

# GENDER AND POTENTIAL PARTICIPATION IN CLASSICAL MUSIC CONCERTS: A MIXED-METHODS ANALYSIS

Marie Vítová Dušková, Jan Koudelka, Martin Víta, Dagmar Petrů

## Abstract

This article explores how gender shapes potential participation in classical music concerts in the Czech Republic. Drawing on secondary analysis of the MML–TGI 2021 dataset (N = 15,070) and a segmentation of individuals who express interest in classical music but have not attended a concert in the past year (PCMC, approx. one quarter of the Czech population), the study describes five audience segments with distinct cultural practices and values. Overall, the PCMC group demonstrates more egalitarian views on gender roles than the general population – expressing stronger support for equal sharing of household responsibilities and lower endorsement of male dominance in family decision-making. However, substantial variation emerges across segments: *Culturally Engaged Supporters* and *Musicians* exhibit progressive attitudes and higher openness to new cultural formats, while the *Reserved* align more closely with traditional gender role models; *Emotional Cultural Traditionalists* and *Anti-Consumerist Art Lovers* occupy ambivalent positions. These findings resonate with international literature on women’s predominance in highbrow culture participation and on structural gender inequalities in cultural supply. The study contributes the first systematic evidence on gendered dimensions of potential classical music audiences in the Czech context and suggests practical implications for cultural institutions.

**Keywords:** *classical music audiences, gender roles, cultural participation, audience segmentation*

**JEL Classification:** Z10, Z11, J16

## INTRODUCTION

Audience participation in classical music concerts has long been a subject of interest for both cultural institutions and researchers. Data from various countries show that although a significant proportion of the population appreciates classical music and even lists it among their preferred genres, actual concert attendance remains relatively low and has often stagnated or declined in recent decades (Dobson & Pitts, 2011; Pitts, 2005). From the perspective of cultural institutions and researchers, this paradox between declared appreciation and actual participation has given rise to extensive discussions about barriers to entry into the live classical music market. Among the most frequently cited obstacles are perceptions of the concert environment as exclusive, fears of lacking familiarity with established concert conventions and the absence of the cultural capital required to navigate this setting (Pitts et al., 2013; Tröndle et al., 2025).

One factor that is often overlooked in scholarly literature is gender. Yet gender may play a crucial role in shaping who participates in cultural activities, with what motivations and with

what kinds of experiences. Research shows that women constitute the majority of classical music audiences (e.g., DiMaggio, 2004; Bihagen & Katz-Gerro, 2000; Christin, 2012; Vítová Dušková, 2022), while at the same time facing different barriers to participation than men – for example, the ways in which their roles within cultural spaces are perceived and legitimized (Dearn & Pitts, 2017; Ramstedt, 2023). Gender thus represents a neglected but vital dimension that can offer deeper insight into the uneven distribution of cultural participation.

Theoretical frameworks for studies of cultural participation are often grounded in Pierre Bourdieu's concepts of cultural capital, habitus and field (Bourdieu, 1984). These notions highlight that preferences and the ability to orient oneself within the realm of "high" culture are not simply a matter of individual choice, but rather socially conditioned processes. Feminist scholars, however, have pointed out that Bourdieu's theory implicitly assumes a male subject and insufficiently addresses the gendered dimensions of cultural reproduction (McCall, 1992; Moi, 1991). Beverly Skeggs (1997) demonstrated that cultural capital is always gendered: for example, working-class women acquired cultural resources in different ways than men, and their practices were judged through the prism of "respectability". Adkins and Skeggs (2004) therefore emphasize that cultural capital should be understood as structured not only by class but also by gender. This is crucial because gender norms shape not only access to cultural resources, but also the legitimacy attributed to different forms of cultural participation. This has direct implications for musical audiences, as concert institutions themselves may carry implicit gender symbolism – for instance, in the image of the conductor as an authority figure or in the framing of female audiences as "emotional" (Cusick, 1999).

Over the past two decades, a number of empirical studies have advanced knowledge about the motivations, barriers and experiences of classical music audiences. Dobson and Pitts (2011) described how new attendees often encounter social norms and conventions that function as exclusionary filters. Pitts (2005) highlighted the importance of a sense of inclusion in determining whether individuals feel part of a cultural community. Studies on orchestras and their audiences (Pitts et al., 2013) have provided insights into listener motivations and their relationship to performance practice. Tröndle et al. (2025) analyzed audience typologies and their differing values and expectations. Vítová (2022) examined the influence of musical preferences on concert attendance. Dearn and Pitts (2017) explored how young listeners interpret the classical concert in the light of their experiences with popular music, showing gender as a salient factor. Ramstedt (2023) offered a qualitative exploration of the experiences of professional female musicians, revealing how gender norms shape not only their careers but also the ways in which they are perceived by audiences.

Despite these contributions, direct empirical investigation of gender aspects of classical music audiences remains limited. Some studies focus on gender inequalities within musical institutions (Scharff, 2017) or on the underrepresentation of women in repertoire and among composers (Borowiecki et al., 2025), but the question of how gender attitudes and values are reflected within audiences themselves has so far received only marginal attention. In the

Czech context, systematic research into the gender dimensions of classical music audiences is virtually absent.

This article seeks to address this research gap. Drawing on secondary analysis of extensive MML-TGI data and on a segmentation study of the potential classical music audience in the Czech Republic, we analyze the gender characteristics and attitudes of this group. The aim is both to provide a detailed profile of the potential audience from a gender perspective and to demonstrate how gendered perspectives intersect with cultural segments. The results are relevant not only to theoretical debates on cultural participation and gender, but also to practical applications in music management and audience development.

## **1. METHODS**

### **1.1. Data and definition of the target group**

The analysis is based on secondary data from the continuous MML-TGI 2021 research project in the Czech Republic (N = 15.070). MML-TGI research project (Median) is a continuous, quarterly conducted marketing and media survey representative of the Czech population aged 12–79. The dataset includes detailed information on media consumption, lifestyle, values and attitudes, including a standardized battery of statements on gender roles.

Data were processed in the DataAnalyzer software environment using weighted projections to the population aged 12–79.

The target group was defined as “potential classical music concertgoers” (PCMC), i.e., respondents who reported classical music among their preferred genres but had not attended a classical music concert or festival in the previous 12 months. This group comprises approximately 1.94 million individuals (sample size N = 3.610), representing about one quarter of the Czech population within the observed age range.

### **1.2. Segmentation analysis of PCMC**

#### **Variable selection and data preparation**

For the segmentation of PCMC, a set of statements concerning cultural and value orientations, lifestyle and interests was used. Responses were measured on five-point Likert-type agreement scales and subsequently standardized (higher values = stronger agreement). Items with low variability or high proportions of missing values were excluded from the analysis.

#### **Factor analysis**

To reduce the number of variables and uncover latent structures, a principal component analysis (PCA) with Varimax rotation was conducted. The criterion for retention was an eigenvalue greater than 1; only loadings  $\geq 0.30$  were considered. The analysis yielded seven factors (e.g., *art, spirituality and tradition, creativity, literature and formality, musical*

*inclinations, anti-consumerism and passivity, emotions*), which together explained approximately 58% of the total variance.

### **Cluster analysis**

Based on factor scores, a k-means cluster analysis was performed. Solutions with 4–6 clusters were tested; a five-cluster solution proved the most suitable, providing the clearest interpretability and balanced group sizes. The resulting segments were labelled according to their dominant characteristics: *Reserved*, *Musicians*, *Emotional Cultural Traditionalists*, *Culturally Engaged Supporters*, and *Anti-cConsumerist Art Lovers*.

### **Validation and supplementary analyses**

The stability of the segments was tested using contingency analyses ( $\chi^2$  tests) and correspondence analysis, which confirmed significant differences between clusters in key statements. In addition, the MCART method (classification and regression trees) was employed to predict segment membership based on sociodemographic indicators (age, education, size of place of residence, socioeconomic class). To enrich segment profiles, supplementary contingency analyses were carried out using a broader set of variables (cultural consumption, media behaviour, expenditures, interests).

## **1.3. Analysis of gender attitudes**

### **Comparison of PCMC and the general population**

In the next step, the PCMC group was compared with the general population in relation to attitudes toward gender roles. A set of statements reflecting both traditional and modern conceptions of gender roles was used (e.g., “*A woman should always prioritize family over career*”, “*Men and women should share responsibility for the household equally*”). Differences were tested using  $\chi^2$  tests of independence and expressed through indices (100 = population average).

### **Dimensions of gender attitudes within PCMC**

To gain deeper insight into the structure of gender attitudes, a factor analysis (PCA, Varimax rotation) was conducted within the PCMC group. The analysis yielded three factors: Traditional roles (statements emphasizing conventional division of labour and male authority), Equality (statements stressing balanced involvement of both genders) and Freedom (statements highlighting individual liberty and flexibility in gender roles). These three factors together explained approximately 47% of the variance.

### **Gender attitudes across segments**

The linkage between gender attitudes and PCMC segments was examined by comparing mean factor scores across segments, complemented by contingency analyses for selected statements. This approach made it possible to identify which segments tended to align more with traditional conceptions of gender roles (e.g., *Reserved*), and which, by contrast, placed greater emphasis on equality or freedom (e.g., *Culturally Engaged Supporters*).

## 2. RESULTS

### 2.1. Segmentation of the potential classical music audience (PCMC)

Based on factor and cluster analyses, five segments of the potential classical music audience (PCMC) were identified (Tab. 1). These segments differ not only in their cultural lifestyles, but also in their sociodemographic characteristics and value orientations. Such differences are also significant with regard to gender dimensions, which constitute the main focus of this study.

**Tab. 1: Description of Segments**

Segment	Share	Sociodemographic profile	Cultural behaviour	Value orientations (incl. gender)
Reserved	19%	Middle generation, middle socio-economic classes, higher proportion of inhabitants of small towns and rural areas than in other segments	Low cultural activity, minimal attendance at concerts or other cultural events, rather passive leisure activities (television, radio)	Inclination towards traditional attitudes, caution towards change, more frequent acceptance of traditional gender role division
Musicians	17%	Predominantly younger and middle-aged (students and young parents up to 40), higher proportion with secondary or tertiary education	Active musical involvement (instrument playing, singing), high consumption of music media, more frequent attendance at popular and alternative concerts	Openness and creativity, above-average support for balanced involvement of men and women
Emotional Cultural Traditionalists	19%	More frequently older (60+), predominance of women, divorced or widowed, lower education and income, often inhabitants of smaller towns	Interest in traditional cultural institutions (theatre, museums, classical music concerts), emphasis on cultural tradition and spiritual experiences	Respect for tradition and stability combined with empathy and openness to emotional experience, ambivalent regarding gender issues (mix of traditional and modern elements)
Culturally Engaged Supporters	22%	Predominantly students (up to 30), singles, higher	High frequency of participation in cultural events,	Openness, tolerance, emphasis on personal

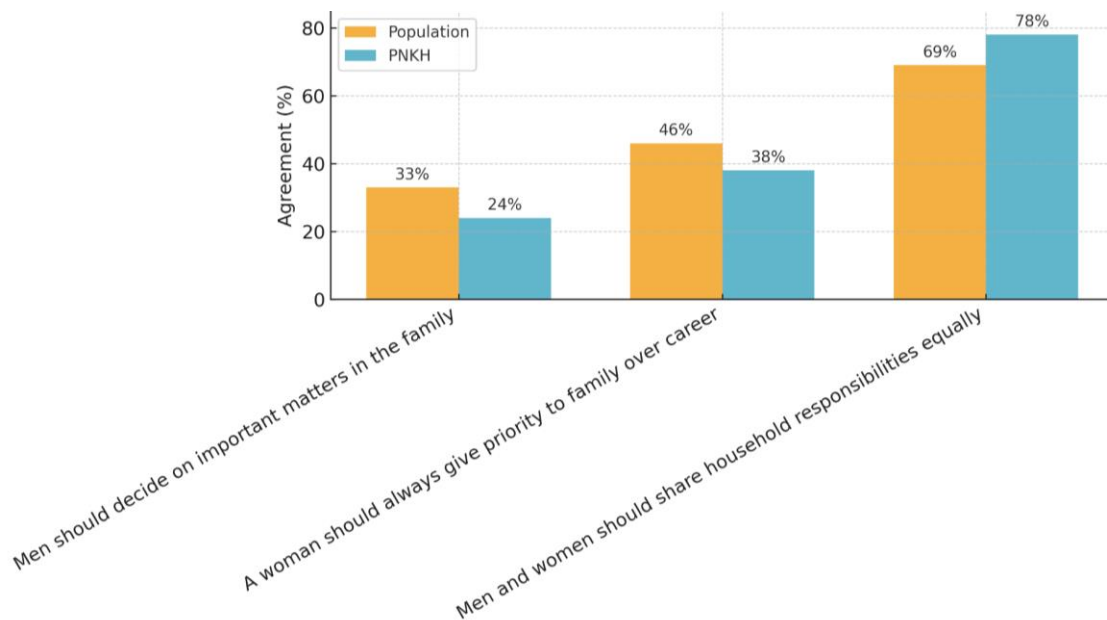
		education, more often residents of large cities	broad spectrum of interests (from classical music to popular culture, exhibitions, festivals)	freedom and individual choice, strong orientation towards gender equality
Anti-Consumerist Art Lovers	23%	University-educated retirees, belonging to higher socio-economic classes, more frequently women, predominantly residents of larger cities	Strong interest in art and literature, reading, attendance at exhibitions and alternative/minority cultural events, rejection of commercial forms of culture	Critical towards consumerism and mass culture, emphasis on authenticity and quality, somewhat reserved towards liberal conceptions of gender roles, though not strictly traditionalist

Source: Authors analysis of MML-TGI data

## 2.2. Gender attitudes of PCMC compared with the general population

Overall, the potential classical music audience (PCMC) displays more progressive attitudes toward gender roles than the general population. The differences are clearly visible in several key statements. For instance, only 24% of PCMC agreed with the statement that men should make the important decisions in the family, compared with 33% in the general population. Similarly, 38% of PCMC agreed that women should always prioritize family over career, compared with 46% in the general population. Conversely, 78% of PCMC expressed agreement with the statement that men and women should share responsibility for the household equally, compared with only 69% in the population as a whole. These differences are statistically significant ( $\chi^2$ ,  $p < 0.001$ ) and indicate that PCMC tends toward a more egalitarian conception of gender roles (Chart 1).

***Chart 1 Attitudes toward Gender Roles – PCMC vs. General Population***



Source: Authors analysis of MML-TGI dataset

Within the PCMC group itself, however, attitudes vary considerably across the identified segments. The *Reserved* segment comes closest to traditional roles. Nearly 50% agree with the statement that women should always prioritize family over career – above the PCMC average and only slightly below the population level. This segment also shows the lowest support for equal sharing of domestic responsibilities (about 70%, compared to 78% among PCMC overall).

*Musicians*, by contrast, express the strongest support for balanced gender involvement in family life—over 85% agree, making them one of the most egalitarian groups. Fewer than 20% agree with the notion that men should make the important decisions in the family, which is well below the population average.

*Emotional Cultural Traditionalists* occupy a middle ground. Approximately 42% endorse the traditional idea that women should prioritize family, yet more than three-quarters support equal sharing of domestic responsibilities. Their profile can be described as ambivalent – combining respect for tradition with acceptance of modern egalitarian principles.

*Culturally Engaged Supporters* represent the most progressive segment. They are the most likely to reject traditional statements – for example, only 15% agree that men should have the final say in family decisions, and fewer than 30% agree that women should always prioritize family over career. By contrast, more than 85% support equal involvement of both genders in household responsibilities.

*Anti-Consumerist Art Lovers* are positioned between these poles. Around 35% agree with the traditional role of women in relation to family, and about 25% endorse male dominance in decision-making – lower than the general population, but higher than the *Culturally Engaged Supporters*. Approximately 75% express support for gender equality. Their stance can thus be

described as less traditional than that of the *Reserved*, but also less progressive than the *Musicians* or *Culturally Engaged Supporters*.

In summary, PCMC as a whole is more egalitarian than the Czech population, with the most progressive attitudes found among the *Culturally Engaged Supporters* and *Musicians*, while the *Reserved* segment emerges as the closest to a traditional model of gender roles.

### 2.3. Gender Attitudes within the Segments of PCMC

A factor analysis of attitudinal items relating to gender roles within the group of potential classical music audiences (PCMC) revealed three core dimensions:

- **Traditional Roles** – agreement with statements emphasizing the dominant position of men and the primacy of women’s family responsibilities over career aspirations.
- **Balance** – acceptance of an equal involvement of men and women in household responsibilities and decision-making.
- **Freedom** – emphasis on individual autonomy and flexibility of gender roles, coupled with the rejection of rigid expectations.

Together, these three dimensions explain nearly half of the total variance and provide a foundation for comparing the individual segments.

Table 2 presents the differences between the segments. The values presented in Table 2 represent standardized mean factor scores for each segment (PCMC mean = 0). Positive values indicate an above-average endorsement of the respective gender-attitude dimension within the PCMC group, whereas negative values indicate a below-average endorsement. Values close to zero suggest attitudes comparable to the PCMC average. Differences between segments are statistically significant (ANOVA,  $p < 0.001$ ).

**Tab. 2: Factor scores for gender attitude dimensions by segment**

Segment	Traditional Roles	Balance	Freedom
Reserved	0.35	−0.12	−0.28
Musicians	−0.27	0.41	0.05
Emotional Cultural Traditionalists	0.08	0.03	−0.10
Culturally Engaged Supporters	−0.31	0.33	0.47
Anti-Consumerist Art Lovers	0.14	−0.09	−0.12



Source: Authors analysis of MML-TGI dataset

The segment of the *Reserved* shows the highest mean score on the dimension of Traditional Roles (+0.35 relative to the PCMC mean) and, conversely, a below-average score on Freedom (−0.28). Their score on Balance is also slightly below average (−0.12). This corresponds to their overall profile as a more value-conservative group, whose gender attitudes remain closest to the traditional model.

*Musicians* are characterized by a strongly above-average score on Balance (+0.41) and a markedly low score on Traditional Roles (−0.27). On Freedom, they remain close to the mean (+0.05). This indicates that they prioritize the equal involvement of men and women, but place less emphasis on individualized conceptions of gender.

*Emotional Cultural Traditionalists* display relatively ambivalent results: their score on Traditional Roles is close to the mean (+0.08), their score on Balance is also average (+0.03), and they fall slightly below average on Freedom (−0.10). Their profile confirms that they oscillate between respect for tradition and acceptance of more modern perspectives, without committing strongly to either side.

*Culturally Engaged Supporters* represent the most progressive segment. Their score on Freedom is substantially above average (+0.47), as is their score on Balance (+0.33), while their score on Traditional Roles is below average (−0.31). This profile demonstrates not only support for equality but also an explicit rejection of rigid gender norms, in favour of individual freedom.

*Anti-Consumerist Art Lovers* are positioned between the *Reserved* and the more progressive groups. Their score on Traditional Roles is slightly above average (+0.14), while their scores on Balance (−0.09) and Freedom (−0.12) are both slightly below average. Although not strictly conservative, their reluctance toward a more flexible conception of gender roles is evident.

The findings demonstrate that PCMC segments differ significantly not only in their cultural practices but also in their perceptions of gender roles. *Culturally Engaged Supporters* and *Musicians* embody the most progressive values, particularly in terms of equality and freedom. *Reserved*, in contrast, represent the segment most closely aligned with traditional gender role patterns. *Emotional Cultural Traditionalists* and *Anti-Consumerist Art Lovers* are located between these poles, occupying rather ambivalent or reserved positions.

These differences underscore that the potential audience for classical music in the Czech Republic is not homogeneous, and that gender attitudes constitute one of the key dimensions that meaningfully distinguish the segments.

### 3. DISCUSSION

Our analysis has shown that the potential audience for classical music in the Czech Republic (PCMC) is, on average, more egalitarian in its views on gender roles than the general population, both in relation to household division of labour and family decision-making. At

the same time, however, attitudes vary markedly across audience segments: the *Culturally Engaged* and *Musicians* stand on the progressive pole, while the *Reserved* approximate a more traditional model; *Emotional Cultural Traditionalists* and *Anti-Consumerist Art Lovers* occupy intermediate, ambivalent positions. These differences are also confirmed by the three-factor structure of Traditional Roles – Balance – Autonomy, where segments consistently line up along a conservative–progressive axis.

### **3.1. Comparison with international scholarship**

#### **Female predominance in “high” cultural participation**

A large body of comparative research confirms that women participate in highbrow cultural activities (including classical concerts) more often than men, even after controlling for education, age or status. Bihagen and Katz-Gerro (2000) demonstrate higher participation among women in Sweden and the persistence of this gap over time; Christin (2012) shows for the US that part of the difference stems from early socialisation into the arts and from gender-specific meanings of status. This literature helps interpret the Czech picture: if the PCMC contains an above-average share of women, this may contribute to its overall more egalitarian attitudes compared to the general population (Bihagen & Katz-Gerro, 2000; Christin, 2012).

#### **Gendered motivations and barriers to participation**

Research on classical music audiences has long distinguished between intrinsic motivations (the music itself, aesthetic experience) and extrinsic motivations (sociability, atmosphere, the feeling of “being there”), while newcomers often face uncertainty about “etiquette” and the need for contextualization (Dobson, 2010; Dobson & Pitts, 2011; Pitts, 2020). In a broader sample of performing arts, NEA studies identify the most common barriers as lack of time, cost and accessibility; the main drivers are social motives and learning opportunities (Iyengar & Grantham, 2015; Dwyer et al., 2020). These mechanisms are not inherently “gendered”, but when combined with unequal domestic care responsibilities and role norms, they affect women and men differently – and thus differentiate PCMC segments. For *Reserved*, barriers prevail and traditional norms lower motivation for change; conversely, *Culturally Engaged* and *Musicians* display open, “learning-oriented” motivations and lower sensitivity to ritualized codes of behaviour (Dobson, 2010; Dobson & Pitts, 2011; Pitts, 2020; Iyengar & Grantham, 2015; Dwyer et al., 2020).

#### **Linking gender attitudes and cultural consumption**

Previous research shows that gender is an independent predictor of participation in highbrow culture, even when controlling for education, age and socioeconomic status (Bihagen & Katz-Gerro, 2000; Christin, 2012). At the same time, participation is shaped not only by resources, but also by perceived inclusion and familiarity with the cultural field (Dobson, 2010; Pitts, 2020).

Our findings align with this framework. Segments characterized by stronger endorsement of gender equality and individual freedom – namely *Musicians* and *Culturally Engaged Supporters* – also display higher levels of cultural activity, broader repertoires of cultural consumption and greater openness to innovative or hybrid concert formats. Their egalitarian attitudes appear to correlate with a sense of cultural confidence and a lower sensitivity to

implicit norms and conventions of the classical concert. By contrast, the *Reserved* segment, which scores highest on Traditional Roles and lowest on Freedom, exhibits lower cultural activity and a more cautious approach to cultural participation. For this group, traditional gender norms may reinforce a preference for familiar formats and increase sensitivity to the “rules of the game” governing classical music attendance. *Emotional Cultural Traditionalists* and *Anti-Consumerist Art Lovers* occupy intermediate positions, combining selective cultural engagement with ambivalent gender attitudes.

Taken together, these results suggest that gender attitudes are not merely background characteristics, but are meaningfully intertwined with patterns of cultural consumption and participation within the potential audience for classical music.

### **Structural inequalities and signals to audiences**

While the MML-TGI data analyzed in this study do not directly capture perceptions of institutional inequality or representation within classical music organizations, the interpretation of the following findings draws on a substantial body of international research on structural gender imbalances in the field. Numerous studies have documented the persistent underrepresentation of women in orchestras, leadership positions and concert repertoires. Although the introduction of blind auditions significantly increased women’s chances of being recruited into orchestras (Goldin & Rouse, 2000), programming practices continue to feature works by female composers only marginally (Donne Women in Music, 2021). From the perspective of feminist cultural sociology, such imbalances function as symbolic signals that shape perceptions of who belongs in a given cultural field and whose participation is considered legitimate (Scharff, 2017). In this context, the present findings suggest that audience segments characterized by more progressive gender attitudes – particularly *Culturally Engaged Supporters* and *Musicians* – may be more responsive to inclusive framing and to the visible presence of women on stage and in repertoires. Conversely, segments oriented more strongly towards traditional gender norms may prioritize continuity and familiarity over representational change. Although these interpretations extend beyond the direct measurement capabilities of the MML-TGI dataset, they provide a theoretically grounded framework for understanding how audience-side gender attitudes interact with structural conditions on the supply side of classical music.

### **3.2. Relevance for the Czech context**

Until now, systematic data on gender attitudes within Czech classical music audiences, and their internal segmentation, have been lacking. Our study thus complements international literature by introducing a local pattern: the PCMC is overall more egalitarian than the general population, but far from homogeneous. This is not a marginal detail but strategic information for cultural policy and institutional management: marketing, programming and audience services should attend not only to socio-demographics but also to value-based differences in gender attitudes within the PCMC (c.f. Van der Hoeven, 2019, on the social and cultural value of live music and the importance of inclusive policies).

### **3.3. Practical implications and managerial recommendations**

### **Programme representation and visibility**

Sustained – not one-off – balancing of repertoires (more works by female composers, positions for female conductors and soloists), combined with explicit communication of these choices, strengthens perceived inclusion and reduces “signals of inequality”. The impact of blind auditions showed that procedural adjustments can reduce structural barriers; by analogy, curatorial and programming procedures on the supply side can be revised (Goldin & Rouse, 2000; *Donne Women in Music*, 2021).

### **Concert formats and framing of experience**

For new and potential attendees, contextualization, stage moderation, demystification of etiquette, shorter or lighter formats and explanatory elements before or after concerts all reduce anxiety about unfamiliarity and strengthen the feeling of “I belong here”. This is crucial for the *Reluctant* and *Emotional Cultural Traditionalists* (Dobson, 2010; Dobson & Pitts, 2011; Pitts, 2020).

### **Removing practical barriers**

International evidence confirms that the most common obstacles are time, cost and logistics. Effective responses include variable ticketing, early-ending and family-friendly scheduling, solutions for access/parking and “bring-a-friend” offers (Dwyer et al., 2020; Iyengar & Grantham, 2015). These interventions are gender-sensitive without being overtly “gendered” – they improve comfort particularly where domestic and caregiving responsibilities, and time constraints, fall disproportionately.

### **Segment-specific communication by values**

*Culturally Engaged Supporters*: highlight novelty, autonomy, cross-genre formats and community outreach.

*Musicians*: emphasise depth of content (inside-the-score features, compositional stories).

*Reserved*: provide a comprehensible, safe framework of tradition, clear expectations and shorter formats.

Segment-specific communication strategies should be aligned with the dominant value orientations and motivational structures of individual audience groups. For *Culturally Engaged Supporters*, effective communication should emphasise autonomy, openness, novelty and cross-genre experimentation, highlighting the social relevance of music and its connections to broader cultural and civic themes. *Musicians*, by contrast, are more responsive to content-oriented framing that foregrounds artistic depth, such as insights into compositional processes, interpretative choices and the craftsmanship behind musical performance.

In the case of the *Reserved* segment, communication should provide a clear, predictable and reassuring framework rooted in tradition. This includes explicit guidance regarding concert formats and expectations, an emphasis on continuity and familiarity and the presentation of programmes in a way that reduces uncertainty and perceived entry barriers, for example through shorter or less demanding concert formats.

These mappings draw on typologies of motivations and first-time audience experiences (Roose, 2008; Dobson, 2010; Pitts, 2020).

### 3.4. Limitations and future research

Our findings are based on secondary analysis of MML-TGI (2021) data, specifically a battery of statements on gender roles. This operationalization does not capture the full spectrum of gender (e.g., non-binary identities, intersectionality). Results are also time-bound to the post-pandemic year 2021, and we describe associations rather than causal relationships. Future research will address these limitations directly: (a) qualitative inquiry (in-depth interviews/focus groups) in each segment to unpack concrete barriers and motivational narratives; (b) longitudinal monitoring (trend waves) to distinguish period effects from stable patterns; (c) experimental testing of different framing formats (e.g., etiquette demystification, story-driven introductions of female composers' works) on perceived inclusion and willingness to attend; (d) international comparison (using European data sources and case studies). These steps will give more robust conclusions on how exactly gender attitudes shape cultural participation and which interventions have demonstrable impact in the Czech context.

## CONCLUSION

The study has shown that the potential audience for classical music in the Czech Republic (PCMC) holds more egalitarian views on gender roles than the general population: 24% of PCMC agree that the man should decide on important family matters (vs. 33% in the population); 38% believe that women should always prioritize family over career (vs. 46%); and 78% endorse equal sharing of household responsibilities (vs. 69%). At the same time, PCMC is clearly not homogeneous: in the five-segment typology, the *Culturally Engaged Supporters* and *Musicians* occupy the progressive pole (higher Balance and Freedom), while the *Reserved* incline towards a traditional model, and *Emotional Cultural Traditionalists* together with *Anti-Consumerist Art Lovers* take intermediate, ambivalent positions.

The contribution of this study is twofold. Theoretically, it provides the first comprehensive, data-driven picture of the intersection between gender attitudes and audience segmentation for classical music in the Czech context, and situates it within international discussions on gender and cultural participation. Practically, it offers concrete leverage points for audience development: long-term balanced and transparently communicated programming (visibility of women on stage and in repertoires), the “demystification” of the concert experience (contextualization, moderation, shorter and more accessible formats) and targeted reduction of barriers related to time, cost and logistics (family-friendly scheduling, variable pricing, social tickets). These steps should be tailored to audience segments: a safe and comprehensible framework for the *Reserved*; depth and novelty for *Musicians* and *Culturally Engaged Supporters*; emphasis on authenticity for the ambivalent segments.

Our findings are time-bound to 2021 and rest on secondary data and a specific operationalization of gender attitudes. Subsequent research should address these constraints directly: qualitatively unpack motivations and barriers in individual segments, track developments through trend waves, experimentally test different framing effects and undertake international comparisons. In this way, the evidence base for managerial decision-

making and strategies of inclusive audience development in Czech music institutions can be significantly strengthened.

### Contact information

Name of the author/s: Marie Vítová Dušková, Jan Koudelka, Martin Víta, Dagmar Petrů

Affiliation (University): Faculty of Business Administration, Prague University of Economics and Business

Address: Nám. Winstona Churchilla 4, Praha

Email: marie.duskova@vse.cz

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