are met. For those who claim to be quite likely to behave in a particular way, approximately 30% will actually do so if the preconditions are met. While these downweights are refined in the light of normative data for particular services or product categories, they provide a reasonable estimate of potential.

About eight million people in Great Britain have an interest in classical music that would qualify them as non-attenders¹. Of the 592 non-attenders in the sample, 74% would be very likely to go to concerts (more often) and 205 would be quite likely to go to concerts (more often) if their suggestions were acted upon. Using the downweightings described above, this represents an actual potential of 19.1% of non-attenders. With eight million non-attenders this represents about one-and-a-half million people. If approximately half of the population of Britain is considered to be beyond the natural catchment area of any concert venue, this becomes a potential new audience of three-quarters of a million people.

¹ As discussed in RSGB's research proposal of March 1994, this estimate is derived from earlier work by RSGB. The audience for Classic FM was found to be 4.7 million people, from which it was assumed that the total audience for broadcast classical music was 6 million and the total audience for any form of classical music was 10 million. Research carried out for the Arts Council in 1992 suggested that around 2 million people were frequent attenders of concerts. With this group subtracted from the original 10 million, the estimate of 8 million is achieved.

It should be stressed that these figures are based on very sweeping assumptions and are only meant to indicate the order of magnitude of the potential new audience.

PROJECT CLASSIC

JOB NUMBER				SERIAL NUMBER				CARD		SAMPLE POINT		INTERVIEW NO.		INTERVIEWER NUMBER				
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)
8	8	8	2					0	1									
CONTACTS				REFUSALS				NO REPLY				INTERVIEW START TIME WRITE IN:			INTERVIEW LENGTH (MINUTES)			
(20) (21)				(22) (23)				(24) (25)				(26) (27) (28) (29)			(30) (31)			
<input type="text"/>				<input type="text"/>				<input type="text"/>				<input type="text"/>			<input type="text"/>			

NAME OF RESPONDENT
MR/MRS/MISS/MS: _____

ADDRESS: _____

POST CODE: _____
 (32) (33) (34) (35) (36) (37) (38)

TEL. NO. (INCL. AREA CODE) _____ (45)
 IF TELEPHONE IN HOUSEHOLD CODE HERE 1
 IF NO TELEPHONE CODE HERE 2

DECLARATION: I certify that this interview has been personally carried out by me with the informant at his/her address and conducted within the MRS Code of Conduct. I further certify that the informant is not a friend or relative of mine, and I have not interviewed him/her on any survey in the last six months.

INTERVIEWER SIGNATURE: _____

INTERVIEWER NAME: _____
 (BLOCK CAPITALS): (39) (40) (41) (42) (43) (44)

DATE OF INTERVIEW: _____
 (39) (40) (41) (42) (43) (44)

DAY OF INTERVIEW: _____

REGIONAL MANAGERS INITIALS: _____

A. SEX	CODE
MALE	(46) 1
FEMALE	2

B. AGE OF RESPONDENT WRITE IN EXACT AGE LAST BIRTHDAY AND CODE	CODE
(47)	(48)
16 - 24	(49) 1
25 - 34	2
35 - 44	3
45 - 54	4
55 +	5

C. MARITAL STATUS OF RESPONDENT	CODE
MARRIED/LIVING AS MARRIED	(50) 1
SINGLE	2
WIDOWED/DIVORCED/SEPARATED (DELETE AS APPROPRIATE)	3

D. WORKING STATUS OF RESPONDENT	CODE
HAS FULL-TIME PAID JOB (30+ HRS PER WEEK)	(51) 1
HAS PART-TIME PAID JOB (BETWEEN 8-29 HRS PER WEEK)	2
WORKS LESS THAN 8 HOURS PER WEEK/NOT WORKING	3

E. STATUS OF RESPONDENT IN HOUSEHOLD	CODE
(52)	(52)
MAY BE MULTI-CODED	
HEAD OF HOUSEHOLD	1
HOUSEWIFE	2
OTHER ADULT IN HOUSEHOLD	3

F. SOCIAL GRADE OF HOUSEHOLD	CODE
WRITE IN DETAILS BELOW AND CODE:	
1. OCCUPATION OF CHIEF INCOME EARNER:	(53)
2. INDUSTRY:	A 1
3. SELF EMPLOYED/EMPLOYEE:	B 2
4. QUALIFICATIONS:	C1 3
5. NO. RESPONSIBLE FOR:	C2 4
IF RETIRED OR WIDOWED OCCUPATIONAL PENSION ?	O 5
CODE WHETHER: OCCUPATION ABOVE IS	E 6
(OCCUPATION OF HEAD OF HOUSEHOLD OR CHIEF INCOME EARNER	1 2)
H1 How many adults are there in your household altogether, aged 16+ including yourself ?	1 1 2 2 3 3 4 4 5 OR MORE 5
J1. Are there any children aged 15 or under in this household and if so what are their ages ?	(54)
WITH CHILDREN UNDER 16 IN HOUSE: AGE 0 - 2	1
3 - 5	2
6 - 9	3
10 - 15	4
WITHOUT CHILDREN UNDER 16 IN HOUSE	5
K. HOUSING TENURE	(55)
OWNER OCCUPIED (WITH OR WITHOUT MORTGAGE)	1
PRIVATE RENTED	2
COUNCIL RENTED	3
OTHER (Code & Write in)	4

		COOE	ROUTE
<u>SHOW CARD</u> X			
Q.1	Please can you look at this card and tell me which of these, if any, applies to you.	(57)	
	REGULARLY LISTEN TO CLASSIC FM	1	Q.2e
	REGULARLY LISTEN TO CLASSICAL ORCHESTRAL MUSIC ON OTHER RADIO OR TELEVISION CHANNELS	2	
	BUY CLASSICAL ORCHESTRAL MUSIC CDs, TAPES, RECORDS TO LISTEN TO YOURSELF	3	
	BORROW CLASSICAL ORCHESTRAL MUSIC CDs, TAPES, RECORDS TO LISTEN TO YOURSELF	4	

	NONE OF THESE	5	CLOSE
Q.2a	Have you been to a classical orchestral music concert in the last 3 years ?	(58)	
	YES	1	Q.2b

	NO	* 2 *	Q.3
Q.2b	In a typical year, approximately how many classical orchestral music concerts do you go to ? (IF RESPONDENT GIVES REASONS FOR A LOWER FREQUENCY NOW OR IN THE FUTURE, PLEASE RECORD IT)	(59)	
	NONE	1	
		2	Q.3
		3	
		4	CLOSE

		(60)	SEE
	YES	1	Q.4
Q.3	And have you been to any events of the type shown on this card in the last 12 months in Manchester/Newcastle/London ?	-----	
	NO	2	CLOSE
	ASK Q.4 IF 'NO' (* 2 *) CODED AT Q.2a OTHERS ASK Q.5	(61)	
Q.4	Can I just check, have you been to a classical orchestral concert since leaving school ?	YES	1
		NO	2
		DON'T KNOW	3
Q.5	How much time would you say you spent listening to classical orchestral music on the radio, records, CDs, tapes, television or video ?	(62)	
	A LOT	1	
	A MODERATE AMOUNT	2	Q.6
	A LITTLE	3	
	VIRTUALLY NONE	4	
	DON'T KNOW	5	
Q.6	And how interested would you say you were in classical orchestral music ?	(63)	
	VERY INTERESTED	1	
	FAIRLY INTERESTED	2	Q.7
	NOT VERY INTERESTED	3	
	NOT AT ALL INTERESTED	4	
	DON'T KNOW	5	
Q.7	How do you particularly like to listen to classical orchestral music ? <u>MULTICOODING ALLOWED</u>	(64)	
	LISTEN TO CLASSIC FM	1	SEE
	LISTEN TO CLASSICAL ORCHESTRAL MUSIC ON OTHER RADIO STATIONS	2	Q.8
	LISTEN TO CLASSICAL ORCHESTRAL MUSIC ON TELEVISION	3	
	BUY CLASSICAL ORCHESTRAL MUSIC CDs, TAPES, RECORDS TO LISTEN TO YOURSELF	4	
	BORROW CLASSICAL ORCHESTRAL MUSIC CDs, TAPES, RECORDS TO LISTEN TO YOURSELF	5	
	GO TO LIVE CONCERTS	6	
	OTHER (Code & Write In) _____		
	DK	8	

		CODE	ROUTE
ASK Q.8 IF RESPONDENT GOES TO CONCERTS 2-3 TIMES A YEAR (CODE 3 AT Q.2b) OTHERS ASK Q.9		(65)	
Q.8	What do you like about going to live classical orchestral music concerts ?		
	IT PROVIDES A GOOD EVENING OUT	1	
	IT IS SOMETHING TO LOOK FORWARD TO	2	
	THE SENSE OF ANTICIPATION WAITING FOR THE MUSIC TO START	3	
	IT GIVES ME A CHANCE TO DRESS UP	4	
	IT GIVES ME A CHANCE TO GO OUT WITH FRIENDS/SOCIALISE	5	
	THE QUALITY OF THE MUSIC	6	Q.9
	THE QUALITY OF THE SOUND	7	
	YOU CAN SENSE THE ENJOYMENT/ENTHUSIASM OF THE PLAYERS/CONDUCTOR	8	
	THE CHANCE TO TELL PEOPLE ABOUT THE PERFORMANCES I HAVE BEEN TO	9	
	YOU NEVER KNOW WHEN SOMETHING FANTASTIC/AWFUL WILL HAPPEN	0	
	IT GIVES A MORE UPLIFTING EXPERIENCE THAN OTHER WAYS OF LISTENING	X	
	OTHER (Code & Write In)	A	

	DON'T KNOW	N	
Q.9 Which places in Manchester/Newcastle/London can you think of that regularly put on professional classical music concerts ?		(66)	
	MANCHESTER:		
	FREE TRADE HALL	1	
	ROYAL NORTHERN COLLEGE OF MUSIC	2	
	MANCHESTER CATHEDRAL	3	
	BBC STUDIO 7	4	
	ST. ANN'S CHURCH	5	
	ROYAL EXCHANGE	6	
	OPERA HOUSE	7	
	PALACE THEATRE	8	
	OTHER MANCHESTER VENUE (Code & Write In)	9	

	NEWCASTLE:		
	CITY HALL	0	Q.10
	PLAYHOUSE	X	
	NEWCASTLE CATHEDRAL	A	
		(67)	
	DURHAM CATHEDRAL	1	
	OTHER NEWCASTLE VENUE (Code & Write In)	2	

	LONDON:		
	BARBICAN HALL	3	
	SOUTH BANK CENTRE/ROYAL FESTIVAL HALL	4	
	ROYAL ALBERT HALL	5	
	WIGMORE HALL	6	
	ST. JOHN'S SMITH SQUARE	7	
	OTHER LONDON VENUE (Code & Write In)	8	

	NONE	9	

Q.10 Which orchestres can you think of that regularly perform in Manchester/Newcastle/London ?

CODE ROUTE

(68)

MANCHESTER:

MANCHESTER CAMERATA 1

HALLE 2

BBC PHILHARMONIC 3

NORTHERN CHAMBER ORCHESTRA 4

OTHER (Code & Write In) 5

NEWCASTLE:

NORTHERN SINFONIA 6

HALLE 7

ROYAL LIVERPOOL PHILHARMONIC 8

BOURNEMOUTH SYMPHONY ORCHESTRA 9

BBC PHILHARMONIC 0

OTHER (Code & Write In) X

Q.11

(69)

LONDON:

CITY OF LONDON SINFONIA 1

LONDON SINFONIETTA 2

LONDON SYMPHONY ORCHESTRA 3

LONDON PHILHARMONIC ORCHESTRA 4

PHILHARMONIA ORCHESTRA 5

ROYAL PHILHARMONIC ORCHESTRA 6

BBC SYMPHONY ORCHESTRA 7

LONDON MOZART PLAYERS 8

ORCHESTRA OF ST. JOHN'S SMITH SQUARE 9

ACADEMY OF ST. MARTIN IN THE FIELDS 0

ENGLISH CHAMBER ORCHESTRA X

OTHER (Code & Write In) A

NONE N

SHOW CARD D

Q.11	Can I just check, which of these places or orchestras have you heard of ?	Q.11 AWARE	Q.12 ATTENDED	ROUTE
Q.12	And which of these have you been to or been to listen to in London in the last 12 months ?	(70)	(71)	
	LONDON: <u>VENUES:</u>			
	BARBICAN HALL	1	1	
	SOUTH BANK CENTRE/ROYAL FESTIVAL HALL	2	2	
	ROYAL ALBERT HALL	3	3	
	WIGMORE HALL	4	4	
	ST. JOHN'S SMITH SQUARE	5	5	
	OTHER VENUE (Code & Write In)	6	6	
	<hr/>			
	<u>ORCHESTRAS:</u>	(72)	(73)	
	CITY OF LONDON SINFONIA	1	1	
	LONDON SINFONIETTA	2	2	
	LONDON SYMPHONY ORCHESTRA	3	3	
	LONDON PHILHARMONIC ORCHESTRA	4	4	
	PHILHARMONIA ORCHESTRA	5	5	
	ROYAL PHILHARMONIC ORCHESTRA	6	6	
	BBC SYMPHONY ORCHESTRA	7	7	
	LONDON MOZART PLAYERS	8	8	
	ORCHESTRA OF ST. JOHN'S SMITH SQUARE	9	9	
	ACADEMY OF ST. MARTIN IN THE FIELDS	0	0	
	ENGLISH CHAMBER ORCHESTRA	X	X	
	OTHER ORCHESTRA (Code & Write In)	A	A	
	<hr/>			
	NONE	N	N	SEE Q.13

ASK Q.13 IF ANY VENUES/ORCHESTRAS MENTIONED AT Q.12 IF NONE GO TO Q.16a

SHOW CARD D AGAIN

I would now like you to think back to the last time you went to a classical music concert at any of these venues or being played by any of these orchestras.

SHOW CARD E

Q.13 What was there about the venue that you would have liked to have changed ?

	CODE	ROUTE
	(74)	
BOX OFFICE STAFF BEING MORE FRIENDLY	1	
BOX OFFICE STAFF BEING MORE INFORMATIVE	2	
STAFF IN THE FOYER BEING MORE FRIENDLY	3	
STAFF IN THE FOYER BEING MORE HELPFUL	4	
STAFF IN THE BAR BEING MORE FRIENDLY	5	
STAFF IN THE BAR BEING MORE EFFICIENT	6	
SHORTER QUEUES IN THE BAR AT THE INTERVAL	7	
MORE SPACIOUS FOYER	8	
COOLER HALL TEMPERATURES	9	
WARMER HALL TEMPERATURES	0	
BETTER RANGE OF FOOD AVAILABLE	X	
BETTER QUALITY FOOD AVAILABLE	A	
	(75)	
MAKING FOOD AVAILABLE	1	
SEATS BEING MORE COMFORTABLE	2	
MORE LEG ROOM WHEN SITTING DOWN	3	
MAKING IT EASIER TO FIND MY SEAT	4	
BETTER ACOUSTICS	5	
CLEARER VIEW OF THE ORCHESTRA	6	
BETTER SIGN POSTING TO THE VENUE	7	
BETTER PARKING FACILITIES	8	
BETTER TOILET FACILITIES	9	
LESS NOISE FROM OUTSIDE THE VENUE	0	
OTHER (Code & Write In)	X	
<hr/>		
NOTHING	A	
DON'T KNOW	N	Q.14

SHOW CARD D

Q.11 Can I just check, which of these places or orchestras have you heard of ?

Q.12 And which of these have you been to or been to listen to in Manchester in the last 12 months ?

MANCHESTER: VENUES:

- FREE TRADE HALL
- ROYAL NORTHERN COLLEGE OF MUSIC
- MANCHESTER CATHEDRAL
- BBC STUDIO 7
- ST. ANN'S CHURCH
- ROYAL EXCHANGE
- OPERA HOUSE
- PALACE THEATRE
- OTHER VENUE (Code & Write In)

ORCHESTRAS:

- MANCHESTER CAMERATA
- HALLE
- BBC PHILHARMONIC
- NORTHERN CHAMBER ORCHESTRA
- OTHER ORCHESTRA (Code & Write In)

NONE

Q.11 AWARE	Q.12 ATTENDED	ROUTE
(70)	(71)	
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	SEE Q.13
0	0	
X	X	
A	A	
(72)	(73)	
1	1	
2	2	
3	3	

ASK Q.13 IF ANY VENUES/ORCHESTRAS MENTIONED AT Q.12 IF NONE GO TO Q.16a

SHOW CARD D AGAIN

I would now like you to think back to the last time you went to a classical music concert at any of these venues or being played by any of these orchestras.

SHOW CARD E

Q.13 What was there about the venue that you would have liked to have changed ?

- BOX OFFICE STAFF BEING MORE FRIENDLY
- BOX OFFICE STAFF BEING MORE INFORMATIVE
- STAFF IN THE FOYER BEING MORE FRIENDLY
- STAFF IN THE FOYER BEING MORE HELPFUL
- STAFF IN THE BAR BEING MORE FRIENDLY
- STAFF IN THE BAR BEING MORE EFFICIENT
- SHORTER QUEUES IN THE BAR AT THE INTERVAL
- MORE SPACIOUS FOYER
- COOLER HALL TEMPERATURES
- WARMER HALL TEMPERATURES
- BETTER RANGE OF FOOD AVAILABLE
- BETTER QUALITY FOOD AVAILABLE
- MAKING FOOD AVAILABLE
- SEATS BEING MORE COMFORTABLE
- MORE LEG ROOM WHEN SITTING DOWN
- MAKING IT EASIER TO FIND MY SEAT
- BETTER ACOUSTICS
- CLEARER VIEW OF THE ORCHESTRA
- BETTER SIGN POSTING TO THE VENUE
- BETTER PARKING FACILITIES
- BETTER TOILET FACILITIES
- LESS NOISE FROM OUTSIDE THE VENUE
- OTHER (Code & Write In)

NOTHING
DON'T KNOW

CODE	ROUTE
(74)	
1	
2	
3	
4	
5	
6	
7	
8	
9	
0	
X	
A	
(75)	
1	Q.14
2	
3	
4	
5	
6	
7	
8	
9	
0	
X	
A	
N	

SHOW CARD D

Q.11 Can I just check, which of these places or orchestres have you heard of ?

Q.12 And which of these have you been to or baen to listan to in Newcastle or Durhem in the last 12 months ?

NEWCASTLE:

VENUES:

CITY HALL

PLAYHOUSE

NEWCASTLE CATHEDRAL

DURHAM CATHEDRAL

OTHER VENUE (Coda & Write In)

ORCHESTRAS:

NORTHERN SINFONIA

HALLE

ROYAL LIVERPOOL PHILHARMONIC

BOURNEMOUTH SYMPHONY ORCHESTRA

BBC PHILHARMONIC

OTHER ORCHESTRA (Coda & Write In)

NONE

Q.11 AWARE	Q.12 ATTENDED	ROUTE
(70)	(71)	
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	SEE Q.13
7	7	
8	8	
9	9	
0	0	
X	X	
A	A	

ASK Q.13 IF ANY VENUES/ORCHESTRAS MENTIONED AT Q.12 IF NONE GO TO Q.16a

SKIP 72 - 73

SHOW CARD D AGAIN

I would now like you to think back to the last time you went to a classical music concert at any of these venues or being played by any of these orchestras.

SHOW CARD E

Q.13 What was there about the venue that you would have liked to have changed ?

- BOX OFFICE STAFF BEING MORE FRIENDLY
- BOX OFFICE STAFF BEING MORE INFORMATIVE
- STAFF IN THE FOYER BEING MORE FRIENDLY
- STAFF IN THE FOYER BEING MORE HELPFUL
- STAFF IN THE BAR BEING MORE FRIENDLY
- STAFF IN THE BAR BEING MORE EFFICIENT
- SHORTER QUEUES IN THE BAR AT THE INTERVAL
- MORE SPACIOUS FOYER
- COOLER HALL TEMPERATURES
- WARMER HALL TEMPERATURES
- BETTER RANGE OF FOOD AVAILABLE
- BETTER QUALITY FOOD AVAILABLE

- MAKING FOOD AVAILABLE
- SEATS BEING MORE COMFORTABLE
- MORE LEG ROOM WHEN SITTING DOWN
- MAKING IT EASIER TO FIND MY SEAT
- BETTER ACOUSTICS
- CLEARER VIEW OF THE ORCHESTRA
- BETTER SIGN POSTING TO THE VENUE
- BETTER PARKING FACILITIES
- BETTER TOILET FACILITIES
- LESS NOISE FROM OUTSIDE THE VENUE
- OTHER (Code & Write In)

NOTHING
DON'T KNOW

CODE	ROUTE
(74)	
1	
2	
3	
4	
5	
6	
7	
8	
9	
0	
X	
A	
(75)	
1	Q.14
2	
3	
4	
5	
6	
7	
8	
9	
0	
X	
A	
N	

		CODE	ROUTE
SHOW CARD F			
Q.14	And what was there about the concert or orchestra that you would have liked to have changed ?	(76)	
	CONCERT:		
	MORE VARIETY IN THE PROGRAMME	1	
	LONGER PIECES	2	
	SHORTER PIECES	3	
	LONGER INTERVALS	4	
	SHORTER INTERVALS	5	
	MORE INTERVALS	6	
	ORCHESTRA:		
	MORE CONSISTENT QUALITY OF PERFORMANCE THROUGHOUT THE ORCHESTRA	7	
	BETTER QUALITY SOLOISTS	8	
	INCLUSION OF FAMOUS SOLOISTS	9	
	BETTER PRESENTATION/APPEARANCE OF THE ORCHESTRA	0	Q.15
	A GREATER SENSE OF ENJOYMENT FROM THE ORCHESTRA	X	
	INCLUSION OF A FAMOUS CONDUCTOR	A	
		(77)	
	A GREATER SENSE OF ENJOYMENT FROM THE CONDUCTOR	1	
	PROGRAMME:		
	CLEARER LANGUAGE IN THE PRINTED PROGRAMME	2	
	MORE DETAILS ON THE PIECES BEING PLAYED IN THE PRINTED PROGRAMME	3	
	MORE DETAILS ON THE PERFORMERS IN THE PRINTED PROGRAMME	4	
	OTHER (Code & Write In)	5	

	NOTHING	6	
	DON'T KNOW	7	
SHOW CARD G			
Q.15	And why did you go ? This card may help you.	(78)	
	CELEBRATE BIRTHDAY/OTHER PERSONAL EVENT	1	
	TO FIND OUT WHAT IT WAS LIKE TO GO TO A CONCERT	2	
	SOMEONE WITH ME WAS VERY KEEN TO GO	3	
	CLIENT ENTERTAINING	4	
	BEING ENTERTAINED AS A CLIENT	5	
	AN EVENING OUT WITH A GROUP OF FRIENDS	6	
	AN EVENING OUT WITH A GROUP FROM WORK	7	Q.16a
	I LIKED THE MUSIC BEING PLAYED	8	
	BECAUSE I HAD HEARD OF THE CONDUCTOR	9	
	BECAUSE I HAD HEARD OF THE SOLOIST(S)	0	
	BECAUSE I HAD HEARD OF THE MEMBER(S) OF THE ORCHESTRA	X	
	OTHER (Code & Write In)	A	

	DON'T KNOW	N	

SHOW CARD H

Q.16a Now I would like you to think about the general image you have of classical orchestral concerts. Please look through this card and tell me which of these descriptions match your view of classical orchestral music concerts. CODE ALL THAT APPLY

Q.16b And which of these are the opposite of your view of classical orchestral music concerts? CODE ALL THAT APPLY

	Q.16a MATCH	Q.16b OPPOSITE	ROUTE
	(11)	(12)	
(1) BORING	1	1	
(2) INTIMIDATING	2	2	
(3) INSPIRATIONAL	3	3	
(4) CHALLENGING	4	4	
(5) GOOD TO GO TO WITH FRIENDS	5	5	
(6) GOOD TO GO TO WITH A PARTNER/SPOUSE	6	6	
(7) SOMETHING TO LOOK FORWARD TO	7	7	
(8) ESCAPIST	8	8	
(9) GOOD VALUE FOR MONEY	9	9	
(10) EXCITING	0	0	
(11) EXPENSIVE	X	X	Q.17
(12) GLAMOROUS	A	A	
	(13)	(14)	
(13) PRETENTIOUS	1	1	
(14) RELAXING	2	2	
(15) TOO FORMAL	3	3	
(16) GOOD TO TAKE CHILDREN TO	4	4	
(17) FULFILLING	5	5	
(18) VISUALLY DULL	6	6	
(19) LACKING VARIETY	7	7	
(20) SOMETHING TO TELL FRIENDS ABOUT	8	8	
(21) GOOD TO GO TO FOR A SPECIAL OCCASION	9	9	

Q.17 Would you like to attend more classical orchestral music concerts in Manchester/Newcastle/London than you do at present?	CODE		ROUTE
	YES	(15)	
	YES	1	Q.19
	NO	2	Q.18
	DK	3	Q.19

Q.18 Why do you say that?	(16)	ROUTE
	(17)	

HAND OVER YELLOW SHUFFLE CARDS

Q.19 Now I would like you to look through this set of cards. This shows a number of things that concert organisers can do as an incentive for people to go to classical music concerts. Again, I would like you to divide the cards into two piles. This time in the first pile put those things that would interest you. In the second pile put those which would be of no interest to you. Please pass back to me those you do not have a view about.

	INTEREST	NO INTEREST	NO VIEW	ROUTE
	(18)	(19)	(20)	
(1) SHORTER INTERVALS	1	1	1	
(2) LONGER INTERVALS	2	2	2	
(3) MORE INTERVALS	3	3	3	
(4) OPPORTUNITIES TO MEET THE PLAYERS	4	4	4	
(5) SPOKEN INTRODUCTIONS TO EACH PIECE OF MUSIC	5	5	5	
(6) GREATER DETAIL IN THE PRINTED PROGRAMMES ABOUT THE PIECES BEING PLAYED	6	6	6	
(7) GREATER DETAIL IN THE PRINTED PROGRAMMES ABOUT THE PERFORMERS	7	7	7	
(8) SPECIAL GALA EVENTS GIVING YOU THE CHANCE TO DRESS UP	8	8	8	
(9) INFORMAL EVENTS WHERE YOU CAN DRESS CASUALLY	9	9	9	
(10) BARS WHERE THERE WAS MINIMAL QUEUING AT THE INTERVAL	0	0	0	
(11) WORKSHOPS WHERE THE MUSICIANS TALKED ABOUT THEIR INSTRUMENTS	X	X	X	Q.20
(12) THE CHANCE TO GO TO REHEARSALS TO HEAR THE PIECES BEING PREPARED	1	1	1	
(13) SLIDE SHOWS OR FILMS BEING PLAYED IN THE BACKGROUND TO COMPLEMENT THE MUSIC	2	2	2	
(14) THE INCLUSION OF PERFORMERS YOU KNOW SOMETHING ABOUT	3	3	3	
(15) OPEN AIR PERFORMANCES IN THE SUMMER	4	4	4	
(16) LIVE MUSIC BEING PLAYED IN THE FOYER AND BAR	5	5	5	
(17) A FREE PRINTED PROGRAMME INCLUDED IN THE PRICE OF THE TICKET	6	6	6	
(18) A 10% DISCOUNT ON GROUPS OF FOUR OR MORE	7	7	7	
(19) ART OR PHOTOGRAPH EXHIBITIONS IN THE FOYER	8	8	8	
(20) GOOD PARKING FACILITIES	9	9	9	
(21) SEASON TICKETS ENTITLING YOU TO FIVE CONCERTS FOR THE PRICE OF FOUR	0	0	0	
(22) SMALLER SCALE CONCERTS AT VENUES CLOSER TO YOU	X	X	X	

HAND OVER THOSE CARDS SELECTED AS BEING OF INTEREST

Q.20 Now, of those you have said you would be interested in, which would be your first choice? And which second? And which third?

	FIRST CHOICE	SECOND CHOICE	THIRD CHOICE	
	(24)	(25)	(26)	
(1) SHORTER INTERVALS	1	1	1	Q.21
(2) LONGER INTERVALS	2	2	2	
(3) MORE INTERVALS	3	3	3	
(4) OPPORTUNITIES TO MEET THE PLAYERS	4	4	4	
(5) SPOKEN INTRODUCTIONS TO EACH PIECE OF MUSIC	5	5	5	
(6) GREATER DETAIL IN THE PRINTED PROGRAMMES ABOUT THE PIECES BEING PLAYED	6	6	6	
(7) GREATER DETAIL IN THE PRINTED PROGRAMMES ABOUT THE PERFORMERS	8	8	8	
(8) SPECIAL GALA EVENTS GIVING YOU THE CHANCE TO DRESS UP	9	9	9	
(9) INFORMAL EVENTS WHERE YOU CAN DRESS CASUALLY	0	0	0	
(10) BARS WHERE THERE WAS MINIMAL QUEUING AT THE INTERVAL	X	X	X	
(11) WORKSHOPS WHERE THE MUSICIANS TALKED ABOUT THEIR INSTRUMENTS	A	A	A	
(12) THE CHANCE TO GO TO REHEARSALS TO HEAR THE PIECES BEING PREPARED	1	1	1	
(13) SLIDE SHOWS OR FILMS BEING PLAYED IN THE BACKGROUND TO COMPLEMENT THE MUSIC	2	2	2	
(14) THE INCLUSION OF PERFORMERS YOU KNOW SOMETHING ABOUT	3	3	3	
(15) OPEN AIR PERFORMANCES IN THE SUMMER	4	4	4	
(16) LIVE MUSIC BEING PLAYED IN THE FOYER AND BAR	5	5	5	
(17) A FREE PRINTED PROGRAMME INCLUDED IN THE PRICE OF THE TICKET	6	6	6	
(18) A 10% DISCOUNT ON GROUPS OF FOUR OR MORE	7	7	7	
(19) ART OR PHOTOGRAPH EXHIBITIONS IN THE FOYER	8	8	8	
(20) GOOD PARKING FACILITIES	9	9	9	
(21) SEASON TICKETS ENTITLING YOU TO FIVE CONCERTS FOR THE PRICE OF FOUR	0	0	0	
(22) SMALLER SCALE CONCERTS AT VENUES CLOSER TO YOU	X	X	X	

SHOW CARD I		Q.21	Q.22	ROUTE
		INTEREST	NOT INTERESTED	
Q.21	Now please look at this list and tell me which of these types of concerts you would be interested in ?			
Q.22	And which would you not be interested in ?	(30)	(31)	
	CONCERTS WITH A THEME EG. BALLET MUSIC, THE COUNTRYSIDE, THE SEA, LOVE	1	1	Q.23
	CONCERTS FEATURING PIECES USED AS THEME TUNES ON TELEVISION/IN FILMS OR IN ADVERTS	2	2	
	VIENNESE WALTZES	3	3	
	BAROQUE MUSIC	4	4	
	MODERN CLASSICAL MUSIC	5	5	
	ORCHESTRAL ARRANGEMENTS OF POP/ROCK MUSIC	6	6	
	OTHER (Code & Write In)			
	Q.21: _____	7		
	Q.22: _____		7	
	NONE OF THESE	8	8	
ASK Q.23 IF CODE * 1 * AT Q.21 OTHERS ASK Q.24			CODE	
Q.23	What concert themes would you be particularly interested in ?		(32)	Q.24

	_____		(33)	

Q.24	How would you go about finding out what concerts were on locally ?		(34)	Q.25
	TALK TO FRIENDS/RELATIVES	1		
	LOOK IN NATIONAL PAPERS	2		
	LOOK IN LOCAL PAPERS	3		
	LISTEN TO CLASSIC FM	4		
	LISTEN TO OTHER NATIONAL RADIO STATIONS	5		
	LISTEN TO LOCAL RADIO	6		
	PHONE THE VENUE	7		
	GO TO THE VENUE	8		
	CHECK POSTERS LOCALLY	9		
	GO TO LOCAL LIBRARY	0		
	PICK UP LEAFLETS FROM VENUE/LOCAL LIBRARY	X		
	ASK TO GO ON A MAILING LIST	A		
	OTHER (Code & Write In)		(35)	
	_____		1	
	DON'T KNOW		2	
SHOW CARD J			(36)	
Q.25	Can I just check, have you seen any of these featuring classical concerts in the past 12 months ? IF YES ASK: Which ?	POSTERS	1	Q.26
		LEAFLETS	2	
		ADVERTISEMENTS	3	
		
		NO - NONE OF THESE	4	Q.29
Q.26	Generally speaking did these give you enough information ?	YES	(37)	Q.29
		
		NO	2	Q.28
THERE IS NO QUESTION 27				

		CODE	ROUTE
Q.28	Why do you say that ? _____ _____ _____	(38)	Q.29
		(39)	
Q.29	And how easy would you say it is to get information about performances at venues in Manchester/Newcastle/London ? <u>SHOW CARD</u> K	VERY EASY 1 QUITE EASY 2 NOT VERY EASY 3 NOT AT ALL EASY 4 DK 5	Q.30
Q.30	Can I just check, do you ever listen to Classic FM ?	YES 1 NO 2 DK 3	Q.31 ----- Q.35
Q.31	How often do you listen to Classic FM ? <u>SHOW CARD</u> L	ON MOST DAYS 1 ONCE OR TWICE A WEEK 2 TWO OR THREE TIMES A MONTH 3 ONCE A MONTH 4 LESS OFTEN 5 DK 6	Q.32
Q.32	When listening to Classic FM do you ever hear details of forthcoming classical concerts ?	YES 1 NO 2 DK 3	Q.33
Q.33	Have you ever attended a classical music concert as a result of hearing about it on Classic FM ?	YES 1 NO 2 DK 3	Q.34 ----- Q.35
Q.34	Did you get enough information about that concert from the item on Classic FM ?	YES 1 NO 2 DK 3	Q.35
Q.35	* ASK ALL * When would be the best days and times of day for concerts to be put on, to give you the best chance of going to them ? <u>PROBE FOR DAYS/TIMES OF DAY</u> _____ _____ _____ _____	(46) (47)	Q.36

SHOW CARD M

Q.36 I am now going to read out some statements and I would like you to tell me how much you agree or disagree with them taking your answer from this card.

		AGREE STRONGLY	AGREE SLIGHTLY	NEITHER AGREE NOR DISAGREE	DISAGREE SLIGHTLY	DISAGREE STRONGLY	DK
1.	<input type="checkbox"/> WHEN LISTENING TO RECORDED CLASSICAL MUSIC AT HOME, I LIKE TO BE ABLE TO FAST FORWARD TO MY FAVOURITE PIECES (48)	1	2	3	4	5	6
2.	<input type="checkbox"/> I ENJOY LIVE PERFORMANCES BECAUSE YOU NEVER KNOW WHEN SOMETHING FANTASTIC OR DISASTROUS WILL HAPPEN (49)	1	2	3	4	5	6
3.	<input type="checkbox"/> THE SOUND QUALITY AT LIVE CONCERTS IS MUCH BETTER THAN I CAN GET AT HOME (50)	1	2	3	4	5	6
4.	<input type="checkbox"/> I DON'T THINK A LIVE CONCERT OFFERS ENOUGH OVER LISTENING AT HOME (51)	1	2	3	4	5	6
5.	<input type="checkbox"/> I ONLY LIKE GOING TO CONCERTS IF I KNOW ALL OF THE PIECES BEING PLAYED (52)	1	2	3	4	5	6
6.	<input type="checkbox"/> THE VARIETY OF MUSIC AT LIVE CONCERTS IS A GOOD WAY OF INTRODUCING YOU TO COMPOSERS YOU HAVEN'T HEARD OF (53)	1	2	3	4	5	6
7.	<input type="checkbox"/> CONCERT ORGANISERS TOO OFTEN INCLUDE PIECES I DON'T WANT TO HEAR (54)	1	2	3	4	5	6
8.	<input type="checkbox"/> IF I KNEW MORE ABOUT CLASSICAL MUSIC THEN I WOULD GO TO MORE CONCERTS (55)	1	2	3	4	5	6
9.	<input type="checkbox"/> I CAN CONCENTRATE ON THE MUSIC BETTER AT HOME THAN AT A LIVE CONCERT (56)	1	2	3	4	5	6
10.	<input type="checkbox"/> I DON'T FEEL I WOULD GET ON WITH THE TYPE OF PEOPLE WHO GO TO CLASSICAL MUSIC CONCERTS (57)	1	2	3	4	5	6
11.	<input type="checkbox"/> I ONLY REALLY LIKE TO HAVE CLASSICAL MUSIC ON IN THE BACKGROUND (58)	1	2	3	4	5	6
12.	<input type="checkbox"/> IT IS NOT VERY INTERESTING TALKING ABOUT CLASSICAL MUSIC WITH FRIENDS (59)	1	2	3	4	5	6

ROUTE: Q.37

SHOW CARD N

Q.37 Which of these best applies to you ?

- 1 I WOULD LIKE TO GO TO (MORE) CONCERTS AND IF SOME OF THE THINGS I'VE MENTIONED IN THE INTERVIEW CAN BE ACHIEVED THEN IT IS VERY LIKELY I WOULD GO (TO MORE)
- 2 I WOULD LIKE TO GO TO (MORE) CONCERTS AND IF SOME OF THE THINGS I'VE MENTIONED IN THE INTERVIEW CAN BE ACHIEVED THEN IT IS QUITE LIKELY I WOULD GO (TO MORE)
- 3 I WOULD LIKE TO GO TO (MORE) CONCERTS BUT IN PRACTICE THIS IS VERY UNLIKELY TO HAPPEN
- 4 I AM PERFECTLY HAPPY WITH MY CURRENT DIET OF CLASSICAL MUSIC AND DON'T REALLY WANT TO GO TO ANY (MORE) CONCERTS
- 5 DON'T KNOW

CODE	ROUTE
(60)	
1	C.D.
2	
3	
4	
5	

97-010

Boekmanstich'ing

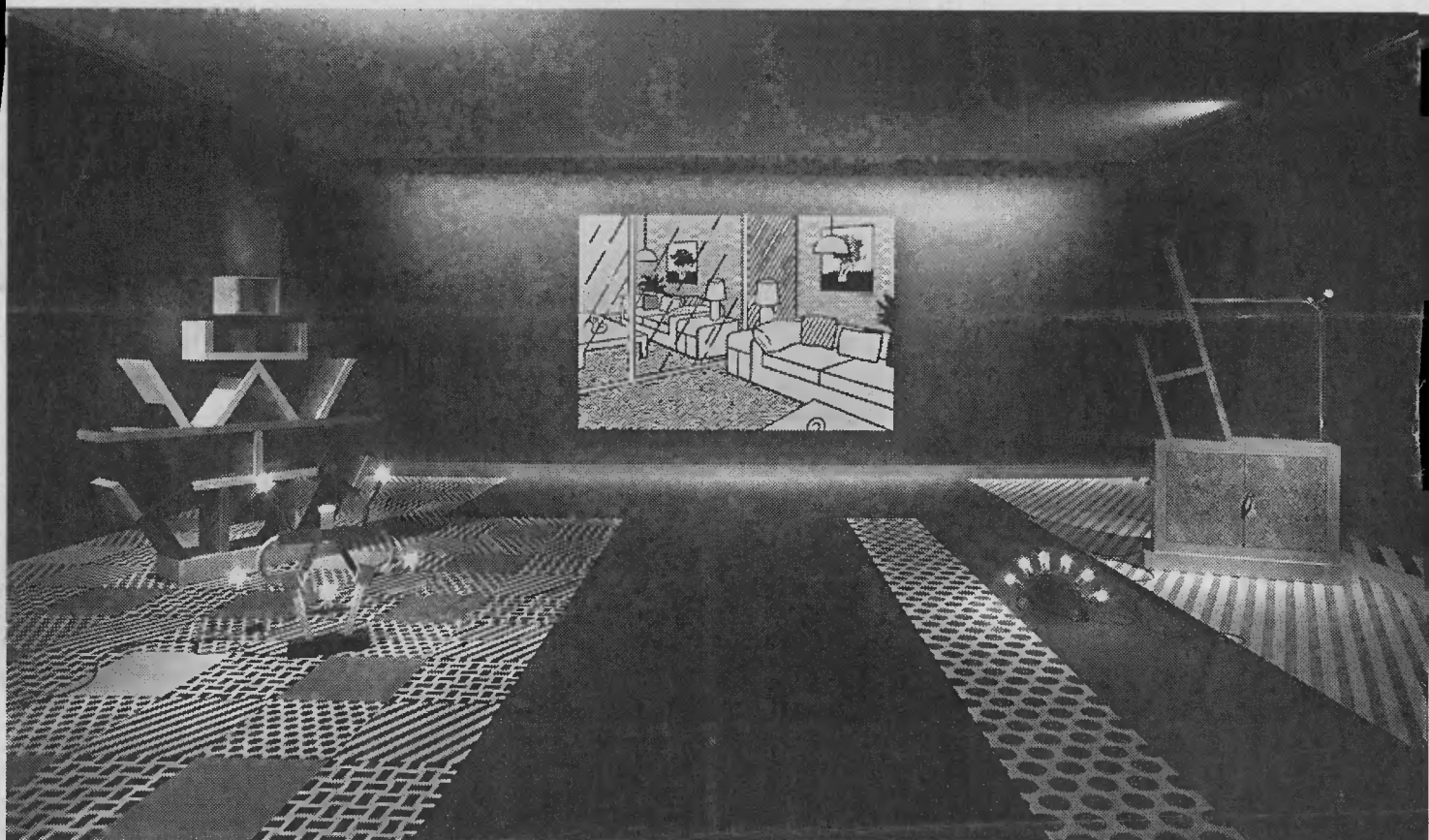
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97-018

PERSOONLIJK



Mellini 2 paviljoen: Memphis-design.

FOTO: PETER TAHL

Eigenzinnige collectie

Oud-museumdirecteur Haks legt verantwoording af over zijn aankoopbeleid

Door Ingeborg de Roode

Ik heb mijn buik vol van allerlei organisaties. Ik ga niet keurig in jury's en besturen zitten, maar doe alleen nog maar dingen waarbij ik niemand anders nodig heb.' Aan het woord is Frans Haks over zijn werkzaamheden na het Groninger Museum, waar hij van 1978 tot 1995 directeur was. Na zijn gedwongen vertrek uit een van de meest spraakmakende musea, misschien wel hét spannendste museum van Nederland, is hij er even terug. Met de grote tentoonstelling 'Haks was here' en het deze week gepubliceerde boek *Een pissende poes in museumland*.

De tentoonstelling en het boek hebben het verzamelbeleid van Haks als onderwerp. Hij maakte het museum tot wat het nu is: een van oudsher gemengd bedrijf (oosterse keramiek, Gronings zilver, archeologie en beeldende kunst) met een sterke nadruk op de hedendaagse kunst en vormgeving in een magnifiek gebouw. De postmoderne architectuurcreatie van Mendini, Starck, De Lucchi en Coop Himmelblau, gefinancierd met een gulle gift van de Gasunie, viert zijn vijfjarig bestaan. In het Groningse hoofdkantoor van de financier wordt meegevierd: een deel van de tentoonstelling 'Haks was here', met de vroegste aankopen, kreeg er onderdak.

Haks voelde de behoefte verantwoording af te leggen over zijn aankoopbeleid, of liever gezegd de mening te ontzenuwen dat hij wel een bijzonder gebouw, maar geen collectie van belang heeft achtergelaten. In het boek, na het logboek over de totstandkoming van dat gebouw zijn tweede, gaat hij daarom uitvoerig in op de achtergronden van zijn verwervingsbeleid, de mogelijkheden die hij voor de uitvoering ervan had en de trucs die hij uit de kast haalde om die mogelijkheden uit te breiden en zijn zin door te zetten. Geheel in overeenstemming met zijn reputatie neemt hij daarbij geen blad voor de mond. Zo ziet de lezer in woord en beeld het werk van onder meer Jeff Koons, de Italiaanse transavantgarde (Cucchi, Paladino c.s.), de Müllheimer Freiheit, Milan Kunc, Philippe Starck, Joost van den Toorn, Erwin Olaf, Wim T. Schippers en natuurlijk Memphis aan zich voorbij trekken. Exuberante citaten uit de kunstgeschiedenis en niet-westerse kunst zijn ruim vertegenwoordigd. Huisontwerper Swijk Stolk maakte er een mooi boek van, gebruikmakend van het kleursysteem dat Peter Struycken voor het interieur van het museum ontwikkelde. Op de voorzijde prijkt een foto van Inez van Lamsweerde en Vinoodh Matadin met een duivelse Haks; op de achterzijde een button met de titel van de tentoonstelling.

Haks was constant op zoek naar nieuwe stromingen en ongewone kunstuitingen; het dwarse en onverwachte spreekt hem aan. Hij wachtte niet zoals sommige andere musea totdat een kunstenaar door de kunstwereld geaccepteerd is alvorens werk aan te kopen. Dat ging met het Groningse aankoopbudget ook niet, hij moest vroeg maar weloverwogen kopen. In zijn boek memoreert hij fijntjes dat de gemeente Groningen op een gegeven moment zichzelf meer budget voor regionale aankopen had toebedeeld dan het Groninger Museum voor alle afdelingen ter beschikking kreeg. Toch kon hij als een van de eersten werk van de Italiaanse postmodernisten, Amerikaanse graffiti-kunstenaars als Keith Haring en Crash en van Aboriginalkunstenaars verwerven. Toen de Nederlandse overheid voornamelijk de aankoop van Nederlandse kunst subsidieerde, 'spaarde' Haks voor internationale aankopen door de bij galerieën voor musea gebruikelijke korting niet te incasseren, maar om te laten zetten in een gedeelte van een 'schenking' van een buitenlands werk. Ook probeerde hij bij particulieren en bedrijven schenkingen te ritselen. 'Je kunt dit zien als een soort handboek met mogelijkheden die je hebt als je aankoopbudget laag is', benadrukt hij.

Om zijn aandacht te kunnen richten op vormgeving, dat in de jaren tachtig meer interessants opleverde dan de beeldende kunst — zonder last te hebben van de conservator kunstnijverheid, die er heel andere ideeën op na hield — bedacht hij de discipline Tussen kunst, design en architectuur. De zilveren serviezen die verschillende ontwerpers en architecten voor Alessi ontwierpen en die nu in het Starck-paviljoen staan opgesteld zijn hier prachtige voorbeelden van. Haks is niet het type om zaken die hem persoonlijk interesseren aan anderen over te laten. Marie-Hélène Cornips, die tien jaar lang als conservator beeldende kunst onder hem functioneerde, herinnert zich dat er veel gediscussieerd werd, maar dat Haks uiteindelijk altijd zelf besliste. Er werd geen bruikleen voor een tentoonstelling zonder zijn uitdrukkelijke toestemming aangevraagd. Voorstellen voor aankopen moesten sowieso altijd via Haks en de aankoopcommissie.

'Ik heb geen spijt van aankopen die ik heb gedaan; ze werden altijd zo zorgvuldig overwogen, dat er geen enkele twijfel meer was. Ik heb er eerder spijt van dat ik sommige aankopen niet heb gedaan. De jonge Engelse kunst is bijvoorbeeld slecht in de collectie vertegenwoordigd, van Kiefer hebben we geen schilderij en misschien had ik toch Nederlandse vormgeving, bijvoorbeeld van

Droog Design, moeten aankopen, al was het maar als contrast tegenover de Italiaanse ontwerpen', zegt Haks terugkijkend. Ook had hij graag een mooi overzicht van de internationale twintigste-eeuwse vormgeving bijeengebracht, 'de Wiener Werkstätten, Glasgow School en Deutsche Werkbund zijn bijvoorbeeld nergens in Nederland goed vertegenwoordigd', maar dat is niet gelukt. Nu ligt de nadruk binnen de collectie vormgeving zeer sterk op de Italiaanse postmodernisten: meubels van Sottsass, Peter Shire en Michele de Lucchi, glaswerk, spiegels en de serie keramische vazen 100% Make Up van Alessandro Mendini en objecten van de commerciële meesters in de vormgeving Alessi.

Haks wilde de schotten tussen de autonome en toegepaste disciplines slechten; hij hield zich bezig met onderwerpen als Business Art Business, geësceneerde fotografie die soms ook in reclames dienst doet en met videoclips. Aan de andere kant was hij niet geïnteresseerd in het slechten van de schotten tussen de moderne disciplines en de andere verzamelgebieden van het museum. Dat wordt bijzonder duidelijk in de huidige presentatie: het gebouw is voor het eerst sinds de opening geheel met moderne kunst en vormgeving gevuld. De mode die de laatste jaren zo prominent aanwezig is ontbreekt, aangezien dat een toevoeging aan het beleid is van conservator moderne kunst Mark Wilson, die inmiddels tot inrichter van alle tentoonstellingen in het museum is benoemd en als zodanig ook een rol speelde in de totstandkoming van de huidige presentatie. Het geheel overziend kan toch moeilijk volgehouden worden dat de collectie moderne kunst weinig voorstelt. Demogelijkheden in ogen-schouw genomen is er een interessante en voor een deel zeer eigenzinnige verzameling opgebouwd. Van collecties met werk van Mario Merz, Donald Judd, Jannis Kounellis en Jan Dibbets zijn er al genoeg.

Toevalligerwijs kan er momenteel een vergelijking worden gemaakt met het Stedelijk Museum in Amsterdam. Daar heeft de tentoonstelling 'Glad IJs' eveneens kunstankopen uit de laatste decennia tot onderwerp.

T/m 4/6 2000: 'Haks was here', Groninger Museum, Museumeland 1, Groningen. Open: di-zo (behalve 25 december en 1 januari) 10.00 tot 17.00 uur. Telefoon: 050 3666555, infolijn: 0900 8212132.

Een pissende poes in museumland wordt gegeven door het Groninger museum.

Drs I.V.H. de Roode is kunsthistoricus.

De Bank Nederlandse Gemeenten (BNG) combineert kennis van de publieke sector met financiële expertise en positioneert zich daardoor als specialist binnen de Nederlandse financiële wereld. Haar 390 medewerkers leveren met hun individuele know-how maatwerk in een plezierige werksfeer. Met een balanstotaal van ruim 124 miljard gulden en één

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Bank Nederlandse Gemeenten, Koninginnegracht 2, 2514 AA Den Haag.

Een bank voor hbo-ers/ac met een eigen visie op girale producten en di

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Senior productmanager Giraal Betalingsverkeer (m/v) (36 uur per week)

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U werkt bij de afdeling PMD/Betalingsverkeer, een onderdeel van de afdeling Marketing. U bent verantwoordelijk voor de taken van productmanagement Giraal. Daarnaast ontwikkelt u productplannen voor girale betaalproducten/-diensten en toekomstscenario's. U beheert de bestaande girale betaalproducten en optimaliseert hun kwaliteit. Verder maakt u kosten/baten-analyses en draagt u via prijs-communicatie-instrumenten bij aan efficiënte(re) betalingsvormen. Voor de accountorganisatie treedt u op als tweedelijns-informatiepunt. Tot slot stuurt u de junior productmanager Giraal aan.

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U heeft een universitaire of hbo-opleiding, aangevuld met Nima A en relevante NIBE-cursussen. Het spreekt voor zich dat u ruime ervaring heeft met het bankwezen, in het bijzonder met het girale betalingsverkeer. U kunt prima overweg met de pc, met name spreadsheets, en heeft affiniteit met informatietechnologie. Met uw verantwoordelijkheidsgevoel en coördinerende kwaliteiten is het uitstekend gesteld. Hetzelfde geldt voor

uw mondelinge en schriftelijke uitdrukkingen en praktisch ingesteld. Daarnaast bent u creïatief en hebt u de nodige eigenschappen. Voor meer informatie over deze functie kunt u contact opnemen met de productmanager, telefoon 070 - 375 06 59.

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Voor deze functie biedt de BNG een salaris op het niveau van de functie. Daarnaast kunt u kiezen voor primaire en secundaire arbeidsvoorwaarden zoals een premiespaarregeling, een studiekostenvergoeding.

Solliciteren

Uw sollicitatiebrief kunt u, binnen twee weken, richten op naam van de heer A.J. Eekhof, personeelsadviseur, Postbus 30305, 2500 GH Den Haag, Internet: www.bng.nl

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Achmea Hypotheekbank N.V.

DEM 60.000.000 Floating Rate Notes 1998 per 2005

Issued under its Secured Debt Issuance Programme

Overeenkomstig de leningsvoorwaarden delen wij u mede dat in de periode van 29 november 1999 tot en met 28 mei 2000 de rente 3,57125% bedraagt. De rente wordt betaalbaar gesteld op 29 mei 2000, zijnde DEM 18.054,65, over 182 dagen, per Note van DEM 1.000.000,- nominaal.

ABN AMRO Bank N.V.

OPENBARE MEDEDELING

De directie van

...nte B.V. en van N.V. Visserijmaatschappij Kennemerland