EXPLORING THE SELF-IDENTITY AND PERSONALITY OF CLASSICAL MUSIC CONCERT AUDIENCES.
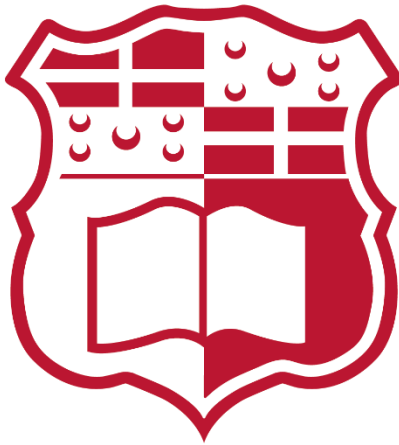
Faculty of Economics, Managements and Accountancy

University of Malta

Mark Andrew Vassallo

Dissertation submitted in partial fulfilment of the requirement of the Masters in Strategic Management and Digital Marketing

September 2020

Abstract

This research explores the self-identity concept and personalities of classical music audiences as indicators of consumer behaviour in relation to their level of involvement with music.

This descriptive research utilised secondary data in forms of literature and primary data collected specifically for this study. This was collected to gather the self-identity and personality insights on classical music audiences through a self-administered online survey which was distributed by various musical institutions in Malta. A total of 621 responses were collected, of which 357 qualified as classical concert audiences. Data was the statistically analysed using various statistical analysis software.

Data underwent various operations such as data reductions and correlation analysis to be analysed accordingly. The results obtained showed that the self-identity concept doesn't suffice as a predictor of consumer behaviour in classical music when the population tested is heavily involved with music. Prevailant personality traits of the sample population were also obtained. Nonetheless, the self-identity concept still paints a valid picture of the characteristics which make up the classical music audience.

These findings can help address the inter-audience conflicts and the initiator/respondent process which occur in the audience base. This research is only the first steppingstone towards getting an understanding of the classical music situation in Malta. However, it can be assured that such studies will leave a positive impact on organisations who apply these findings to practical use.

Acknowledgements

I would like to thank to all those people who have helped me in this study especially my supervisor, Dr. Emanuel Said for his encouragement, valuable guidance and for his feedback throughout this dissertation.

Special thanks go to the 621 respondents who participated as well as the management of the Malta Philharmonic Orchestra, Arts Council Malta, KorMalta and various other institutions who willingly circulated this study, without whom this research would not have been possible.

Finally, I would like to express my gratitude towards my family especially my parents Michael and Marica, my sister Nicole and my girlfriend Elisa for their continuous support at every step of the way. I would also like to express my gratitude to Monique for her invaluable friendship throughout our 4 year journey at the University of Malta.

Table of Contents

List of Tables

List of Figures

1. Introduction

1.1 Classical Music in Malta

Classical Music has been one of the finest forms of art which serve as a hallmark of a cultured society. Societies for many years have dedicated time, money and focus in developing and maintaining a high standard of classical music institutions, concert halls and to garner appreciation of musical value within the people of their societies. The importance of Classical music is popularly perceive to be diminishing over the years and consequently, so has the level of attendance to classical music concerts. Music has become more accessible than ever thanks to various online platforms and technology which has allowed people to listen to any music they want, anywhere, anytime. This has also meant that different genres have taken preference over classical music especially with younger audiences.

In Malta unfortunately, fine arts in general have never been given their due importance and are treated as something of marginal worth. Musical education remains weak to the point where most Maltese people have no idea that Maltese classical composers exist, let alone know about the diversity and beauty of their music. Despite this, great efforts have been made in recent years. Most notably, the Malta Philharmonic Orchestra in particular, has set the bar at a very high standard and has normalised the concept of an orchestral institution made up of professionals. The Malta Philharmonic Orchestra is built around a business model focused on delivering quality music while heavily engaging in marketing to promote their concerts in the best way possible. It aims at ensuring a variety in the repertoire and a mixture of venues and innovative concepts.

This high standard has improved the general overview of the musical scene in the Maltese Islands. The ever-increasing demand for quality classical music has paved way for several music festivals which take place in Malta (ex. Valletta Baroque Festival, Malta International Organ Festival etc.) which are all relatively well-attended. Nonetheless, it is generally felt that although the musical scene now attracts much more variety, all events compete for a very small niche of people.

Thus, it is contrasting to what might seem as the "rule" present in foreign western countries where declines in attendance rates for classical music concerts are the norm, The underlying problem being that Musical Institutions are out of touch and don't know in great depth who their audiences are. Research in foreign countries has showed that rather than just accepting the progress of time as the obvious reason for the decline/increase in popularity of classical music concerts, one has to analyse in depth the reality in which musical institutions are today operating and what means they are utilising to push themselves across to their audiences. Like any other organization in the business world, musical institutions need to understand the needs and demands of their audiences and position themselves accordingly.

In Malta, one has to delve even deeper into the issue and go beyond.

To this day, even locally, the only research carried out in the field was done to identify personal factors of culture-goers as a whole. This leaves a wide-open array of research opportunities and curiosities regarding classical music concert attendance and many other questions which remain unanswered.

How is this interest in classical music being seeded in younger audiences if education in schools is still lacking? How varied is the audience of a classical music concert? Could it be that different

people have different backgrounds and ideals which make them seek classical music? How can a

musical organisation maintain the high quality of the music while appealing to wider audiences?

2. Literature Review

2.1 Introduction

To acquire a better understanding of the situation at hand, a review of existing literature and studies was carried out in order to build a secondary data base and develop the conceptual framework within which this research was carried out. This section will start off by analysing the existing attitudes towards classical music concerts and the approach which till now was adopted to deal with this industry. Taking on this scope, the notions of the self-identity concept and personality are introduced and linked to classical music through aspects of collective identity and value co-creation. Following this rigorous analysis, gaps within the literature where evaluated and the research question and the hypothesis were developed.

2.2 Attitudes towards Classical Music Concerts

The artists and managers responsible with managing musical institutions and orchestras are quite naturally focused on the art of music itself. The notion that the music alone might not necessarily be the main motivator for a person to attend a concert might sound surprising and be rather disappointing. However, rather than frowning upon other potential stimuli for attendance, we must understand how to better integrate all these different factors at play (Brown, 2004).

To better understand how consumers approach classical music and the productions of their local orchestras, fifteen orchestras were studied in a research carried out in America by Alan S. Brown, (2002). The study set out to understand better how orchestras were spending a great portion of their time and money to try and attract audiences to their concerts, yet they were facing decreasing turn-out rates. The key principle taken into consideration was the importance of high-quality music

in a professional orchestral organisation. The author continues by saying that musicians such as the Three Tenors had preferred extravaganza and pomposity over quality and as a result were successfully filling stadiums and arenas with over ten thousand attendees per concert. Thus, the research was focused on obtaining a solution through a segmentation analysis. Literature was so scarce within this research area that Brown first had to define who the classical music consumer was. Brown took a broad sense of who the potential classical music consumers are, the majority of whom were only "somewhat interested" (Brown, 2002, p8) in classical music. The findings of this study were able to provide key insights of how American classical music consumers enjoyed classical music in their daily lives primarily by listening to recordings of classical music in the comfort of their own homes. This was then compared to actual turn outs at classical music concerts. The research addressed the declining audience rates by mapping the audience demographics against other variables such as consumption of classical music online, different venues in which the concert takes place, performing of different repertoires, and also the amount of social activity the consumer participates in before or after the concert. Discrepancies were found between classical music consumption (in all its distribution channels) and attendance to concerts. The research flagged issues which caused these shortfalls, such as orchestras being out of touch with their followers and consequently allowed the participating orchestras to make the necessary changes within their operations based on these findings. One of the solutions proposed were the identification of seven value clusters which orchestras could focus on, ranging from the educational value of music to the therapeutic value of music. Another finding emanating from the research study was that the ambience and the architectural setting value of a concert effected audience numbers. By analysing the different segments of classical music consumers, the research provided orchestras with an understanding of the characteristics of the different consumer

segments. This sparked ideas on how orchestras can engage uninitiated prospects with those segments who find classical music enjoyable but do not attend concerts. Unfortunately, this study was based solely on the personal traits of an individual which include but are not limited to demographics, age, marital status, length of residence, and other prospects which are directly related to the concerts themselves like quality of performance and quality of guest artists.

This research study was later analysed by Wolf (2006) who highlighted how, even though this study left a modest effect on the orchestras involved, it had not altered the course of history as many had hoped. However, it laid a scientific basis for addressing the problem of declining audiences and taught an invaluable lesson; that classical music is not dead, and it is healthy and beneficial to support it. The orchestra's lack of connection with their followers being the main problem leading to this reality has risen from the grim conventions which they have pushed forward and not from the genre of music they play. That being said, no silver bullet will solve all the industry's problems and multiple strategies have to be employed. (Wolf, 2006).

Building on Brown's research, Prof. Elias Rizkallah (2009) in his paper 'A Non-Classical Marketing Approach for Classical Music Performing Organisations', lead his study by uncovering the attitude and preferences of the concert goers towards the concerts they attended. He attained this by mapping the type of repertoire they listened to, the ticket prices they purchased, and other activities related to the entire concert experience. Even though this research was based on personal traits as well, it provided further exploration of the classical music scene and served as another build-up on the research carried out previously by Brown (2002), Rizkallah highlighted that people still liked classical music and that there was still significant potential amongst the audiences themselves He suggested that greater value could be reaped if the orchestras worked on audience development especially with the younger audiences, rather than trying to convert non-attendees.

Rizkallah strongly highlighted that further research should be done to uncover dynamics relating to audience behaviour, any existing trends, patterns and any unmet needs they might have in which would give institutions the ability to develop a strong order to build a long-term relationship with attendees.

Such a different perspective could be provided through the recent emergence of Self-Identity concept.

2.3 Self Identity Concept

An individual's behaviour goes beyond their personal traits and their cultural background. Even though these affect the way a human develops, an individual is dependent on other noticeable aspects of his own self-perception. A person lives his way of life and behaves in the ways he does because everyone has a self-concept and ideals engrained in their minds, which they are motivated to achieve (even subconsciously) on a daily basis, bridging the gap between how they see themselves and they aspire to see themselves. (Reid, Spark and Jessop, 2018).

As people who live in such diverse societies, we are surrounded by an endless array of ideologies, practices and values and we get to know ourselves by observing how we fit within these social constructs and to those around us. (Swann, 2010). A person's unique identity of how the individual views himself is formed over a lifetime. Self-identity is a development based on a person's exploration of his character until in turn the identity itself guides the individual's personal growth towards identity maturity. People develop their self-identity by exploring their character through reading, seeking new experiences, trying out different activities and discussing. This curiosity driven exploration will help the individual understand what he conforms to and what he doesn't. Eventually, the aspects to which the individual positively relates to, prevail from this exploration phase and become a life-long commitment ingrained in a person's self-identity. These serve themselves as a confident and stable guide for the individual. (Waterman, 1990)

The self-identity of an individual dictates the purchases they carry out and their behaviour patterns. (Onkivist and Shaw, 1987). From a service provider point of view, the imagery and features attributed to a particular product/service reflect the stereotypical consumer of that particular product with all the ascribed generalisations and characteristics of those users. (Sirgy and Chon,

1996). This imagery is necessary for people's compulsion wanting to be seen by others as they see themselves and to get verification and appraisal from them. (Swann, 2010).

Brands, even in classical music, convey a personality. The personality of a brand enables customers to express themselves. People tend to go for products, services or brands whose psychological characteristics converge with their own personal characteristics Hosany and Ekinci, 2007). This tendency is known as self-image congruence. (Opoku, 2009). Consumers buy products, brands and services that they think have symbolic images which are congruent or similar to their own image. Consumers do not only buy products for their utilitarian aspects based on what they can do, but also for what they purport to the individual. A consumer may purchase a product or service to boost their status symbol (O'Cass and Frost, 2002) or as a vehicle of self-expression (Aaker, 1996)

The reviewed literature identifies the existence of four dimensions of self-identity, which in turn can be sought to predict consumer behaviour. These dimensions are (1) the Actual Self-Concept comprising how a person sees himself, (2) the Ideal self-concept comprising how a person would like to see himself, (3) The Actual Social Self-Concept referring to how a person thinks others see him and (4) the Ideal Social Self-Concept referring to how a person would like others to see him (Sirgy, 1982).

Taking into consideration the reality of declining concert audiences being faced by classical music institutions despite of their investments and different mechanisms they tried to employ (Wolf, 2006) without recognising that they are distancing themselves from their followers base and the individuals whom they should be providing for (Starr, 1997) predicting consumer behaviour through a customer-centred orientation ought to have been on the forefront of the discussions. Classical music is not simply the consumption of a product or any other utilitarian service. People

connect to classical music on a deep emotional level as it provides aesthetic expression of memories, strong images and feelings. (Getz, 2015).

These feelings are deep within the individual and arise from the same characteristics which the self-identity concept seeks to explore.

Prof. Sameer Hosany and Dr. Drew Martin (2012) in their study addressing the self-image congruence in consumer behaviour' analyse the concept in great depth and were able to prove a significant link between an individual's self-identity congruity and its predictive ability with regard to their traveling intentions. Hosany and Martin carried out a two-step procedure research with cruise liner travellers. Participants rated their perception of a traditional cruise liner tourist based on the satisfaction, experiences, and their intention to recommend the cruise to other people. The participants were then required to rank the same ratings for the characteristics of the participants' actual and ideal self-concepts. To do this, they refined a semantic 7-point differential self-concept scale developed by Beerli et al. (2007) which allowed them to map and compare the two variables, and successfully prove that self-image congruence influences consumer behaviour. Congruency was mathematically proven by calculating the discrepancy score between the tourist's self-concept and their perception ratings of other tourists. Demographic information like age, gender and nationality were also recorded for the practicality of the research. Beerli also noted that the predictive ability of the scale is diminished when the people being reviewed are involved in that area (Beerli et al, 2007). Similarly, a 6-point scale used to measure self-image and congruency specifically to how attached that person is to a brand or product/service was developed by Escalas and Bettman (2005) carrying a 0.96 Crombach alpha.

Self-identity was left unexplored for a vast period of time and now various researchers are stepping in to fill the existing gaps and applying the self-identity concept in various lines and industries (Swann, 2010).

The intriguing compositions of the concept prove to be a valid dynamic with which consumer behaviour can be analysed and predicted.

2.4 Personality

Another dimension of a person's self-identity is reflected through his personality. While self-identity brings to light how a person fits within the world around them, personality is a more dynamic part of the individual's psychophysical system which focuses on how different individuals make unique adjustments in their approach to the environment around they are surrounded with. (Asendorpf, 2001).

The first notions of personality where brought around through the psychoanalytic theory developed by the Austrian neurologist Sigmund Freud and brings together an individual's id, ego and superego. (Blythe, 2008). The personality of a person echoes his character including the way they act, converse, think and feel.

The Five Factor Model, popularly known as the Big Five has been serving as a key to measure personality. It establishes and relates all the different personality traits. The development of the Big Five model helped solve the problem of the vast array of traits previously used to describe human behaviour (John and Svirastava, 1999). It is made up of five elements; openness, conscientiousness, extraversion, agreeableness, and neuroticism (abbreviated as OCEAN).

Openness incorporates those who have an open mind, are imaginative, intelligent and have varied interests. Conscientiousness includes those people who are organised, well-planned and lead a structured way of life. Extraversion refers to those individuals who are talkative, find it easy to converse and join circles, and live an energetic life. Agreeableness incorporates those good-natured, trusted and co-operative individuals. Neuroticism is made up of vulnerable people who tend to feel nervous, and suffer from anxiety (John, 2008).

As a one gets older and progresses through different life stages and experiences, his personality changes as well. (Schiffman and Kanuk, 2010). Unlike the matured self, which just like classical music remains the same over the course of our lives, the strong subjective experience of classical music over time and identity has the power to transform and morph with aspects of our personalities. (Johnson, 2002).

This model is popularly used in organisations to map the individual personalities of current employees and future recruits to measure their compatibility with the organisation's structure. This model gives a deep insight into how one may react in different situations experienced during different aspects of our lives. Any analysis of trait adjectives will draw a variant of the Big 5 personality structure (John, 2008). Beyond the psychoanalytical theories of Sigmund Freud and the consistency of trait theories, the concept of personality is now also approached for a marketing scope. (Blackwell, Miniard and Engel, 2007). Personality can be a reflection of the consumer's values and preferences and can be utilised to identify their consumption behaviour and purchasing decisions. (Tsao & Chang, 2010).

Personality has a good basis to serve as another factor with which classical music institutions can differentiate their followers base.

2.5 Collective Identity

Apart from their self-identity, people are also driven by a social identity which observes their memberships in different structures of social groups and what level of emotional significance these memberships ascribe. (Tajfel, 1981).

Every person is motivated to define himself by engaging in a social life and involving himself in different kinds of relationships with other people, even though these relationships may not be personal. Relationships can be interpersonal (e.g. a mother-child bond) but they can also be based simply on a Collective Social Identity; where people are united by a cause and not by any personal connection (Prentice, Miller and Lightdale, 1994). This depersonalised aspect defines the attachment with a common bond and identity rather than to its group members. A person can also be inclined to associate or disassociate himself from people who have those traits.

People join groups which make them feel positive and distinctively serve as a means of self-enhancement. (Swann, (2010). Evidence suggests that there is a tendency for people who feel they belong to a group to show a strong sense of ingroup bias which increases their motivation to stick to the norms of that group and favour that group over others outside of it. (Brewer and Kramer, 1985)

To properly analyse audiences of classical music concerts, it will not suffice to simply analyse the individual's self-identity, but one also has to look at a collective view of the audience.

2.6 Value Co-Creation

Classical Music Concerts provide a collective consumption concept where several attendees and multiple other players (musicians, crowd management, technology) are present together and consume the same service together. (Figuerado, 2016).

However, these individuals and groups, musicians and attendees amongst themselves, most of whom are strangers to each other, all take away a personal heterogenous experience and a different understanding of value. The concert hall is a place where thousands of people listen to the same piece of music, yet, the timeless character of classical music connects the listener and the composer, personally providing a unique intimate experience. (Getz, 2015).

The organisations on their own do not create this unique value but depend on their main consumers, the listeners, to play their role for value to emerge in what is known as Value co-Creation. (Vargo and Lusch, 2004).

Dr. C. Kelleher (2019) studied the diverse operations of an orchestral institution and the concerts they put up which offer a unique environment where value is co-created in different contexts and dynamics. These vary from concerts which are heavily provider-centred to others which provide a more audience-inclusive setting. In these concerts, the dynamics of the co-ordination between the audience itself can be highlighted as being of a very formal nature with well-established rigid roles dictating protocols of when to stand, when to clap and how to dress. At the same time, the present role rigidity might put off prospective and new attendees.

As such, the audiences themselves and the subtle underlying co-ordination which exists between them play an important part which practitioners should tap into. (Ostrom et al 2015).

It is the audiences themselves who hold such a strong participatory position of creating the value which classical music institutions seek. Yet, studies towards creating insights in this regard remain relatively poor. (Ostrom et al, 2005).

2.7 Research question

It is clear that classical music institutions have lost focus and have explored many strategies, none of which explore the consumers themselves in great depth. The literature identifies clear gaps and lacks adequate understanding of the classical music consumer and their characteristics beyond their personal traits.

This research will attempt to usher in a new and different perspective with which to analyse audiences of classical music. The emotional capacity and uniqueness of classical music offers the opportunity for the researcher to fill in this clear void through methods like the self-identity concept and personality which themselves uncover insight on the consumer's behaviour on a much deeper level than demographics and personality traits. This is an interesting "first step" to start tapping into the backgrounds and characteristics of concert goers and classical music lovers, which can in turn either be used for the benefit of classical music institutions/musicians, or also serve as a stepping stone for further research.

This study will seek to shed light on the questions found below.

- What characteristics of self-identity and personality do classical concert audiences have?
- Are audiences more inclined to go to a concert if their perception of how they view concert audiences converges with how they view themselves?
- Is there a sense of attachment to classical music which goes beyond simply entertainment and pleasure?

The main focus of this study will be to test the Self-Identity Models and Big-Five personality models, which will enable further exploration of the Hypothesis found below.

H1: The greater the congruity between a person's actual self-concept and their image of classical music concert audiences, the greater the probability that they will be motivated to attend.

H2: The greater the congruity between a person's ideal self-concept and their image of classical music concert audiences, the greater the probability that they will be motivated to attend.

H3: The congruity between a person's real/ideal self-concept and their image of concert audiences has a less determining effect on choice if the attendee is highly involved with music.

H4: There is a prevailing personality amongst concert audiences, and it effects the person's attachment to classical music.

2.8 Conclusion

This chapter analysed in depth different literature and studies. It was found that various attempts have been made to understand the audiences of classical music concerts, but these have been rather superficial and analysed the audiences only on personal traits and thus left very minimal impact. The need for deeper analysis emerged. Such analysis could be obtained by evaluating the consumer's self-identity concept which holds that consumers go for brands which express the same characteristics as their own identity. It was also shown that personality, complementing the self-identity, can act as a strong differentiator and predictor for consumer behaviour. Building on this notion, classical music audiences also qualify as having a collective self-identity and a unique ambience in which value is co-created through the interaction of the institutions and the audience itself.

After evaluating the gaps found in the literature, the research question was developed. This research will aim at uncovering the self-identity characteristics and the personality traits of the classical concert audience by testing four different hypotheses.

3. Methodology

3.1 Introduction

The following chapter will be setting out in detail the conceptual framework of the research design, the choice of the research method as well as its sampling frame and its construct. This section will also focus on the rationale behind the research tool chosen, limitations encountered, ethical concerns and other considerations accounted for during the distribution of the survey and the data collection phase of the research.

3.2 Research Objectives

This study aims primarily to explore in greater depth the Self-Identity and Personality characteristics which are present in the audience of a classical music concert. This exploration however doesn't qualify the study as an exploratory or an explanatory research as both the existence of the audience and the instruments to be implemented are known and thus there is no necessity for such qualitative research to take place. This study will be based on a descriptive mode of inquiry.

This research sets out to better describe the set phenomena as put forward by the Self-Identity concept and the Big Five Personality test amongst others. The hypothesis presented in the previous chapter needs to be analysed and tested. To achieve this, the study would require the measurement of the characteristics of the population and their different views. For this reason, a quantitative approach is required to suit the main objective utilising the operation of various quantitative instruments. This specific methodology was determined to be the best suited for this style of

research on the basis that that quantitative methods are completely dependent on objective measurements and that the statistical analysis of the same data collected could lead to more versatile results, which are proven to be more objective than a qualitative approach (Wimmer and Dominick, 2011).

This study seeks to identify positive results and trends amongst concert audiences which if implemented in the management operations of the same concerts could improve attendance.

3.3 Research Instruments

The study utilises two data collection methods. The foundation and the conceptual framework of the entire study is laid out by a rigorous analysis of existing secondary data in the forms of literature and past studies. The hypothesis themselves are developed through secondary data which will serve as a dependent variable against which other data will be compared. Primary data collection will however be the main source of data to be analysed. Primary data is described as specific data that is yet inexistent which the researcher needs to gather himself (Lacobucci and Churchill, 2015).

3.3.1 Primary Data

The primary data collection aimed at answering the question; "How do Self Identity and Personality Traits affect the approach of concert audiences towards classical music concerts" which is made up of three antecedent variables; The Self Identity Model developed by Beerli, (2007), The Self Identity model developed by Escalas and Bettman, (2003) and the Personality Traits developed by Goldbert (1992). A quantitative tool in the form of questionnaires was used for primary data collection to complement the descriptive nature of the research. Although there

are various methods with which quantitative data could be gathered, surveys are the most common and reliable practice.

A self-administered online questionnaire was distributed online using Google Forms.

Online surveys were the preferred choice for a number of reasons. The National Statistics Office (NSO, 2019) shows that 337,645 people or 85.8% of the entire population aged between 16 and 74 use the internet nearly every day, mostly for communication purposes and to acquire information. Thus, an online platform for the research gave access to most people in Malta.

Online questionnaires offer a wider array of advantages. Plenty of reliable and free online platforms exist which allow researchers to manage and run their own research data collection. This allows a researcher to gather vast amounts of data from random individuals while costs are kept to a minimum and require less time to administer. On the other hand, the absence of the interaction between the researcher and the respondent makes it rather challenging to recognise whether the submitted responses where true or not (Goldstein, 1986).

Since the respondents carry out the survey on their own, interviewer bias was eliminated and thus a more true and fair view of the real situation was achieved. Online questionnaires also offered a higher degree of flexibility and independence as questionnaires could be filled anywhere at any time of day without the interviewer and the respondent having to be together. This also enabled the research to be carried out effectively in the midst of the COVID-19 pandemic while adhering to social distancing isolation guidelines.

The Google Forms platform provides the collected data in real time which allows the researcher to monitor the progress of the study as it goes along. Data is also provided in Excel format which

could easily be downloaded and loaded into computer software like Tableau, SPSS and Excel itself for analysis and statistical validation.

Data collected through this questionnaire will determine whether the individuals self-identity and their personality traits may serve as a motivation and effect their attendance to concerts.

3.4 Research Design

The questionnaire was divided into 4 different sections, each dedicated to a particular variable.

3.4.1 Demography

Demographic information of the respondents was gathered to enable better classification of the data based on respondent characteristics like their age, gender, place of residence and level of education. Demographics were recorded for both those who attended a concert over the past year and even those who did not.

3.4.2 Background

This section assesses the different dynamics of the respondent's level of involvement with classical music and consumption of classical music in their day to day life. Items on this section measure the level of (1) musical education, (2) how frequently they listen to classical music, (3) how frequently they attend concerts over the course of a year. The section also assessed (4) the genres of classical music preferred by the respondents and (5) the factors which attract them most to a concert. For each question respondents gave their ratings on a likert-scale, varying accordingly for each question.

3.4.3 Self Identity Models

The Self-Identity model aims at identifying congruency between 3 different scales as utilised by Beerli, (2007) in a research exploring destination choice and self-congruity, which was initially developed by Malhotra, (1981). The respondents were provided with the 3 different scales, each made up of 6 different items which were aimed at capturing the characteristics and perceptions of the individual. The scale measured (1) "How do you see yourself?", (2) "How WOULD YOU LIKE to see yourself?" and (3) "How do you perceive the people which form the audience of a classical music concert?". For all 3 of the scales, 6 items were provided to characterize the response, choosing between Young vs Old, Conservative vs Liberal, Modern vs Traditional, Conformist vs Non-Conformist, Like Risks vs Like Serenity and Like Strong Emotions vs Do Not like Strong Emotions. All the ratings provided were measured on a 7-point semantic scale provided for each item.

A second supplementary scale of Escalas and Bettman (2005) was also included and was intended to better define the respondent's connection and attachment to classical music. The scale posed 6 different statements for each of which the respondents had to indicate whether they (5) Strongly Agree, (4) Agree, (3) Neutral, (2) Disagree, (1) Strongly Disagree through a 5-point liker scale. The higher the degree of the response, the higher the congruency achieved between the respondent and Classical music.

3.4.4 Personality Analysis

Personality was assessed using the Big Five inventory scale. It utilises the Five-Factor Markers as developed by Golberg (1992) and presented in the International Personality Item Pool. 50 short and concise statements to test the Five-Factor Markers were given out and respondents had to choose their level of agreement to each statements as (5) Strongly Agree, (4) Agree, (3) Neutral, (2) Disagree, (1) Strongly Disagree on a five-point Likert scale.

Each of the five personality factors (O) Openness, (C) Conscientiousness, (E) Extraversion, (A) Agreeableness and (N) Neuroticism are linked to 10 items out of the 50 found on the personality scale. The sum computation for each of the 10 factors separately, will show the respondent's compatibility with that particular personality factor. The factor with the highest value out of all five will be attributed as the personality of that individual.

It was feared that this scale would be too long to complete. Other shorter scales measuring personality were considered to avoid incomplete surveys or baffling respondents. However, none of them measured personality at a great depth as this scale. Furthermore, as observed in the pilot study, the personality test left little to no considerable effect on the overall time for the entire survey to be completed, Thus, the full scale was retained.

3.4.5 The Questionnaire

All of the above items were loaded onto a self-administered questionnaire. An introduction to the survey laid out the goals and intentions of the questionnaire and specifically asked the respondent whether they wanted to opt-in and answer the survey or not, and automatically terminated the response of those who opted out.

Since the study is targeted towards people who attend classical music concerts, a qualifying question was asked to respondents to clarify whether they had attended a concert over the past year. After collecting demographic information for data analysis purposes, 'No' respondents were immediately redirected out of the survey.

The time needed to fill in the questionnaire, with a certain degree of attention, did not exceed 5 minutes. All the questions asked in the survey were of a close ended format to ensure a higher degree of precision and to better quantify the response, further facilitating data analysis procedures. Close ended questions also contributed to the reduction of the overall time taken to fill in the entire survey as respondents answer each question swiftly. As a result, each individual reply is given a point of significance, and the answer of each respondent can be easily explained by summing up the point principles of every item or statement measured (Gay, 2009). Since this research attempts to tap into psychological attributes, these can be understood better when utilising multi-measures such as Likert-type scales (Spector, 1992). Single-item measures group people on a single item solely, voiding the scope of a research such as this.

3.4.6 Pilot Study

Before the questionnaire itself was loaded onto the Google Forms platform, various attempts at a sample questionnaire were created and experimented with in order to explore all the functions available on the online platform and to identify how these can be utilised to their full potential for the scope of this study.

The pilot study was carried out to establish the sufficiency of the questionnaire developed in order to ensure its capability at capturing the primary data which was required and to eliminate and/or improve other factors which could help in this regard.

Ten people who satisfied all the qualifying requirements of the population and the concert audience condition were given a private link to the google form. Once they had finished submitting the questionnaire the time taken was monitored. The observed time averaged at around 5 minutes. An evaluation was then carried out with the respondents to identify whether they had experienced any concerns or difficulties as they were filling in the survey.

The pilot study gave reasonable assurance that overall, the respondents found the questions easy to understand and of decent length. The research instruments also managed to collect the expected data. A number of minor adjustments were flagged during the evaluation with the participants, most prominently the need to better adapt the questionnaire structure to fit the smartphone screen dimensions. The amount of questions in the survey was also flagged during this pilot study. However, it was contrastingly noted that respondents found the scope of the survey highly captivating and ultimately the entire questionnaire only took around 5 minutes to complete. Thus, the set amount of questions was retained. Another slight amendment occurred in certain words of the personality traits inventory. Some were slightly altered to simpler words meaning the same thing (Seldom = Rarely), as some of the respondents wrongly interpreted their meaning, thereby they were replaced to avoid any potential ambiguity.

3.5 Population and Sample

This research was targeted at people aged over 18 to ensure a satisfactory understanding of the questions asked. According to the population figures released by the National Statistics Office

(NSO, 2020) it was concluded that Malta's population in 2019 stood at 514,564 of which 432,616 (84%) were adults aged over 18. No specific information as to the sizes of audiences who go to classical music concerts was found, hence the adult population figure of Malta was targeted.

A sample of 357 respondents was obtained to adequately represent the population with a 95% confidence level and a confidence interval of 5.18. Any respondents who had not attended a concert over the past year were immediately disqualified and did not form part of this sample.

3.6 Data Collection

The data collection process was carried out between the months of May and August of 2020. The questionnaire was distributed through various channels.

Primarily it was circulated online. The survey was shared by email with various well-established Arts and Music organisations in Malta like the Malta Philharmonic Orchestra, Arts Council Malta and KorMalta, a great deal of whom in turn shared it internally amongst their own employees, musicians and members. This also triggered a snowballing effect as the first respondents also shared the research with people they knew. Since most of the questionnaires were shared by third parties amongst hundreds of people, randomness was safely ensured. By heavily targeting the platforms of so many diverse artistic organisations it also ensured that a majority of concert goers practically had a chance to respond.

A very small number of hard-copy surveys were also distributed to a few individuals who specifically asked for them, mainly older audiences (61+) who weren't able to navigate online platforms with ease. The data collected from the hard-copy surveys was inputted collectively at the end of the research process, straight to the data analysis platform. This ensured anonymity and removed any chance of relating parts of the data to a known individual.

No supervision was necessary for the questionnaire to be filled in. Participants opted-in voluntarily and their anonymity was guaranteed. Respondents were given the option to freely exit the questionnaire at any time they wished to do so. Only the complete data of those who successfully finished the questionnaire and submitted it was recorded.

Data collection was stopped with 357 valid responses collected.

3.7 Conclusion

This descriptive research was of a quantitative nature. It was developed as a self-administered online questionnaire. The survey was made of 4 different sections measuring demographics, musical involvement, self-identity characteristics and personality traits. All scales were obtained and adapted from existing studies which showed their reliable operation. The questions of the survey were all answered through likert-scales to ensure the precision and swiftness of response.

The questionnaire analysed the entire Maltese population and thus required a survey population of 357 to obtain a confidence level of 95% and a confidence interval of 5.18. Prior to launching the study publicly, a pilot study was undertaken, and any issues which were flagged wear dealt with accordingly.

The questionnaire was distributed through various artistic institutions found in Malta. This initiated a snowball effect and also ensured randomness, anonymity and a broader reach,

4. Results

4.1 Introduction

This chapter will be dealing with the analysis of the primary data collected through the questionnaire. Microsoft Excel, IBM SPSS®, and Tableau were utilised for statistical analysis. The analysis of the data commenced by observing the demographic data. This was followed by an overview of the data collected through the main instruments and an analysis of their validity. Following the data validation, this chapter moves on to the various computations which were undertaken in order to reduce the dimensions of the data and to prove any existing correlations. Once all the data was computated as necessary, the hypothesis set at the beginning of this research were evaluated and proved/disproved accordingly.

4.2 Demographic Data

A total of 622 responses were received, 621 of which opted in to fill the questionnaire.

357 (57%) of the total respondents reached were qualified to continue the survey study as they had attended a classical music concert over the previous year satisfying the criteria necessary (presented in Table1). The other 246 (41%) respondents were disqualified and redirected out of the platform, after collecting demographic information.

Table 1: Concert Attendance (Source: Author)

Attended a concert over the past year		
	Frequency	Percent
Yes	357	57
No	264	43
Total	621	100

Education wise, both strata follow a similar spread, slightly skewed towards higher education. However, it can be noted that a higher percentage of Attendees hold a higher academic qualification like a Master's Degrees or a PhD when compared to Non-Attendees.

Figure 1: Level of Education (Source: Author)
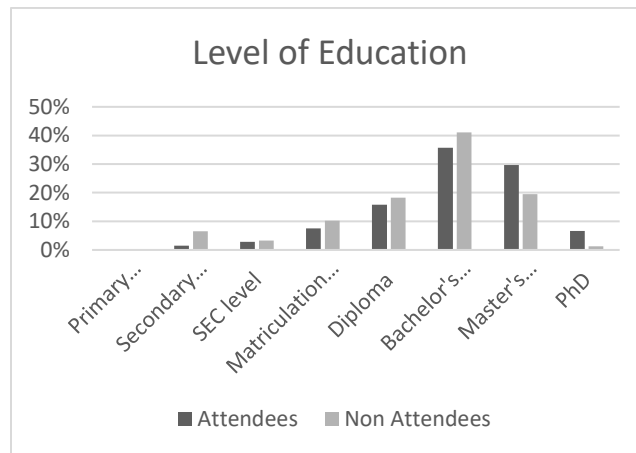
The age was relatively well distributed across all the sample population (presented in Table 2). However, it can be observed that audiences older than 61 had a smaller share compared to the other age groups. Since this survey study was conducted online, it is possible that older audiences who do not spend as much time online as younger audiences had a less chance of coming across this survey study.

Table 2: Age Distribution (Source: Author)

Age		
	Frequency	Percent
18-30	83	23.2
31-40	76	21.3
41-50	80	22.4
51-60	76	21.3
61+	42	11.8
Total	357	100

Respondents showed that the classic era is the most popular genre (278 / 77.8%) genre of classical music, followed closely by movie scores (221 / 62%).

Figure 2: Distribution of genre preferences. (Source: Author)
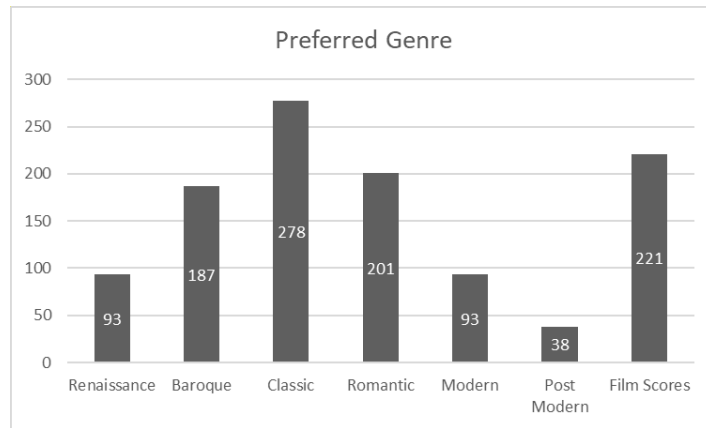
Repertoire also turned out to be the biggest attendance motivator (313 / 87.6%) for most of the audience members.

Figure 3: Motivation to attend a concert (Source: Author)

Motivation to attend a concert

Category	Value
Repertoire	313
Artist	240
Venue	107
Price	111
Special Offers	23
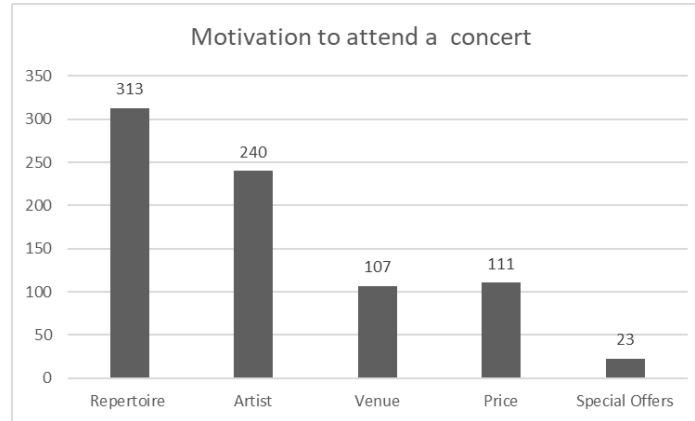
Out of the 357 'Yes' respondents, 159 (44.5%) were male while 197 (55.2%) were female. The descriptive nature of the study and the fact that there is no previous data to which this research could be compared to, meant that the imbalance between the genders was not an issue.

Table 3: Distribution of Gender (Source: Author)

Gender	Frequency	Percent
Male	159	44.5
Female	197	55.2
Prefer not to say	1	0.3
Total	357	100.0

4.2 Overview of the main instruments

The 357 responses for the first Self Identity Model measuring the Actual Self, Ideal Self and Perceived Audience separately made up of 6 items each, offer a good spread of responses.

The first measure asked, "How do you see yourself?" This is what is known as the Actual Self (presented in Table 4). The responses for all 6 items were fairly close to each other however the scale "Do you like risks vs Do you like Serenity" got a visibly higher value response towards serenity (mean response: 4.25, σ = 1.715).The skewness and the kurosis of the results show that there are no significant levels of bias and that there is a fair distribution amongst all responses.

The second measure asked, "How *would you like* to see yourself?" This is what is known as the Ideal Self (presented in Table 5). The responses for all 6 items were once again fairly close to each other however, understandably, the scale for "Young vs Old" this time scored much lower values, with preference going towards the 'Young option' (mean response: 2.5, σ = 1.256). The third measure (presented in Table 6) covered the respondent's perception of concert goers through the question "How do you perceive people who attend Classical Music Concerts?". Similarly, the skewness and kurtosis figures analysed suggest a fair distribution with no significant bias. The model returned a reliable Crombach alpha of 0.617 which for a scale with less than 10 items, exceeding 0.5 is a reliable outcome.

Table 4: Actual Self - Summary of Centrality and Spread (Source: Author)

Actual-Self items	N	Minimum	Maximum	Mean	Std Deviation	Skewness		Kurtosis	
						Statistic	Std. Error	Statistic	Std Error
Young (1) vs Old (7)	357	1	7	3.16	1.259	0.164	0.129	-0.520	0.257
Conservative (1) vs Liberal (7)	357	1	7	3.91	1.591	0.034	0.129	-0.842	0.257
Modern (1) vs Traditionalist (7)	357	1	7	3.83	1.528	0.143	0.129	-0.751	0.257
Conformist (1) vs Non-Conformist (7)	357	1	7	3.78	1.51	0.055	0.129	-0.650	0.257
Like Risks (1) vs Like Serenity (7)	357	1	7	4.25	1.715	0.102	0.129	-1.050	0.257
Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	357	1	7	3.10	1.712	0.678	0.129	-0.477	0.257

Table 5: Ideal Self - Summary of Centrality and Spread (Source: Author)

Ideal-Self items	N	Minimum	Maximum	Mean	Std Deviation	Skewness		Kurtosis	
						Statistic	Std. Error	Statistic	Std Error
Young (1) vs Old (7)	357	1	7	2.500	1.256	0.780	0.129	0.519	0.257
Conservative (1) vs Liberal (7)	357	1	7	4.200	1.654	-0.046	0.129	-0.836	0.257
Modern (1) vs Traditionalist (7)	357	1	7	3.570	1.635	0.348	0.129	-0.529	0.257
Conformist (1) vs Non-Conformist (7)	357	1	7	4.000	1.598	0.095	0.129	-0.546	0.257
Like Risks (1) vs Like Serenity (7)	357	1	7	3.560	1.792	0.465	0.129	-0.755	0.257
Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	357	1	7	3.220	1.715	0.494	0.129	-0.638	0.257

Table 6: Perceived Self of Audience - Summary of Centrality and Spread (Source: Author)

Audience Perception items	N	Minimum	Maximum	Mean	Std Deviation	Skewness Statistic	Std. Error	Kurtosis Statistic	Std Error
Young (1) vs Old (7)	357	1	7	4.23	1.401	-0.299	0.129	-0.447	0.257
Conservative (1) vs Liberal (7)	357	1	7	3.15	0.1407	-0.433	0.129	-0.302	0.257
Modern (1) vs Traditionalist (7)	357	1	7	4.49	1.555	-0.293	0.129	-0.614	0.257
Conformist (1) vs Non-Conformist (7)	357	1	7	3.27	1.385	-0.289	0.129	-0.359	0.257
Like Risks (1) vs Like Serenity (7)	357	1	7	4.58	1.605	-0.255	0.129	-0.989	0.257
Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	357	1	7	3.21	1.585	0.639	0.129	-0.281	0.257

The second Self Identity test (presented in Table 7) posed 6 different statements for which respondents needed to choose their response as a rating on a 5-point Likert-scale. For data analysis purposes, these scores had to be converted to numerical figures and have been denoted as follows: Strongly Agree (5), Agree (4), Neutral (3), Disagree (2), Strongly Disagree (1). This model returned a very strong Cronbach alpha of 0.905 which signifies its reliability.

Table 7 Self-Identity Test No.2 (Source: Author)

Self-Identity Test 2	N	Minimum	Maximum	Mean	Std Deviation	Skewness Statistic	Std. Error	Kurtosis Statistic	Std Error
Classical music reflects who I am	357	1	5	3.79	0.908	-0.358	0.129	-0.138	0.257
I feel a personal connection to classical music	357	1	5	4.09	0.809	-0.581	0.129	-0.069	0.257
I use classical music to communicatoe who I am to other people	357	1	5	3.46	1.015	-0.052	0.129	-0.660	0.257
I think classical music helps me become the person who I want to be	357	1	5	3.61	0.905	-0.396	0.129	0.087	0.257
I consider classical music to be me	357	1	5	3.56	0.896	-0.264	0.129	-0.053	0.257
Classical music suits me well	357	1	5	4.03	0.81	-0.954	0.129	2.021	0.257

The Personality Test (presented on Table 8) put across 50 different statements for which the respondents had to rate their response on a 5-point Likert scale from which a rating for each type of personality was extracted. The personality traits were calculated, taking the trait with the largest value as the resultant personality factor. The outcomes resulted as follows. 37% of respondents were found to be 'Conscientiousness' followed by 'Openness'.

Table 8: Personality Traits Distribution (Source: Author)

Personality	Frequency	Percent
Openness	103	28.9
Conscientiousness	132	37.0
Extraversion	26	7.3
Agreeableness	58	16.2
Neuroticism	38	10.6
Total	357	100.0

4.2 Computations

The Self-Identity model sets out to map characteristics of the respondent's identity across 3 measures. These 3 measures need to undergo a correlation analysis to identify whether the hypothesised positive correlation exists or not. As such, for the data to be analysed practically, the 18 items (6 items per measure) constituting the Self Identity model had to be scaled down through a Confirmatory Factor Analysis to improve the operation of the data. The dimensions of each of the 3 measures were processed separately. The process undertaken is explained in detail below.

The 6 items comprising the Actual-Self reduction process used a principal component extraction followed by a Varimax rotation with Kaiser normalisation. This process scored a .621 Kaiser-Meyer-Olkin making it suitable for Factor Analysis, exceeding the minimum suggested value of 0.5. It also obtained an adequate level of significance of 0.001 through Bartlett's Test of Sphericity which is well below the suggested 0.05 (presented on Table 9). The correlation between the items of the scale were well below 0.8, ensuring independence between each item and resulted in a determinant of .430.

The 6 items provided were loaded well together into the 2 distinct factors which emerged. The solution provided by these factors covers 34.9% to 57.28% of the study's total variance (table 10). Factor 1.1 defined aspects of risk-taking, youth, modern and emotion versus serenity, older, more traditional. The second factor, Factor 2.1 grouped aspects of conservativism and conformism against liberal and rebel aspects (table 11).

The dimensions emerging from the process execution were saved as standardized regression variables to be used as intended for a Pearson correlation analysis.

Table 9: KMO and Bartlett's Test for sphericity for 6 items composing the Actual-Self construct (Source: Author)

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.621
Bartlett's Test of Sphericity	Approx. Chi-Square	298.448
	df	15
	Sig.	.000

Table 10: Summary of Total Variance explained for each of the Actual-Self dimensions (Source: Author)

Total Variances Explained									
	Initial Eigen Values			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
Component	Total	% of Variance	Cumulitive %	Total	% of Variance	Cumulitive %	Total	% of Variance	Cumulitive %
1	2.091	34.851	34.851	2.091	34.851	34.851	1.952	32.530	32.530
2	1.346	22.429	57.280	1.346	22.429	57.280	1.485	24.749	57.280
3	.791	13.182	70.461						
4	.726	12.104	82.565						
5	.612	10.192	92.757						
6	.435	7.243	100.000						

Table 11: Summary of rotated component matrix for Actual-Self items (Source: Author)

Rotated Component Matrix		
	Component	
	1	2
Young (1) vs Old (7)	**.572**	.163
Modern (1) vs Traditionalist (7)	**.761**	-.049
Like Risks (1) vs Like Serenity (7)	**.775**	-.001
Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	**.649**	.155
Conservative (1) vs Liberal (7)	.009	**.863**
Conformist (1) vs Non-Conformist (7)	.153	**.829**

This same process was repeated for the 6 items of the Ideal Self and the Audience Perception respectively. The Ideal Self CFA was found adequate for sampling with a Kaiser-Meyer-Olkin value of .649 and a level of significance of .0001 (Table 12). In a similar occurance to the Actual-Self process, two factors Factor 1.2 and Factor 2.2 covering 35.8% to 57.6% of the data emerged which loaded factors in an identical way to what happened previously (Table 13/14). The Perceived Audience scale items also obtained a Kaiser-Meyer-Olken measure of .642 with a 0.0001 level of significance (Table 15). Two factors covering 41.1% to 62.5% of the sample were extracted and the items loaded in the same manner to the previous two measures (Factor 1.3, Factor 2.3). The dimensions which resulted where also saved for the following multivariate process.

Table 12: KMO and Bartlett's Test for sphericity for 6 items composing the Ideal-Self construct (Source: Author)

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.649
Bartlett's Test of Sphericity	Approx. Chi-Square	315.056
	df	15
	Sig.	.000

Table 13: Summary of Total Variance explained for each of the Ideal-Self dimensions (Source: Author)

	Total Variances Explained								
	Initial Eigen Values			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
Component	Total	% of Variance	Cumulitive %	Total	% of Variance	Cumulitive %	Total	% of Variance	Cumulitive %
1	2.148	35.800	35.800	2.148	35.800	35.800	1.918	31.974	31.974
2	1.307	21.792	57.592	1.307	21.792	57.592	1.537	25.618	57.592
3	.862	14.366	71.958						
4	.691	11.516	83.474						
5	.524	8.735	92.209						
6	.467	7.791	100.000						

Table 14: Summary of rotated component matrix for Ideal-Self items (Source: Author)

Rotated Component Matrix

	Component	
	1	2
Young (1) vs Old (7)	**.576**	-.031
Modern (1) vs Traditionalist (7)	**.711**	.069
Like Risks (1) vs Like Serenity (7)	**.742**	.177
Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	**.710**	.095
Conservative (1) vs Liberal (7)	.012	**.879**
Conformist (1) vs Non-Conformist (7)	.157	**.848**

Table 15: KMO and Bartlett's Test for sphericity for 6 items composing the perceived audience construct (Source: Author)

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy		.642
Bartlett's Test of Sphericity	Approx. Chi-Square	526.838
	df	15
	Sig.	.000

Table 16: Summary of Total Variance explained for each of the Ideal-Self dimensions (Source: Author)

Total Variances Explained

Component	Initial Eigen Values			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulitive %	Total	% of Variance	Cumulitive %	Total	% of Variance	Cumulitive %
1	2.468	41.127	41.127	2.468	41.127	41.127	2.392	39.869	39.869
2	1.287	21.446	62.574	1.287	21.446	62.574	1.362	22.705	62.574
3	.782	13.032	75.605						
4	.702	11.699	87.305						
5	.507	8.453	95.758						
6	.255	4.242	100.000						

Table 17: Summary of rotated component matrix for Ideal-Self items (Source: Author)

Rotated Component Matrix

	Component	
	1	2
Young (1) vs Old (7)	.789	.148
Modern (1) vs Traditionalist (7)	.879	.055
Like Risks (1) vs Like Serenity (7)	.803	.014
Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	.574	.023
Conservative (1) vs Liberal (7)	-.025	.831
Conformist (1) vs Non-Conformist (7)	.150	.803

4.3 Evaluating the Hypothesis

4.3.1 Hypothesis 1 and 2

H1: The greater the congruity between one's actual self-concept and their image of concert audiences, the greater the probability that they will be motivated to attend

H2: The greater the congruity between one's ideal self-concept and their image of concert audiences to the concert, the greater the probability that they will be motivated to attend, are rejected.

Once all dimensions for the Self Identity Scales had been reduced, the correlation analysis could be explored with greater ease. The Bivariate analysis calculated the Pearson correlation coefficients of each of the 3 measures together.

As presented in table 19, a positive correlation with a strong coefficient of 0.707 emerged between the Actual Self and the Ideal Self. Factor 1.1 and Factor 1.2 comprising of the items (1) Young vs Old, (2) Modern vs Traditional, (3) Risk vs Serenity, and (4) Strong Emotions vs Emotion avoidance. A partial positive correlation between Factor 2.1 and Factor 2.2 can be analysed but it is slightly below the suggested minimum value of 0.7

Correlations

Pearson Correlation	Factor 1.1	Factor 2.1	Factor 1.2	Factor 2.2
Factor 1.1	1	.000	.707**	.063
Factor 2.1	.000	1	.008	.676**
Factor 1.2	.707**	.008	1	.000
Factor 2.2	.063	.676**	.000	1

**Correlation is significant at the 0.01 level (2 tailed)

On the other hand, the correlation of the other two measures did not provide optimistic outcomes. The correlation between the Actual Self and the Audience Perception values (presented in table 20) proved to be positive but insignificant. The Correlation between Factor 1.1 and Factor 1.3 returned a coefficient of 0.379 while the Factor 2.1 and Factor 2.3 correlation returned a coefficient of 0.323. Similarly, the Ideal Self and the Audience Perception (presented in table 21) values had a correlation coefficient of 0.365 for Factor 1.2 and Factor 1.3, and a coefficient of 0.235 for Factors 2.2 and Factor 2.3.

Thus, the hypothesis 1 and 2 are rejected.

Table 19: Actual-Self and Perceived Audience Correlation (Source: Author)

Correlations

Pearson Correlation	Factor 1.1	Factor 2.1	Factor 1.3	Factor 2.3
Factor 1.1	1	.000	.379**	.275**
Factor 2.1	.000	1	.253	.323**
Factor 1.3	.379**	.253**	1	.000
Factor 2.3	.275**	.323**	.000	1

**Correlation is significant at the 0.01 level (2 tailed)

Table 20: Ideal-Self and Perceived Audience Correlation (Source: Author)

Correlations

Pearson Correlation	Factor 1.2	Factor 2.2	Factor 1.3	Factor 2.3
Factor 1.2	1	.000	.365**	.223**
Factor 2.2	.000	1	.316**	.235
Factor 1.3	.365**	.316**	1	.000
Factor 2.3	.223**	.235**	.000	1

**Correlation is significant at the 0.01 level (2 tailed)

To further sustain the outcomes of this analysis, another breakdown of figures was carried out to identify further the dynamics of the results, based on the overall discrepancy through the variance amongst the three constructs for each respondent.

The total variance between the (1) Actual self and the Ideal self, (2) The Actual Self and the Audience Perception and the (3) Ideal Self and the Audience Perception was calculated by

summing up the variance found between each corresponding item of the scale for both measures in operation. This not only uncovered whether there was congruency between the individual and how he sees himself and/or perceives audiences but also the degree to which this happens.

A total variance of '0', meaning that the identity levels recorded on all three measures were exactly the same, was denoted as "Congruent". A total variance of less or equal to '3' in which a respondent's response would have been very close to complete congruency but varied by a total of 3 points, was denoted as "Highly Congruent". A total variance of less or equal to '6' was denoted as "Moderately Congruent" while any variance equal or exceeding '7' was denoted as "Not Congruent". As was shown in the correlation analysis, a positive relationship can be noted in the tables below. There is a visibly strong congruency between the Actual Self and the Ideal Self (presented in table 22) having 68.3% of respondents who are at least moderately congruent with their Ideal Self. Likewise, the lack of congruency highlighted by the correlation analysis between the Actual/Ideal Self and the Audience Perception can also be observed in more detail (Presented in Table 23/24). This time round 58.3% of respondent's Actual Self and their Audience Perception proved incongruent, which rises up to 67.2% when comparing it with the Ideal Self.

Table 21: Actual-Self vs Ideal-Self Congruency through Variance (Source: Author)

		Frequency	Valid Percent
Valid	Congruent	26	7.3
	Highly Congruent	101	28.3
	Moderately Congruent	117	32.8
	Not Congruent	113	31.7
	Total	357	100.0

Table 22: Actual-Self vs Audience Perception (Source: Author)

		Frequency	Valid Percent
Valid	Congruent	10	2.8
	Highly Congruent	44	12.3
	Moderately Congruent	95	26.6
	Not Congruent	208	58.3
	Total	357	100.0

Table 23: Ideal Self vs Audience Perception (Source: Author)

		Frequency	Valid Percent
Valid	Congruent	13	3.6
	Highly Congruent	35	9.8
	Moderately Congruent	69	19.3
	Not Congruent	240	67.2
	Total	357	100.0

4.3.2 Hypothesis 3

H3: The congruity between one's real/ideal self-concept and their image of concert audiences has a less determining effect on choosing it if the attendee is highly involved in music.

The survey study sought to uncover the respondent's involvement with classical music. This was identified through the second Self-Identity scale which measures the level of attachment the individual has to classical music and the level of involvement it has in their lives.

To evaluate the respondent's level of attachment and congruence to classical music, the values they gave for each question were summed up. The individuals who scored '24' and upwards (an average score of at least 4 (Agree) per question were denoted as "Congruent". Scores of '19' and

upwards were denoted as "Highly Congruent", scores between '13' and '18' were denoted as 'neutral' and all scores under '13' were denoted as "Not Congruent".

A strong level of attachment with classical music emerges (presented in Table 25) with 82.1% expressing a positive attachment of which 42.3% (151) of respondents show a very strong level of congruency. Only 17.9% of respondents expressed a neutral or negative attachment to classical music.

Table 24: Self Identity and Attachment to Classical Music (Source: Author)

Self-Identity Test 2 Explained		Frequency	Percent
Valid	Congruent	151	42.3
	Highly Congruent	142	39.8
	Neutral	58	16.2
	Not Congruent	6	1.7
	Total	357	100.0

By analysing the individual statements measured by the scale, the attachment to classical music specifically sticks out through the top-ranking questions. The statements "I feel a personal connection to classical music" and "Classical music suits me well" got noticeably higher scores (mean response: 4.09/4,03, σ = 0.908/0.810 respectively).
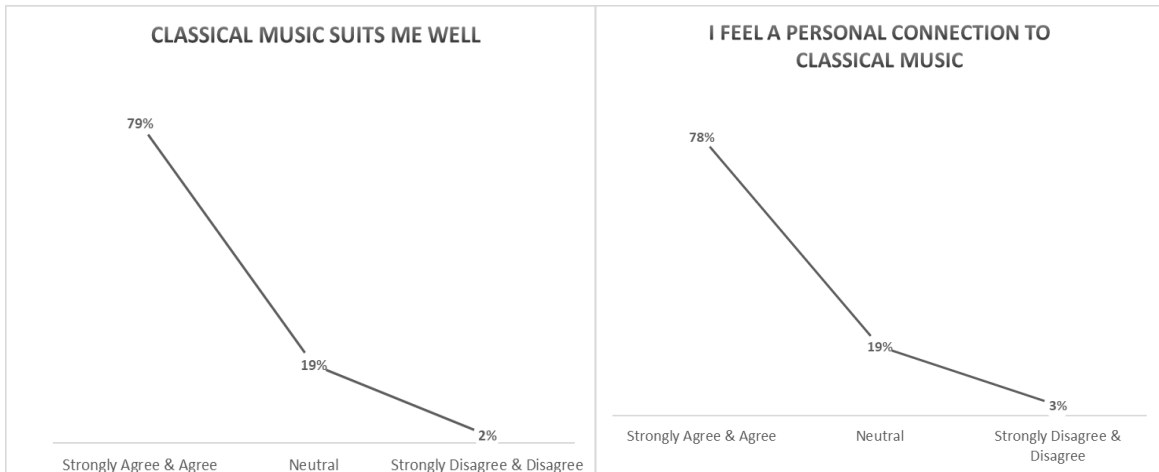
Figure 4: Graph of Responses for Statement 6 of the Self-Identity scale 2 (Source: Aouthor)

Figure 5: Graph of Responses for Statement 2 of the Self-Identity scale 2 (Source: Author)

When cross tabulating the figures of the 1st Self Identity test with those of the 2nd test measuring attachment, certain notable trends crop up. Even though none of those whose identity in the 2nd test was 'Non-Congruent' were shown as 'Congruent' in the first test a different story was observed the other way round. As shown in Table 26, the majority of respondents who showed to have strong attachment in the 2nd test and as such classified as 'Congruent' were shown to have a significant discrepancy score between their self-identity and their audience perception in the 1st identity test and were classified as 'Not Congruent' (54.3% / 79.8%). The same trend is similarly observed for all the 'Highly Congruent' classification of the 2nd Test none of which are matched as 'congruent' in the 1st test.

Self Identity Congruency vs Self Identity 2 Attachment								
Actual vs Perceived	Congruent		Highly Congruent		Neutral		Not Congruent	
	Total	%	Total	%	Total	%	Total	%
Congruent	5	3.3	2	1.4	3	5.2	0	0.0
Highly Congruent	25	16.6	16	11.3	3	5.2	0	0.0
Moderately Congruent	39	25.8	42	29.6	12	20.7	2	33.3
Not Congruent	82	54.3	82	57.7	40	69.0	4	66.7
Total	151	100.0	142	100.0	58	100.0	6	100.0
Ideal vs Perceived	Congruent		Highly Congruent		Neutral		Not Congruent	
	Total	%	Total	%	Total	%	Total	%
Congruent	7	4.6	3	2.1	3	3.2	0	0.0
Highly Congruent	19	12.6	11	7.7	5	5.4	0	0.0
Moderately Congruent	30	19.9	31	21.8	7	7.5	1	1.7
Not Congruent	95	62.9	97	68.3	43	46.2	5	8.6
Total	151	100.0	142	100.0	58	100	6	100

The respondent's involvement with classical music is also represented by three other different dynamics (1) whether the individual is musically educated, (2) how frequently the individual attends classical music concerts, and (3) whether the individual listens to classical music outside the music hall.

As seen in Table 27, an absolute majority of 299 (83.8%) of all respondents possess a certain level of music education, a third (33.4%) of whom consider their music education to be of quite an advanced level. Musical Education which ranges from Music theory to playing a musical instrument is a strong-level indicator of involvement with classical music.

Musical education supersedes Self-Identity Congruency as a determinant of attendance (Table 28). Only 3.4% / 4.2% of those with an advanced education in Music where actually congruent with their perception. The Identity Congruency was irrelevant for 53.8% / 64.7% of the cases who resulted to be not congruent.

	Frequency	Percent
None	58	16.2
Basic	95	26.6
Intermediate	85	23.8
Advanced	119	33.4
Total	357	100

Congruency vs Musical Education

Actual vs Perceived	Advanced		Intermediate		Basic		None	
	Total	%	Total	%	Total	%	Total	%
Congruent	4	3.4	0	0	5	5.4	1	1.7
Highly Congruent	13	10.9	15	17.6	10	10.8	6	10.3
Moderately Congruent	38	31.9	15	17.6	24	25.8	18	31
Not Congruent	64	53.8	55	64.7	54	58.1	33	56.9
Total	119	100.0	85	100	93	100	58	100

Ideal vs Perceived	Advanced		Intermediate		Basic		None	
	Total	%	Total	%	Total	%	Total	%
Congruent	5	4.2	0	0	6	6.5	2	3.4
Highly Congruent	11	9.2	11	12.9	8	8.6	5	8.6
Moderately Congruent	26	21.8	17	20	17	18.3	9	15.5
Not Congruent	77	64.7	57	67.1	62	66.7	42	72.4
Total	119	100.0	85	100	93	100	58	100

Different types consumers attend concerts at different frequencies over the course of a year (presented in Table 29). The frequency patterns of this study show that out of 357 respondents, most people (191, 54.1%) attend concerts sporadically a few times a year. Although a slightly weak attendance to classical music concerts should in no way be understood as poor attachment to classical music, the strongest attachment is reflected by the upper 20 respondents (5.6%) who are so dedicated and attached to classical music that they attend concerts on a weekly basis.

When the frequency of attendance is cross-tabulated with the congruency outcomes (presented in Table 30), it is immediately evident that the higher the level of involvement, the lower the prediction ability of the self-identity concept. None of the respondents who attend concerts on a weekly basis are in fact 'congruent' with their perceptions. With non-congruent results of 65.0% for the Actual Self and 85.0% for the Ideal Self, despite their weekly attendance to concerts are noted to be the least group to have a congruent identity.

Table 28: Frequency of Concert Attendance (Source: Author)

	Frequency	Percent
Weekly	122	34.2
Few times a month	96	26.9
Few times a year	35	9.8
Once a year	99	27.7
Total	357	100.0

Table 29: Congruency vs Frequency of Attendance (Source: Author)

Congruency vs Frequency of Attendance

Actual vs Perceived	Weekly		Few times a month		Few times a year		Once a year	
	Total	%	Total	%	Total	%	Total	%
Congruent	0	0.0	4	6.1	3	1.6	3	3.8
Highly Congruent	1	5.0	3	4.5	25	13.1	15	19.2
Moderately Congruent	6	30.0	22	33.3	47	24.6	20	25.6
Not Congruent	13	65.0	37	56.1	116	60.7	40	51.3
Total	20	100.0	66	100	191	100	78	100

Ideal vs Perceived	Weekly		Few times a month		Few times a year		Once a year	
	Total	%	Total	%	Total	%	Total	%
Congruent	0	0.0	4	6.1	4	2.1	5	6.4
Highly Congruent	0	0.0	8	12.1	21	11	6	7.7
Moderately Congruent	3	15.0	11	16.7	37	19.4	18	23.1
Not Congruent	17	85.0	43	65.2	129	67.5	49	62.8
Total	20	100.0	66	100	191	100	78	100

Attending for a classical music concert reflects only one part of being attached and involved with classical music. Especially with the advance in technology and the increasing presence of platforms like Spotify, YouTube and the social media platforms of the musical institutions themselves, most classical music is consumed outside the music hall. People can listen to whatever piece of classical music they please wherever they are. As shown in Table 31, a great portion of respondents listen to classical music at least once a week (218, 61.1%) of which 122 (34.2%) listen to classical music on a daily basis. This contrasts with the figures obtained for classical concert attendance and a discrepancy can be noted.

When compared to the self-identity congruency, the same trend emerges once again. A majority of those who listen to classical music 'Every Day' or 'Weekly' were classified as 'Not Congruent'.

Table 30 Frequency of listening to Classical Music (Source: Author)

	Frequency	Percent
Every Day	122	34.2
Weekly	96	26.9
Monthly	35	9.8
Sometimes	99	27.7
Never	5	1.4
Total	357	100.0

Table 31 Congruency vs Listening to Music Frequency (Source: Author)

Actual vs Perceived	Every Day		Weekly		Monthly		Sometimes		Never	
Congruency vs Listening to Music Frequency										
	Total	%	Total	%	Total	%	Total	%	Total	%
Congruent	2	1.6	3	3.2	2	5.7	3	3.1	0	0.0
Highly Congruent	11	9.0	14	14.7	6	17.1	13	13.3	0	0.0
Moderately Congruent	32	26.2	27	28.4	10	28.6	23	23.5	3	60.0
Not Congruent	77	63.1	51	53.7	17	48.6	59	60.2	2	40.0
Total	122	100.0	95	100.0	35	100.0	98	100.0	5	100.0

Ideal vs Perceived	Every Day		Weekly		Monthly		Sometimes		Never	
	Total	%	Total	%	Total	%	Total	%	Total	%
Congruent	2	1.7	5	5.9	2	2.2	5	8.6	0	0.0
Highly Congruent	10	8.4	11	12.9	6	6.5	7	12.1	1	1.7
Moderately Congruent	24	20.2	15	17.6	12	12.9	17	29.3	1	1.7
Not Congruent	86	72.3	65	76.5	15	16.1	69	119.0	3	5.2
Total	119	100.0	85	100	93	100	58	100	58	100

All the 4 measures of involvement and attachment to music shown above demonstrate that when the level of involvement with classical music is high, the self-identity concept is not able to act as a predictor of consumer behaviour.

Thus, we accept hypothesis 3.

4.3.3 Hypothesis 4

As shown in the 'Overview of the main instruments' above, the prevailant personality traits which emerged were found to be 'Conscientiousness' followed by 'Openness'.

The 37% of respondents who were classified as having a 'Conscientiousness' personality are people who have a high-level of cognitive ability and have a good control over their impulse actions. They are people who have altruistic, very organised and like to plan-ahead (McCrae & Costa, 1987).

The 29% of respondents who were classified as having an 'Openness' personality are people who exert an interest in a wide array of activities and have a very creative imagination. They are eager to learn and engage with new experiences (McCrae & Costa, 1987).

The strength of the personality traits and their link towards classical music is further reaffirmed when these traits are observed against the outcomes of the second self-identity scale. A clear cluster emerges. As shown in Table 33, a clear cluster made up of 55.7% (199) of the total sampled population are people with a 'Conscientiousness' or 'Openness' who have a distinct Congruent or Highly congruent attachment to classical music.

Table 32: Cluster Analysis between Personality and Self-Identity (Source: Author)

Cluster Analysis					
		Congruence			
Clusters	Personality	Congruent	Highly Congruent	Neutral	Not Congruent
Cluster 1	O	52	34	0	0
	C	49	64	0	0
Cluster 2	O	0	0	15	2
	C	0	0	19	
	E	13	6	5	2
	A	22	19	15	2
	N	15	19	4	0

The strength of these personalities as an indicator also holds when cross-analysed with the 'Frequency of Attendance' results (presented in Table 34). It can be clearly seen that the highest-ranking personality traits for all attendance frequencies were 'Conscientiousness' and 'Openness'.

It is interesting to observe that the personality of respondents who attend concerts on a weekly basis, are shown to be more open to experiences (47.4%) in contrast to the other attendance frequencies in which 'Conscientiousness' was the most popular personality.

Table 33 Personality vs Frequency of Attendance (Source: Author)

	Personality vs Frequency of Attendance							
	Weekly		Monthly		Few times a year		Once a year	
	Total	%	Total	%	Total	%	Total	%
O	9	47.4	21	31.8	57	29.5	16	20.5
C	6	31.6	22	33.3	72	37.3	32	41
E	2	10.5	8	12.1	12	6.2	4	5.1
A	2	10.5	6	9.1	36	18.7	13	16.7
N	0	0	9	13.6	16	8.3	13	16.7
Total	19	100	66	100	193	100	78	100

After considering all the above findings, the measures of the personality trait's presence amongst the sampled population as well as their strength to serve as a positive indicator towards a person's link and intentions with classical music. It can also be utilised retrospectively by targeting people with these personality traits which would have a higher change of being attracted towards classical music.

Thus, Hypothesis 4 was accepted.

4.4 Conclusion

All the data gathered was analysed separately and the three models in operation where tested for significance and reliability which were satisfactory. The items first self-identity model was subject to a Confirmatory Factor Analysis to reduce the dimensions of the scale and improve its comparability in a bivariate Pearson correlation analysis. A positive correlation was found between the Actual-Self and the Ideal-Self. No correlation was found between the Actual/Ideal Self and the respondent's perception of concert audiences meaning that there was a significant discrepancy between how respondents viewed themselves and how they perceived audiences of classical music. Thus hypothesis 1 and 2 were rejected. Involvement with music was measured through a second

self-identity scale, the level of musical education, the frequency of attendance, and the frequency of listening to classical music. All four measures were found to be strong and resulted in a better predictor than the first self-identity model, thus accepting Hypothesis 3. A distinct cluster of 199 respondents was found to have a personality of 'Conscientiousness' or 'Openness' with strong a strong attachment to classical music, Hypothesis 4 was accepted as well.

5. Discussion

5.1 Introduction

Following the analysis of the data, this chapter will evaluate various key deductions and evaluations which can were obtained from the research. These are approached from different perspectives and are also related to the existing knowledge found in literature. The discussion is also aimed at providing a practical application of the key findings for the effective management of artistic institutions. In addition, this chapter goes through the implications this data leaves on the existing marketing, the limitations encountered as well as any existing opportunities for further research.

5.2 Key deductions

5.2.1 Key-Point 1 – Prevailing identity of the audience.

The Self-Identity Model, as predicted by the third hypothesis did not serve as an accurate indicator of the audience's behaviour. The model failed to find a valid link between the respondent's Actual and Ideal Self Identity and their own perceptions of classical concert audiences.

Retrospectively however, we can now get an insight into the characteristics which form the Actual and the Ideal selves of the audiences and bring out a prevailing identity in a collective manner. The scale items measure the characteristics and values of the respondent's identity to an accurate degree from 1 to 7. By analysing the collective distribution of all the respondent's ratings ((Figure 6) for each individual item on the scale, we can obtain an image of the prevailing identity. It can be clearly seen that the characters which form the classical music audience base want to see

themselves as being young, are more risk-taking and look for strong emotions. Furthermore, despite the common associations that classical music is outdated and as traditional as can be, 'modern' and 'liberal' factors emerge as prevailing characteristics too. The alignment of all these characteristics can be analysed in more detail through the mapping below.

Figure 6: Mapping of group Ideal-Self Characteristics (Source: Author)

Ideal-Self Characteristics distribution grouped

Rating	Young	Conservative	Modern	Conformist	Risk-Taking	Strong Emotions
1 to 3	77%	34%	49%	35%	54%	57%
Neutral	18%	25%	25%	32%	20%	21%
5 to 7	4%	41%	26%	33%	27%	22%
	Old	Liberal	Traditionalist	Non-Conformist	Risk Avoidance	Love Strong Emotions

However, one cannot fail to mention that despite the emerging identity characteristics, the ratings given by the respondents are much more spread out between all the 7-points of each item as can be seen in Table 34. It can be noted that the extreme ends of scales like 'Risk', got an 11% score for risk taking and a 10% score for risk aversion. It can also be observed for Modern (10%) vs Traditional (7%) and for Conformist (6%) vs non-Conformist (8%). This shows a fairly even spread with a two-tailed distribution. In simpler terms, it means that notwithstanding the prevalence of a more prominent alignment for each item as shown above, the item characteristics chosen are not as generally representative of the entire audience and these might be conflicting to their ideals and values. This lack of 'absolute majority' for some of the items mentioned, is a clear representation of the inter-audience tension which exists within the audience itself.

Table 34: Ideal-Self Identity characteristics distribution (Source: Author)

	Ideal-Self Identity characteristic distribution					
	Young (1) Old (7)		Conservative (1) vs Liberal (7)		Modern (1) Vs Traditionalist (7)	
Rating	Frequency	%	Frequency	%	Frequency	%
1	86	24.1	18	5.0	35	9.8
2	117	32.7	46	12.9	70	19.6
3	72	20.2	56	15.7	70	19.6
4	66	18.4	89	24.9	89	24.9
5	8	2.2	57	16.0	47	13.2
6	5	1.4	58	16.2	22	6.2
7	3	0.8	33	9.2	24	6.7
Total	357	100.0	357	100.0	357	100.0

	Conformist (1) vs Non-Conformist (7)		Risk Taking (1) vs Risk Avoidance (7)		Like Strong Emotions (1) vs Do Not Like Strong Emotions (7)	
Rating	Frequency	%	Frequency	%	Frequency	%
1	22	6.2	40	11.2	63	17.6
2	46	12.9	79	22.1	88	24.6
3	56	15.7	73	20.4	52	14.6
4	116	32.5	70	19.6	76	21.3
5	49	13.7	29	8.1	36	10.1
6	38	10.6	32	9.0	24	6.7
7	30	8.4	34	9.5	18	5.0
Total	357	100.0	357	100.0	357	100.0

This notion was first brought to light by Dr. C. Kelleher (2019) in her study 'The score is not the music'. The classical concert experience is characterised by a strong presence of role rigidity with little to no flexibility, meaning that even the audience members themselves need to know how to act and behave. The concert hall in itself usually has a very formal setting, most people are dressed up and there is an entire protocol to follow. The role rigidity present in such events is not usually written anywhere in the music hall, yet every musician and audience member is expected to know what the suitable behaviour for the different parts of the concert experience are. However, not all members of the audience attend as many concerts to know these protocols inside out, labelled as the 'novices' ignorance of protocol'. This issue can cause a great deal of tension and stress between the less experienced attendees and the more experienced individuals. Kelleher notes how we are just starting to explore inter-audience tension.

This tension might also be liable for the major gap which exists between the frequencies with which people listen to music on their own in comparison to their attendance to concerts. A significant portion of respondents (34.2%) are so attached to classical music that they listen to it every day. Yet, less than half of them (47.5%) attend a concert at least a few times a month. It is understandable that attending for a classical music events is in itself a night out of entertainment and much different from listening to classical music on your own which can be done at any time of day while doing chores, working or relaxing.

The appeal to re-invent the wheel of how classical concerts should be conducted wasted so much time and money for many orchestras in past years is now evidently insignificant. Greater value can be harnessed by musical institutions if they accept take these considerations on board. Updating the service design with better understandings aimed at targeting the audience experience creates more value for the customers (Yu and Sangiorgi, 2018). Mirroring the norm across various industries, musical institutions should stem away from the one size fits all and adopt a more consumer centred orientation. This doesn't mean that they should scrap away their fine-art and passion. To the contrary, they should maintain the high-quality of the music as the main differentiator which their audiences seek and intelligently adapt their structures of appeal to capture a wider audience.

To get closer to the consumer, a greater degree of flexibility should be considered by orchestras and musical institutions. Flexibility in the concert setting can come in many forms. The entire concert can itself be entirely of a flexible nature, like having improvisation concerts or opting for more casual venues. Most of the concerts which take place in Malta are still all of a rather formal and rigid structure. Nonetheless, there have been events put up jointly by the Malta Philharmonic Orchestra and KorMalta in which the musicians and choristers sat amongst the audience itself

eliminating the gap between the two. Such concepts are in themselves intriguing but can also serve as the platform on which to build a stronger relationship with those audiences who love classical music but still attribute a low sense of to those concerts. By reducing and eliminating the barriers which stop prospective frequent attendees from becoming so, the orchestras and musical institutions are set to gain so much.

Higher value can be co-created with the audience members through what is known as signposting. Signposting is concerned with the effort to reduce and facilitate an individual's learning requirements associated to attending a classical music concert (Yu and Sangiorgi, 2018). By offering guidance to the audience and encouraging them to opt for those events which best fit their skills, competences, background and the stage of their learning journey, it will also improve the value they receive from that specific event all while reducing the overall inter-audience conflict (Kelleher, 2019).

The figures obtained in the self-identity measures and the personality analysis can serve as a strong basis on which this signposting effort can be developed. Effective customer targeting can be achieved by adequately addressing the different dynamics of their identity and character, matching them to events and productions with which they are more congruent.

The existing gaps with the audience and amongst the audience itself can be bridged through audience development. Audience development is yet in its infancy in Malta but is becoming ever more present through various undertakings. The Malta Philharmonic Orchestra has been holding outreach programmes in schools and homes for the elderly. The programmes are of a rather informal nature which encourage interaction between the musicians, their instruments and the audience, most of whom would not attend a classical music concert on their own initiative. Similarly, the Malta International Organ Festival has been holding master classes open for their

followers and for up and coming local organists. Participants come from a varied background and attain a varied level of musical education. These master classes are an integral part of the festival's audience development, where some of the master class participants went on from being simply audience members to becoming performers themselves in the later editions of the same festival. These are just a few practical examples of how audience development can generate a higher value for the consumers themselves but also for the managing organisation, sustaining their relevance in society.

This research has presented a much clearer definition of the distinction which exists between an audience member and another. It is now much more evident that classical music concerts attract a vast spectrum of different identities and personalities, all consuming the same experience, under the same roof and as such it is a unique opportunity to tap into the inter-audience dynamics and effectively manage them to create more value.

5.2.2 Key-Point 2 – Personality as an indicator of consumer behaviour

The research identified two prevailing personalities, Conscientiousness and Openness. These two were able to stand out as a strong cluster with very strong attachment to classical music as measured by the second self-identity test. Interestingly, it was observed that when personality is mapped across the frequency of attendance outcomes Conscientiousness is the resultant personality of nearly all frequencies except for the weekly attendees which are quite fittingly more leaning towards Openness.

To attend for concerts week after week is evident that these committed individuals act on their own motivation with minimal external influence encouraging their attendance. They are individuals who have a profound appreciation of arts and recognize them as being an important

pillar in society and as such it is reflected in their frequent attendance. The characteristics of an 'Openness' personality classifying people who are driven by their interest and their enjoyment of experiences concurs well to the descriptions of weekly attendees. Through these values, this particular group of people can be classified as the initiators on whom the orchestra can always depend on.

Brown (2004) evaluates the different roles played by different audience members. Many of the potential attendees to a concert approach classical concerts with a positive attitude. Yet, no matter how much promotional and marketing material they encounter they will not attend. They are not initiators but are better classified as responders. They will require external stimulus like an invitation from a friend or a family member. A smaller group of consumers who are classified as the Initiators are more likely to be the ones kickstarting a group attendance to a concert.

Aware of this group of people, orchestras and management need to seriously consider the importance of employing serious Customer Relationship Management (CRM) techniques. CRM addresses the relationship between an organisation and an individual at a personal level. Micro-management of individuals personally ensures that what the organisation provides, perfectly suits their needs and demands and vice versa. It is proven that the effect of a good well-planned CRM campaign extends well beyond the targeted customer (Ascarza, 2017). Imagine the extended effect such campaigns would leave were they carried out within the classical music environment in which a great deal of responders are dependent on a small chain of initiators. These initiators should be seen as the bridge between the musical institution and its audience.

These CRM efforts can be also extended to the point where complete consumer networks are developed. Especially with the rapid improvement of technology in this transformative age, organisations are being exposed to a great deal of data and insights. Musical institutions shouldn't

shy away. Consumer networks are developed and monitored across various industries and provide the management with an unparalleled level of intelligence. These networks would show who the initiator audience is and show the respondents who are dependent on the, allowing musical institutions to target these initiators effectively and efficiently but successfully obtaining the highest possible value.

Although this idea might seem farfetched it is very tangible, especially within a small population such as the potential audience of a local classical music concert.

The research findings of this study can effectively lay out the characteristics of the people who might play the role of initiator and responder through personality.

5.2.3 Key-Point 3 – Classical Music is alive and well

Public perception and studies show that the likelihood of a young person to attend a classical music concert is significantly lower than that of older audiences (Baker 2000). This study has however uncovered a very strong relation between younger audiences and classical music.

Upon closer inspection, it is immediately noticed through the second self-identity test (Table 35) that the younger age group 18-30 showed to hold the highest level of attachment to music (26.5%). The 18-20 age-group also resulted to be the group which most listened to classical music (Table 36) every day (33%). Out of the entire 18-30 age group 44.6% listen to classical music daily. A similar pattern was observed in the attendance frequency (Table 37) with 30% of respondents of weekly attendees, and 31.8% of the monthly attendees being from the 18-30 age group.

Table 35: Age vs Congruency (Attachment) (Source: Author)

Age vs Congruency (Attachment)

Age	Congruent		Highly Congruent		Neutral		Not Congruent	
	Frequency	%	Frequency	%	Frequency	%	Frequency	%
18-30	40	26.5	27	19.0	13	22.4	3	50.0
31-40	31	20.5	34	23.9	10	17.2	1	16.7
41-50	29	19.2	34	23.9	15	25.9	2	33.3
51-60	30	19.9	33	23.2	13	22.4	0	0.0
61+	21	13.9	14	9.9	7	12.1	0	0.0
Total	151	100.0	142	100.0	58	100.0	6	100.0

Table 36: Age vs Frequency of listening (Source: Author)

Age vs Frequency of Listening

Age	Every Day		Weekly		Monthly		Sometimes		Never	
	Frequency	%	Frequency	%	Frequency	%	Frequency	%	Frequency	%
18-30	37	30.3	25	24.3	8	22.9	12	12.1	1	20.0
31-40	21	17.2	25	24.3	7	20.0	21	21.2	2	40.0
41-50	15	12.3	25	24.3	6	17.1	32	32.3	2	40.0
51-60	28	23.0	14	13.6	9	25.7	25	25.3	0	0.0
61+	21	17.2	14	13.6	5	14.3	9	9.1	0	0.0
Total	122	100.0	103	100.0	35	100.0	99	100.0	5	100.0

Table 37: Age vs Frequency of Attendance (Source: Author)

Age vs Frequency of Attendance

Age	Weekly		Monthly		Few times a year		Once a Year	
	Frequency	%	Frequency	%	Frequency	%	Frequency	%
18-30	6	30.0	21	31.8	41	21.5	14	17.9
31-40	5	25.0	13	19.7	41	21.5	16	20.5
41-50	4	20.0	9	13.6	43	22.5	24	30.8
51-60	4	20.0	16	24.2	40	20.9	16	20.5
61+	1	5.0	7	10.6	26	13.6	8	10.3
Total	20	100.0	66	100.0	191	100.0	78	100.0

These Gen Z and millennials are growing up in an era heavily characterised by technology and efficiency. Whatever they want can be found instantly at the tap of a smartphone screen. Unlike their previous generations, these people have grown-up used to accessing and exploring any genre they like through various free platforms like Spotify and YouTube. This signifies the strength of classical music and that it will remain strong with generations to come.

Classical Music is not dead. It is up to the institutions involved to find the appropriate channels with which to target, position themselves to be able to attract and co-create ever more value together with their own followers.

5.3 Implications on Marketing Theory

This descriptive research has contributed to the various gaps present within the existing literature and studies.

To date, this study is the only research carried out in Malta to be entirely focused on gathering insights about classical music audiences and even on classical music itself.

This research has also given valid contributions to the notions of the Self-Identity concept and Personality and their application in identifying and predicting consumer behaviour. Their study in these aspects has not been explored for long and such concepts, especially that of the Self-Identity concept remain relatively underexplored and require application across many more varied industries to successfully test their effectivity.

This study also contributed to a certain degree to the research carried out by Dr. C. Kelleher and her exploration of value co-creation in classical music concerts especially in relation to the inter-audience tensions identified. This research gave a clearer picture through characteristic and numerical representation obtained from the Ideal-Self about the dimensions characterising the inter-audience tension and positively re-affirming its existence.

This dissertation also challenges claims that young audiences are losing interest in classical music. The younger generations are not only still showing an interest similar to that shown by previous

generations but are becoming more involved. It is up to the musical institutions to tap into this opportunity.

5.4 Limitations and opportunities for further research

The execution of this study encountered various encouraging moments as well as other moments which were quite disheartening.

The Covid-19 pandemic proved to be biggest limitation encountered during this study, especially during the data collection period. Because of the pandemic all productions and events including classical music concerts were cancelled, meaning that the possibility of being present specifically where the target audience was, became impossible. Thus, much greater effort had to be put into the distribution of the survey using only online methods in order to capture the full picture of what is already a pretty restricted population here in Malta. The cancellation of all concerts scheduled after February meant that during the data collection carried out between May and August, chances of encountering a person who had attended a concert "Over the past year" were slightly reduced.

This research sought to uncover psychological analysis insights through a self-administered survey. Although the absence of the researcher and the complete anonymity of the respondent usually ensure that the responses are more reliable, some respondents might have filled in the survey without the necessary attention due.

The findings of this study already shed light on people who have the self-identity characteristics and personality traits which characterise the audiences of classical music. However, there is still much more detail to uncover and find out. The classification of 'Initiators' and 'Respondents' is

still a relatively underdefined area. Their characteristics have to be explored to greater lengths in order to identify these initiators, their attributes and engage with them in an active manner which benefits all involved.

This research is only the first steppingstone towards an understanding of classical music consumption in Malta. The study proved that self-image congruency is not a valid indicator of consumer behaviour when the people in question are strongly involved with music. Thus, it would be interesting to explore whether it would be able to reliably predict a person's intentions if it were carried out amongst people who are not involved with music. Similarly, the personality analysis can be extended to does who do not attend classical music concerts to successfully determine whether those outside the audience group who classify as having a 'Conscientiousness' or 'Openness' respond positively towards classical music and concerts.

5.5 Conclusion

Various key deductions supplementing the main findings were discussed. It was noted how a prevailing self-identity emerged from the ideal-self characteristics. This also defined more broadly the characteristics behind the existing inter-audience tension. It was suggested that such tensions are managed through more flexibility, signposting and audience development. A broad perspective of the emerging personalities was also analysed and linked to the initiator and responder characteristics of audience members. It was also highlighted how Customer Relationship Management (CRM) can prove to be a very efficient and effective tool for musical institutions especially if it is complemented by a network mapping. The final key-deduction showed that despite the perceived disinterest amongst young people, classical music is still relevant amongst

the 18-30 age group who were shown to have very stronger attachments to this genre when compared to other generations.

This research has contributed to existing marketing knowledge by being the only study targeting classical music audiences in Malta to date. It has also contributed to the development of the self-identity concept and personality traits and their practical application as predictors of consumer behaviour. The study has also brought in a broader perspective to the notion inter-audience tensions.

The Covid-19 pandemic, and the possible constraints related to the utilisation of self-administered psychological assessments were the primary limitations faced by the study.

Space for further research was identified, namely applying the same study with non-audiences or specialising on further aspects with the same audience.

7. Conclusion

The relationship between societies, humans and classical music has played a vital role in the cultural development of many nations. With the passing of time, classical music has remained present ever present and has connected together not just the people present for a concert, but it also connects them to composers who lived centuries ago and provides an emotional experience to those who listen to it.

However, despite its importance and prominence for many years, classical music and concert audiences rarely feature in scientific literature and received minimal academic attention. Hence, this relatively under-studied spectrum provides a wide variety of opportunities for research to bridge the existing gaps between the knowledge, perceptions and the reality of classical music audiences. The concepts of self-identity and personality can fill this void by looking at the deeper characteristics of the individuals who form part of classical music audiences.

This research has specifically focused on addressing this gap. A cross-sectional approach was taken to measure the levels at which these apply to classical music audiences. This study finds that self-identity is not a strong indicator and predictor of classical music consumers if these are strongly involved with the art. Nonetheless, it has provided a unique insight into the characteristics which comprise the identities and personalities the classical audiences.

Great efforts to become more connected to classical audiences are being made and their effect is paying off. Malta today is not only proud of having a full time competent national orchestra but has become a hub for music festivals with a variety of genres.

Through these findings, Managers need to recognise that classical music institutions need to be as competitive as any other firm in any industry which hopes to attract a significant consumer base. This study highlights various ways where information about the target market can be applied to the management of musical institutions, and their strive to obtain a strong customer-oriented approach which puts the consumer at the very centre of their operations.

Application of these findings in a practical environment will surely benefit the organisations and provide more information on who their target audience is.

References

Aaker, D. A. (1996) Building strong brands. New York: *The Free Press*;

Asendorpf, J., Borkenau, P., Ostendorf, F. and Van Aken, M., (2001). Carving personality description at its joints: Confirmation of three replicable personality prototypes for both children and adults. *European Journal of Personality*, 15(3), pp.169-198.

Ascarza, E., Ebbes, P., Netz, O., and Danielson, M. (2017), "Beyond the Target Customer: Social Effects of Customer Relationship Management Campaigns," *Journal of Marketing Research*, 54 (3), pp. 347-363

Baker, T. (2000) Stop re-inventing the wheel. *Association of British Orchestras Publication*

Beerli, A., Meneses, G. D. and Gil S. M. (2007) Self-congruity and destination choice. *Annals of Tourism Research*;34(3): pp. 571–87.

Blackwell, R. D., Miniard, P. W., & Engel, J. F. (2007). Consumer behavior (10th ed.). *Kundi Haryana, India: Thomas South-Western.*

Blythe, D. (2008). Consumer behavior. *London, United Kingdom: Thompson.*

Brewer, M. and Gardner, W. (1996). Who is this "We"? Levels of collective identity and self representations. *Journal of Personality and Social Psychology*, 71(1), pp.83-93.

Brewer, M. B., & Kramer, R. M. (1985). The psychology of intergroup attitudes and behavior. *Annual Review of Psychology*, 36, pp. 219 – 243.

Brown, A.S., Wolff, S.A., Fish, A.J., Beth Fenlow, M., Lorway, C., and Swenson, E. (2002). Classical Music Consumer Segmentation Study. *Publication by the John S. and James L. Knight Foundation* (Miami, FL).

Brown, A. D., (2004). A new way to view orchestra audiences. *Issue Briefs by the John.S and James L. Knight Foundation* 7(4)

Creswell, J. W. (2009) Research design: qualitative, quantitative and mixed methods approaches. *SAGE Publications Incorporation.*

Escalas, J. and Bettman, J., (2005). Self-Construal, Reference Groups, and Brand Meaning. *Journal of Consumer Research*, 32(3), pp. 378-389.

Figueiredo, B., Scaraboto, D. (2016), "The Systemic Creation of Value Through Circulation in Collaborative Consumer Networks*," Journal of Consumer Research*, 43(4), pp. 509-533.

Gay, L. R., Mills, G. E., & Airasian, P. (2009). Educational research: Competencies for analysis and applications. *Pearson Education*. Upper Saddle River: NJ.

Getz, E. (2015) Why Classical Music Still Matters. *ePublications at Regis University* .

Goldberg, L. (1990). An alternative "description of personality": The Big-Five factor structure. *Journal of Personality and Social Psychology*, 59(6), pp.1216-1229.

Goldberg, L. R. (1992). The development of markers for the Big-Five factor structure. *Psychological Assessment*, 4(1), 26–42

Goldstein, I. L. (1986) Training in Organizations: Needs Assessment, Development and Evaluation. *Brooks/Cole, Monterey*, 111

Hosany, S. and Martin, D. (2012). Self-image congruence in consumer behavior. *Journal of Business Research*, 65(5), pp.685-691.

Hosany, S., Ekinci, Y. and Uysal, M., (2007(. Destination image and destination personality. International *Journal of Culture, Tourism and Hospitality Research*, 1(1), pp.62-81.

John, O.P., Naumann, L.P. and Soto, C.J., (2008). Paradigm shift to the integrative big five trait taxonomy. *Handbook of personality: Theory and research*, 3(2), pp.114-158.

John, O., P., & Srivastava, S. (1999). The Big Five trait taxonomy: History, measurement, and theoretical perspectives. In L. Pervin & O. P. John (Eds.), *Handbook of personality: Theory and research.* New York, NY: Guildford.

Johnson, J., (2002). Who Needs Classical Music? Cultural Choice and Musical Value. *Oxford: Oxford University Press*.

Lacobucci, D. Churchill, G. (2015) Marketing Research: Methodological Foundations. 12th ed.

Malhotra, N. K. (1981). A scale to measure self-concept, person concepts, and product concepts. *Journal of Marketing Research*, 16, pp.456–464

McCrae, R. R., & Costa, P. T. (1987). Validation of the five-factor model of personality across instruments and observers. *Journal of Personality and Social Psychology, 52*(1), pp.81–90.

National Statistics Office, (2020). ICT Usage by Households. *News Release.*

National Statistics Office, (2020). World Population Day:11 July 2020. *News Release*.

O'Cass, A., Frost, H. (2002) Status brands: examining the effects of non-product related brand associations on status and conspicuous consumption. *Journal of Product Brand Managent*;11(2), pp.67–88.

Onkvisit, S., & Shaw, J. (1987). Self-concept andimage congruence: Some research and managerial implications. *Journal of Consumer Behavior*, 4(1), pp.13–23.

Opoku, R., Atuobi-Yiadom, N., Chong, C. and Abratt, R. (2009). The impact of internal marketing on the perception of service quality in retail banking: A Ghanaian case. *Journal of Financial Services Marketing*, 13(4), pp.317-329.

Ostrom, A., L.,Parasuraman, A., Bowen, D. Patricio, E., and Voss, A. C. (2015), "Research Priorities in a Rapidly Changing Context," *Journal of Service Research*, 18 (2), pp.127-159.

Prentice, D., Miller, D., and Lightdale, J. (1994). Asymmetries in attachments to groups and to their members: Distinguishing between common identity and common-bond groups. *Personality and Social Psychology Bulletin,* 20, pp.484-493.

Reid, M., Sparks, P. and Jessop, D., 2018. The effect of self-identity alongside perceived importance within the theory of planned behaviour. *European Journal of Social Psychology*, 48(6), pp.883-889.

Rise, J., Sheeran, P., and Hukkelberg, P. (2010), The Role of Self-identity in the Theory of Planned Behavior: A Meta-Analysis*: Journal of Applied Social Psychology*, 2010, 40, 5, pp.1085–1105.

Rizkallah, E. (2009). A Non-Classical Marketing Approach For Classical Music Performing Organizations: An Empirical Perspective. *Journal of Business & Economics Research* (JBER), 7(4).

Schiffman, L. G., & Kanuk, L. L. (2010). Consumer behavior (10th ed.). *Upper Saddle River, NJ: Pearson Education.*

Sirgy, M. J. (1982). Self-concept in consumer behaviour: a critical review. *Journal of Consumer Research* ,9(3), pp.287–300.

Sirgy, M. J. (1986). Self-congruity: Toward a theory of personality and cybernetics. *Praeger Publishers/Greenwood Publishing Group.*

Sirgy, M. J., Grewal, D., Mangleburg, T., Park, J., Chon, K., Claiborne, C., Johar, J. and Berkman, H. (1997). Assessing the Predictive Validity of Two Methods of Measuring Self-Image Congruence. *Journal of the Academy of Marketing Science*, 25(3), pp.229-241.

Spector, P. E. (1992). Summated Rating Scale Construction: An Introduction. *Newbury Park, California: Sage.*

Starr, F. S. (1997) Symphony Orchestras: How did we get here? Where are we going? *Forum of the Sympnoy Orchestra Institute.*

Swann, W. B., Bosson, J. (2020) Handbook of Social Psychology (5th Ed.), *John Wiley & Sons*, pp.589-628

Tajfel, H. (1981). Human Groups and Social Categories: Studies in Social Psychology. Cambridge: *Cambridge University Press*.

Tsao, W.C., Chang, H.R. (2010) Exploring the impact of personality traits on online shopping behavior, *African Journal of Business Management*, 4(9), pp.1800-1812.

Vargo, S. L., Lusch, R. F. (2016), "Institutions and Axioms: An Extension and Update of Service-Dominant Logic," *Journal of the Academy of Marketing Science,* 44 (1), pp.5-23

Waterman, A. S., Archer, S. L. (1990). A life-span perspective on identity formation: Developments in form, function, and process. In P. B. Baltes, D. L. Featherman, & R. M. Lerner (Eds.), *Life-span development and behavior*, Vol. 10 pp.29–57

Wimmer, R. D., & Dominick, J. R. (2011). Mass media research. *Wadsworth, Cengage Learning.*

Wolf, T. (2006), ―The Search for Shining Eyes: Audiences, Leadership and Change in the Symphony Orchestra Field. *Publication by the John S. and James L. Knight Foundation (Miami, FL).*

Yu, E., Sangiorgi, D. (2018), "Service Design as an Approach to Implement the Value Cocreation Perspective in New Service Development," *Journal of Service Research,* 21 (1), pp.40-58

Appendices

Appendix 1 - Survey

Introduction
Dear participant,

I am Mark Andrew Vassallo, a Master of Science in Strategic Management and Digital Marketing student within the Faculty of Economics, Management and Accountancy (FEMA) at the University of Malta. I am presently conducting research called "Exploring the Self-Image of classical music concert attendees" under the supervision of Dr Emanuel Said.

I would like to invite you to contribute to my research by kindly answering this survey, which should take around 10 minutes to complete.

The questions will relate to the attendance at Classical Music concerts in its various forms, where you will be asked some general information in this regard, Furthermore, you will also be asked questions to better understand your views, attitudes and opinions.

I thank you in advance for your valued time and help.

Sincere regards,
Mark Andrew Vassallo

By ticking the below consent box, you are confirming that you are 18 years of age or older and would like to participate in the survey. Kindly be are aware that:

- The data I will collect will be anonymous. I will not be able to specifically identify you as a respondent in any way and will collect no information that will allow me to do so.
- All information collected will be used solely and expressly in the process of extracting results for my dissertation research.
- Such data will only be accessible to myself as the researcher, and potentially, my supervisors.
- Should you for any reason change your mind and not want your responses to be recorded and shared with me, you can opt out at any point during the survey.

- o **I accept to participate in this survey**

Page 1 – Demographics

2.1 Age
- o   18 – 30
- o   31 – 40
- o   41 – 50
- o   51 – 60
- o   60+

2.2 Gender
- o   Male
- o   Female
- o   Prefer not to say

2.3 Employment
- o   Full-Time
- o   Part-Time
- o   Student
- o   Unemployed
- o   Retired

2.4 Highest level of Education?

- o   Primary Education
- o   Secondary Education
- o   SEC level
- o   Matriculation Certificate
- o   Diploma
- o   Bachelor's Degree
- o   Master's Degree
- o   PHD

2.5 Locality
- o   **Southern Harbour** (Cospicua; Fgura; Floriana; Ħal Luqa; Ħaż-Żabbar; Kalkara; Marsa; Paola; Santa Luċija; Senglea; Ħal Tarxien; Valletta; Vittoriosa; Xgħajra.)
- o   **Northern Harbour** (Birkirkara; Gżira; Ħal Qormi; Ħamrun; Msida; Pembroke; San Ġwann; Santa Venera; St Julian's; Swieqi; Ta' Xbiex; Tal-Pietà; Tas-Sliema.)
- o   **South Eastern** (Birżebbuġa; Gudja; Ħal Għaxaq; Ħal Kirkop; Ħal Safi; Marsaskala; Marsaxlokk; Mqabba; Qrendi; Żejtun; Żurrieq.
- o   **Western** (Ħad-Dingli; Ħal Balzan; Ħal Lija; Ħ'Attard; Ħaż-Żebbuġ; Iklin; Mdina; Mtarfa; Rabat; Siġġiewi.)

- o **Northern** (Ħal Għargħur; Mellieħa; Mġarr; Mosta; Naxxar; St Paul's Bay.)
- o **Gozo and Comino** (Fontana; Għajnsielem; Għarb; Għasri; Munxar; Nadur; Qala; San Lawrenz; Ta' Kerċem; Ta' Sannat; Victoria; Xagħra; Xewkija; Żebbuġ)

1. Have you attended a Classical Music Concert over the past year?
- o Yes
- o No

If Yes, proceed with the survey.

Page 2 Background

3.1   Do you have any Musical Education?

- o No
- o Basic
- o Intermediate
- o Advanced

3.2   Do you listen to classical music in your free time?

- o Every Day
- o Weekly
- o Monthly
- o Sometimes
- o Never

3.3   How frequently do you attend classical Music Concerts?

- o Weekly
- o Few times a Month
- o Few times a year
- o Once a year

3.4   What are your favorite eras of classical music? (Can tick more than one)

- o Early Music
- o Renaissance
- o Baroque
- o Classical
- o Romantic
- o Modern
- o Post-Modern
- o Film Orchestral Music

3.5   What are your main motivation to attend a concert? (Ranking 1,2,3)

- o The Repertoire to be played
- o The artist/s performing
- o The Venue
- o Ticket Price
- o Any Special Offers

Page 3 Self-Identity Analysis

(Tick a rating for each comparison (Tick **1** if you feel Young, **7** if you feel Old, **4** if in between etc.)

4.1   How do you see yourself?

	1	2	3	4	5	6	7	
Young								**Old**
Conservative								**Liberal**
Modern								**Traditional**
Conformist								**Non-Conformist**
Like Risks								**Like Serenity**
Like Strong Emotions								**Do not like Strong Emotions**

4.2   How *would you like to* see yourself?

	1	2	3	4	5	6	7	
Young								**Old**
Conservative								**Liberal**
Modern								**Traditional**
Conformist								**Non-Conformist**
Like Risks								**Like Serenity**
Like Strong Emotions								**Do not like Strong Emotions**

4.3   How do you perceive people who attend Classical Music Concerts?

	1	2	3	4	5	6	7	
Young								**Old**
Conservative								**Liberal**
Modern								**Traditional**
Conformist								**Non-Conformist**
Like Risks								**Like Serenity**
Like Strong Emotions								**Do not like Strong Emotions**

For Each statement tick whether you Strongly Agree, Agree, Disagree, Strongly Disagree or Neutral.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Classical Music reflects who I am					
I can identify with Classical Music.					
I feel a personal connection to Classical Music.					
I use Classical Music to communicate who I am to other people.					
I think Classical Music helps me become the type of person I want to be.					
I consider this Classical Music to be "me" (it reflects who I consider myself to be or the way that I want to present myself to others).					
Classical Music suits me well.					

Page 4 - Personality Analysis

For each of the coming statements rate from 1 to 5 (where 1=disagree, 2=slightly disagree, 3=neutral, 4=slightly agree and 5=agree).

I…	1	2	3	4	5
1. Am the life of the party.					
2. Feel little concern for others.					
3. Am always prepared.					
4. Get stressed out easily.					
5. Have a rich vocabulary.					
6. Don't talk a lot.					
7. Am interested in people.					
8. Leave my belongings around.					
9. Am relaxed most of the time.					
10. Have difficulty understanding abstract ideas.					
11. Feel comfortable around people.					
12. Insult people.					
13. Pay attention to details.					
14. Worry about things.					

15. Have a vivid imagination.					
16. Keep in the background.					
17. Sympathize with others' feelings.					
18. Make a mess of things.					
19. Seldom feel blue.					
20. Am not interested in abstract ideas.					
21. Start conversations.					
22. Am not interested in other people's problems.					
23. Get chores done right away.					
24. Am easily disturbed.					
25. Have excellent ideas.					
26. Have little to say.					
27. Have a soft heart.					
28. Often forget to put things back in their proper place.					
29. Get upset easily.					
30. Do not have a good imagination.					
31. Talk to a lot of different people at parties.					
32. Am not really interested in others.					
33. Like order.					
34. Change my mood a lot.					
35. Am quick to understand things.					
36. Don't like to draw attention to myself.					
37. Take time out for others.					
38. Shirk my duties.					
39. Have frequent mood swings.					
40. Use difficult words.					
41. Don't mind being the center of attention.					
42. Feel others' emotions.					
43. Follow a schedule					
44. Get irritated easily.					
45. Spend time reflecting on things.					
46. Am quiet around strangers.					
47. Make people feel at ease.					
48. Am exact in my work					
49. Often feel blue.					
50. Am full of ideas					