

Who is the potential audience for classical music? The case of the Czech Republic

Authors

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Abstract

This article aims to identify and segment the potential but non-attending audiences of classical music in the Czech Republic—individuals who express a positive attitude towards classical music but have not attended any concert or festival in the past year. Drawing on representative data from MML-TGI 2021 ($N = 3,610$, representing one-fifth of the total Czech population), the study applies factor and cluster analysis to identify five distinct segments: *Reserved*, *Musicians*, *Emotional Cultural Traditionalists*, *Culturally Engaged Supporters*, and *Anti-Consumerist Art Lovers*. Key findings demonstrate that non-attendance is not a homogeneous phenomenon but reflects diverse barriers, ranging from low cultural engagement and lack of habit to organizational constraints or mismatches between program offerings and personal values. Compared with existing literature on active audiences, the study shows that cultural capital and musical competence alone do not ensure attendance, as some culturally competent segments remain absent due to programme-related or contextual factors. The results provide a basis for segment-specific strategies within the 4P marketing mix and offer practical guidance for cultural management, audience development, and cultural policy.

1. Introduction

Research on classical music audiences in both the European and North American contexts has traditionally focused on analyzing the profiles, motivations, and cultural habits of those who already attend concerts (Bennett et al., 2009; Dobson & Pitts, 2011; Savage & Gayo, 2011). These studies consistently confirm that the core of the active audience is composed of older individuals with higher formal education, above-average socioeconomic status, and substantial cultural capital (Bourdieu, 1984; Bradley, 2017).

In the Czech context, however, only a limited number of empirical studies of this type exist, and no one has concentrated on the so-called potential but non-attending audience – those who express a positive attitude toward classical music but have not attended any concert or festival of classical music in the past year. This shift in perspective is crucial both for cultural policy (aiming to increase participation) and for the strategic management of cultural institutions (ensuring sustainability and building a new audience base).

Within the Czech population aged 12–79, this group – hereafter referred to as PACMC (potential attendees of classical music concerts) – represents approximately 1.950 million individuals, or nearly one-quarter of the population aged 12–79 (Koudelka & Vítová, 2024). This is therefore a clearly substantial market space. These individuals state that they like classical music, yet also report that they have not attended any concert or festival of classical music in the past twelve months.

This study, which is part of an ongoing, long-term research on concert audiences, aims to provide a detailed profile of this group based on cultural values, attitudes, and lifestyle, using multivariate statistical methods (factor and cluster analysis). Its objectives are to: 1) describe the internal structure of the PACMC in the Czech Republic; 2) identify barriers and possible triggers for their conversion into active audiences; 3) formulate practical recommendations for orchestral management and concert organizers. This approach combines sociological analysis (the role of cultural capital, lifestyle, barriers to participation) with marketing strategies (segmentation, targeted offerings, opinion leadership).

In accordance with our intention, we formulated 3 research questions:

RQ1: What distinct patterns of attitudes, values, and lifestyles can be observed among different PACMC segments in the Czech Republic?

RQ2: What potential barriers and triggers of participation can be identified for these segments based on their profiles?

RQ3: How can cultural institutions and concert organizers utilize the segmentation of PACMC to design effective strategies for acquiring new audiences?

2. Theoretical Framework

The theoretical foundation of this study lies at the intersection of four main perspectives: cultural capital and musical socialization, lifestyle and cultural omnivorousness, barriers to cultural participation, and diffusion of innovations. Each of these perspectives contributes to understanding the motivations and barriers of PACMC and to interpreting the results of segmentation.

Cultural Capital and Musical Socialization

The theory of cultural capital (Bourdieu, 1984) explains cultural participation as the outcome of accumulated knowledge, skills, and dispositions, transmitted primarily through family and the educational system. In the field of music, cultural capital encompasses knowledge of repertoire, familiarity with musical styles, the ability to appreciate interpretative nuances, and overall musical literacy.

Empirical studies (Dobson & Pitts, 2011; Pitts & Spencer, 2008; Tröndle et al., 2025) show that formal music education and early exposure to classical music significantly increase the likelihood of later consumption. Conversely, the absence of such socialization can act as a barrier to entry, particularly when concert-going is associated with unwritten norms and expectations (e.g., dress code, conventions of applause).

Lifestyle and Cultural Omnivorousness

The sociology of lifestyle and leisure emphasizes that cultural participation is closely linked to broader patterns of leisure activities, social networks, and value orientations (Chan & Goldthorpe, 2007; Savage & Gayo, 2011). Cultural omnivorousness (Peterson, 1992) describes audiences who combine highbrow and popular cultural forms. At the opposite end of the spectrum are cultural univores, whose activities are limited to a narrow repertoire.

These differences can be crucial for the segmentation of PACMC: omnivores may be reached through hybrid or crossover formats (e.g., blending classical music with other genres), while specialists require programming and communication precision.

Barriers to Cultural Participation

Barriers to cultural participation (Kawashima, 2000; O'Sullivan, 2009) can be divided into three categories: 1. Structural – time and financial constraints, physical accessibility of the venue; 2. Institutional – the nature of programming, communication style, pricing policy;

3. Psychosocial and symbolic – perceived exclusivity, cultural norms and expectations, the feeling that “*this is not for me*”.

Different PACMC segments are likely to face different combinations of these barriers. For example, for culturally educated Musicians, the barrier may be unsuitable programming, while for Reserved it may be the absence of cultural habits.

Diffusion of Innovations and Audience Conversion

The theory of diffusion of innovations (Rogers, 2003) and cultural marketing (Colbert, 2014) provide a framework for considering how various segments of potential audiences can be converted into active attendees. A key factor is the ability to identify opinion leaders in the cultural field who can act as bridges between institutions and less engaged individuals.

For PACMC, this concept can be used to target communication and programming through influential persons who shape the cultural behavior of their social circles. Kurbanov (2023) underscores that audience development in cultural institutions benefits from segment-sensitive strategies grounded in consumer behaviour insights. This aligns with our focus on identifying non-attending yet culturally inclined segments and tailoring interventions to their barriers and triggers.

Building on these theoretical insights, the empirical survey design draws directly on key findings from prior studies to inform its measures and segmentation approach. For instance, evidence that formal music education and early exposure to classical music significantly increase the likelihood of later concert attendance led us to capture respondents’ musical training and socialization backgrounds. Similarly, the concept of cultural omnivorousness – whereby individuals embrace both “highbrow” and popular cultural forms – guided our analysis of participants’ broader cultural tastes to distinguish eclectic “omnivores” from narrower specialists. We also accounted for established categories of non-attendance barriers (structural, institutional, and psychosocial) when interpreting why each PACMC segment might remain unengaged despite interest in classical music. Furthermore, diffusion of innovations theory, which highlights the role of opinion leaders in spreading new behaviors, informed our consideration of how certain culturally engaged non-attenders could catalyze concert-going within their social networks. By synthesizing these perspectives, the study addresses a clear gap in the literature: while previous research has predominantly examined active classical concert audiences, far less attention has been paid to those who appreciate classical music yet do not attend. Focusing on this under-researched cohort of culturally inclined non-attendees – and explicitly linking sociological frameworks of cultural consumption with marketing-based audience segmentation strategies – our approach provides a novel interdisciplinary lens to understand and engage potential audiences.

3. Data and Methods

The main objective of the study is to develop a detailed typology of the PACMC population in the Czech Republic using data-driven segmentation techniques. The analysis aims to uncover internal group structures, understand barriers to attendance, and provide strategic insights for audience development initiatives. The analysis draws on data from MML-TGI 2021 (Median), a continuous marketing and media survey representative of the Czech population aged 12–79. The 2021 sample comprised 16,346 respondents, for whom socio-demographic characteristics, lifestyle indicators, media consumption, cultural preferences, and attendance at cultural events were recorded.

Target population

For the purposes of this study, the target group of PACMC (potential attenders of classical music) was defined using a two-step procedure: 1) preference – respondents who indicated on a five-point scale that they “like” or “rather like” classical music, and 2) attendance – simultaneously, they reported that in the past twelve months they had not attended any concert or festival of classical music. This intersection yielded a subsample of N = 3,610 respondents, representing an estimated 1.944 million individuals in the Czech population aged 12–79 (19.7%).

Brief socio-demographic profile of PACMC shows:

- a slight predominance of women (54%),
- an above-average share of individuals aged 50+ (42%),
- higher levels of formal education (29% with tertiary education),
- greater concentration in cities with over 100,000 inhabitants (38%),
- more frequent representation of higher and middle social classes (A, B and C1 according to MML-TGI).

Variable selection

Segmentation was based on attitudes and preferences related to art, culture, and lifestyle, measured through 25 items rated on a five-point Likert scale (“strongly agree” – “strongly disagree”, higher values expressed stronger agreement with the positively or segment-relevant statements), available in MML-TGI data. These items included, for example, the importance of art and culture in life, attitudes toward traditions and rituals, views on consumerism, self-perceived creativity, reading habits, active musical engagement and education.

Factor Analysis

The suitability of the data for factor analysis was verified by Kaiser–Meyer–Olkin (KMO): 0.84 (excellent level according to Hair et al., 2010), and Bartlett's test of sphericity: $\chi^2 = 12,459.3$; df = 300; p < 0.001 (sufficient level of intercorrelation among items). An exploratory factor analysis (principal components method with Varimax rotation) was conducted. The criteria for extraction were: eigenvalue > 1, and interpretability of the factor solution.

Seven factors were extracted, explaining 57.86% of the total variance. These factors were interpreted as:

Art – significance of art and culture in life, following cultural events in the media.

Spirituality & Tradition – emphasis on spiritual values, traditions, and rituals.

Creativity – self-perception as a creative personality, interest in personal artistic production.

Literature Inclinations & Formality – interest in literature, preference for formal social activities.

Musical Inclinations – active musical practice, musical education.

Anti-consumerism & Passivity – rejection of consumerism, lower orientation toward active leisure.

Emotions – emotional engagement with art and life more broadly.

Cluster Analysis

Segmentation was performed using the K-means clustering method applied to factor scores. Models with four to six clusters were tested. Evaluation criteria included:

- Silhouette score: best compromise between cluster compactness and separation was achieved with five clusters (0.42),
- Calinski–Harabasz index: confirmed the quality of the five-cluster solution,
- Cluster sizes: relative balance across groups,
- Interpretability: clarity and meaningfulness of the resulting segments.

Although the primary segmentation presented in this study was produced using the K-means clustering algorithm based on factor scores, additional models were tested to assess the robustness and interpretability of the results. Ward's hierarchical clustering method was employed as an internal validation tool, yielding a comparable five-cluster solution. However, due to its exploratory nature and higher complexity, Ward's method was not used for final segmentation. Similarly, exploratory latent class analysis (LCA) was conducted, confirming similar group structures but at the cost of lower parsimony and more demanding model assumptions. These supplementary analyses reinforced the decision to retain the K-means solution, which offered both statistical robustness and interpretive clarity.

The design of the analysis directly reflects the study's three research questions. RQ1 (What distinct patterns of attitudes, values, and lifestyles can be observed among different PACMC segments in the Czech Republic?) is addressed through factor analysis and subsequent K-means clustering, which together identify meaningful audience typologies. RQ2 (What potential barriers and triggers of participation can be identified for these segments based on their profiles?) is explored by interpreting the socio-demographic, cultural, and behavioral attributes of each segment. Finally, RQ3 (How can cultural institutions and concert organizers utilize the segmentation of PACMC to design effective strategies for acquiring new audiences?) is answered through the application of the segmentation results in the context of audience development, using the 4P marketing framework. These questions collectively structure the analytical and interpretive logic of the study and provide the basis for linking empirical results to practical recommendations.

4. Results

The analysis of factor scores and subsequent clustering revealed five distinct segments within PACMC. Segment sizes are relatively balanced, ranging from 17.8% to 22.3% of the total group:

Reserved – 19.0% of PACMC (approx. 302,000 individuals), slight predominance of men, median age 45, 22% with tertiary education, 33% residing in cities with over 100,000 inhabitants, complete family with children or single parent with child(ren).

Musicians – 17.4% (275,000), both sexes balanced, median age 30, 31% with tertiary education, 39% in large cities, students or young parents.

Emotional Cultural Traditionalists – 18.8% (298,000), predominance of women, median age 65, 27% with tertiary education, 35% in large cities, divorced/separated or widow/widower.

Culturally Engaged Supporters – 21.8% (346,000), slight predominance of women, median age 23, 35% with tertiary education, 42% in large cities, students, marital status - single.

Anti-Consumerist Art Lovers – 23.0% (364,000), predominance of women, median age 70, 29% with tertiary education, 37% in medium-sized towns, married/ living with a partner or widowed.

Given the research questions, three key dimensions were examined for individual segments: Socio-demographic profile, Cultural Orientation, and Cultural behavior, and the Implications arising from them (Tab. 1)

Tab. 1 – Segment profiles

	Socio-demographic profile	Cultural orientation	Cultural behaviour	Implications
Reserve d	Predominantly men aged 40–49, employed in managerial positions, middle socio-economic classes, often in complete families with children.	Limited interest in art, classical music, literature, architecture, or foreign cultures; stronger orientation towards material status and social recognition.	Minimal cultural participation; little to no spending on books, concerts, or cultural events; not engaged in music ensembles; rarely listen to music or read literature in their leisure time.	The main barrier is their general disinterest in culture and classical music. Opportunities may lie in addressing traditional values and family identity through mass media channels with broad reach.
Musi cian s	Younger individuals (20–39 years), students or young parents, often with higher education but lower income, living in smaller towns or rural areas; self-identifying with the upper middle class.	Strong orientation towards music, particularly classical music; weaker affinity for visual arts, architecture, or film. Central values include family, health, and personal fulfilment.	High level of active music-making and ensemble participation; frequent concert and theatre attendance; regular reading; active use of online platforms for music access.	Their musical expertise and role as opinion leaders offer significant opportunities for engagement. The main barrier is their selective cultural focus. Digital channels and streaming platforms are effective means of outreach.
Cult ural ly Eng age d Sup port ers	Young people aged 12–29, predominantly students, single, with low or no income, concentrated in large urban centres, often from single-parent households.	Openness to diverse cultural expressions, rejection of traditional norms, orientation towards achievement, social interaction, and personal attractiveness.	High cultural activity, including frequent artistic practice, ensemble participation, and attendance at concerts, theatres, and cinemas; significant cultural expenditure; intensive use of the internet and social media for cultural information and communication.	Their active engagement and strong role as cultural opinion leaders represent a major opportunity. Barriers may stem from fragmented interests and weaker attachment to traditional institutions. Digital media and social networks are the most effective communication channels.
Emo tion al Cult ural Trad ition alist s	Primarily women aged 60–69, divorced or widowed, lower education and income, often living alone or in small households, mostly in rural areas.	Strong attachment to art and culture combined with traditional values, religious belief, and spiritual orientation.	Declared affinity for music, visual arts, and theatre; frequent consumption of cultural content via television and radio; relatively limited participation in live cultural events and modest spending on tickets.	Opportunities arise from their cultural sensitivity and value orientation. Barriers include financial limitations, restricted mobility, and very low internet use. Effective communication requires reliance on traditional media such as television, radio, and print.

Anti-consumers, Art Lovers	Older individuals (60–79 years), university-educated retirees, belonging to higher socio-economic strata, residing in metropolitan or regional centres, typically living alone or in two-person households.	Strong interest in classical music, literature, poetry, visual arts, and high culture in general; orientation towards education, tradition, and cultural values.	Daily reading and frequent viewing of cultural programmes; regular discussions about art within close social circles; low levels of active artistic production and lower attendance at concerts; minimal use of digital technologies or streaming platforms.	Their strong cultural orientation and high educational background are opportunities for engagement. The main barriers are low participation in live events and reluctance to adopt dig. channels. Communication is most effective through quality television, print, and other traditional media.
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Source: Authors' own elaboration based on data from MML-TGI 2021 (Median). Segment profiles were derived using factor and cluster analysis as described in Section 3.

The segment profiles presented in Table 1 were derived from the five-cluster solution generated by the K-means clustering method, applied to standardized factor scores. This method was chosen for its capacity to handle large datasets and its interpretive transparency. Compared to hierarchical approaches such as Ward's method—which was used solely for internal validation—K-means offered more balanced cluster sizes and clearer distinctions between segments. Its relative simplicity and consistency across repeated initializations made it the most suitable technique for generating actionable audience typologies.

5. Discussion

Comparison with Literature on Active Audiences

International empirical studies consistently demonstrate that active classical music audiences display stable demographic and cultural characteristics: higher age, above-average formal education, elevated socio-economic status, predominantly white ethnic composition (in Western countries), and strong cultural capital (Bennett et al., 2009; Kolb, 2001; Savage & Gayo, 2011). Musical literacy, acquired either through formal education or intensive musical socialization, is among the primary predictors of participation (Dobson & Pitts, 2011). Moreover, cultural engagement often extends into a broader repertoire of activities, including frequent visits to theatres, museums, and galleries, and the reading of demanding literature (Chan & Goldthorpe, 2007).

Our findings, however, indicate that these characteristics cannot be mechanically transferred to the potential but non-attending audience. For example, the Culturally Engaged Supporters segment shares with active audiences a high level of cultural engagement and education, yet their non-attendance of classical music concerts is not the result of insufficient cultural capital but rather of organizational and programmatic barriers. Similarly, the Musicians segment possesses significant musical literacy and cultural knowledge but remains absent from concert halls, likely due to a mismatch between the existing repertoire and their preferences. These “paradoxical” profiles confirm that cultural predispositions alone do not guarantee attendance—there must also be a programmatic and format-based alignment (Colbert, 2014).

Literature on Potential and Non-Attending Audiences

Compared to active audiences, research into non-attending audiences of classical music remains relatively underdeveloped. International studies (Kawashima, 2000; Bunting et al.,

2008; O’Sullivan, 2009) identify diverse reasons for non-attendance: from low cultural interest and absence of cultural habit (so-called disengaged segments), through perceived exclusivity (“this is not for me”), to logistical and financial constraints.

Our segmentation of PACMC confirms these patterns while expanding them with value-based dimensions captured by factor analysis. The Reserved segment corresponds to the profile of “low-engagement non-attenders” (Kawashima, 2000), where the barrier lies in the absence of cultural habit and low salience of culture in everyday life. By contrast, the Anti-Consumerist Art Lovers resemble “cultural purists” (Bennett et al., 2009), who participate in cultural production selectively and avoid commercial formats.

A novel contribution of this study lies in distinguishing two highly culturally competent segments (Musicians and Culturally Engaged Supporters) who refrain from attending concerts for reasons other than disinterest or lack of access—namely for reasons that may be relatively quickly addressed through appropriate programming, format innovations, or scheduling.

Barriers and Triggers by Segment

Our results confirm that barriers to participation differ both in nature and intensity across segments:

Reserved — Main barrier is the absence of cultural habit and low salience of culture; low-threshold formats with a strong social motivation and micro-experiences in familiar settings may be effective triggers.

Musicians — Barrier lies in a mismatch between supply and preferences; opportunities include specialized formats and programming, participatory formats.

Emotional Cultural Traditionalists — Barrier may stem from perceiving classical concerts as too formal and unapproachable; suitable formats include events in sacral or heritage spaces with a ritual or thematic framing.

Culturally Engaged Supporters — Barriers are primarily time, organizational and programme-related; after-work concerts and cross-genre projects may prove effective.

Anti-Consumerist Art Lovers — Barrier lies in aversion to commercial formats and mass production; small venues and close contact with performers are preferred.

These findings reinforce the argument that audience development strategies must be tailored to segment-specific conditions rather than relying on generalized approaches.

6. Practical Implications for Cultural Management and Marketing

The use of PACMC segmentation for strategic planning requires targeted and differentiated approaches that reflect distinct value orientations, levels of cultural capital, and participation barriers. While the classical 4P marketing mix (Product, Price, Place, Promotion) remains an appropriate framework, it must be applied in a segment-specific manner.

Overview of Segment Strategies

Recommended strategies for the five PACMC segments are summarized within the 4P framework:

Reserved – Product: Low-threshold, shorter formats with a strong social component. Price: Low admission, possibly free. Place: Local community venues (schools, libraries).

Promotion: Personal invitations, local media, neighborhood networks.

Musicians – Product: Specialized programming, workshops, “side-by-side” projects. Price: Standard admission, discounts for active musicians. Place: Venues with high acoustic

quality, opportunities to attend rehearsals. Promotion: Music forums, professional networks, trade journals.

Emotional Cultural Traditionalists – Product: Concerts with ritual framing, thematic events in sacral venues. Price: Moderate, non-exclusive. Place: Churches, historic halls, open-air heritage sites. Promotion: Church bulletins, cultural calendars, local radio.

Culturally Engaged Supporters – Product: Cross-genre projects, after-work (or after-school) concerts. Price: Flexible price tiers, bundled packages. Place: City centers, cultural hubs, cafés. Promotion: Social media, event platforms, collaborations with libraries.

Anti-Consumerist Art Lovers – Product: Chamber concerts with minimal marketing. Price: Moderate, with emphasis on value of experience. Place: Small halls, alternative venues. Promotion: Personal recommendations, cultural associations, informal gatherings.

Product (Programming)

Personalization: Programming can be designed to align with segment-specific preferences. For example, Musicians value specialized repertoire (contemporary or chamber projects), while Reserved are more receptive to introductory formats with strong social contexts.

Hybrid formats: Fusions of classical music with other genres or media may appeal to Culturally Engaged Supporters and partially to Musicians.

Curated cycles: For Anti-Consumerist Art Lovers, carefully curated series with minimal commercial overtones are recommended.

Price

Consistent with findings from the creative industries context (Kmety Bartekova, 2021), pricing should be calibrated to segment-specific perceptions of value and willingness to pay, avoiding one-size-fits-all discounts and favouring targeted bundles and loyalty schemes.

Flexible pricing: Lower admission fees may motivate Reserved to attend initial events, though perceptions of low value should be avoided.

Bundles and loyalty programs: For culturally active segments (Culturally Engaged Supporters), packages can encourage higher return rates and frequency of attendance.

Place (Venues)

Proximity and familiarity: Reserved and Emotional Cultural Traditionalists prefer events in nearby, familiar environments.

Alternative spaces: Anti-Consumerist Art Lovers are drawn to unconventional venues with intimate atmospheres.

Prestigious acoustic halls: Musicians place emphasis on high-quality sound and professional facilities.

Promotion

Segment-specific communication: Communication channels must align with the media habits of each segment—from local print outlets (Reserved) to online event platforms (Culturally Engaged Supporters).

Opinion leaders: For Musicians and Culturally Engaged Supporters, cultural influencers and professionals can serve as effective mediators.

Storytelling and emotional framing: Emotional Cultural Traditionalists respond well to narratives that emphasize tradition, place, and values.

Implications for Cultural Policy

Beyond institutional practice, these strategies hold significance for cultural policy at both national and regional levels: 1) Support for segmentation in funding schemes – encouraging organizers to apply data-driven and targeted approaches; 2) Accessibility of cultural infrastructure – ensuring that offerings extend beyond major urban centers; 3) Integration of

cultural and community projects – For low-engagement segments, connections with other areas of civic life (e.g., education, community events) are essential.

7. Conclusion

This study examined the potential but non-attending audience of classical music in the Czech Republic – individuals who express a positive attitude toward classical music but who have not attended any concert or festival of this genre in the past twelve months. Based on factor and cluster analysis, five distinct segments were identified:

Reserved – low cultural engagement, absence of cultural habit.

Musicians – high musical literacy, mismatch between supply and preferences.

Emotional Cultural Traditionalists – strong emotional ties to tradition, need for ritual.

Culturally Engaged Supporters – high cultural engagement, primarily organizational barriers.

Anti-Consumerist Art Lovers – strong cultural orientation, aversion to mass formats.

The analysis demonstrates that non-attendance is not a homogeneous phenomenon; it encompasses a range of factors, from low cultural capital to mismatches between supply and value orientations. These differences are crucial for strategic planning by cultural institutions and for policy measures aimed at expanding participation.

The study extends audience research in classical music by systematically mapping non-attending audiences and segmenting them according to values, attitudes, and lifestyle. It complements existing literature, which has predominantly focused on active audiences (Bennett et al., 2009; Dobson & Pitts, 2011). The combination of factor analysis and clustering made it possible to identify nuanced differences between segments and to provide cultural institutions with a practically applicable tool. Segment-specific recommendations were formulated within the framework of the 4P marketing mix and translated into concrete tactics for programming, pricing, venue choice, and communication.

A partial limitation of the study is that data were collected in 2021, during the period of residual pandemic restrictions, which may have influenced reported attendance and cultural habits. Future studies will focus on longitudinal monitoring of segment stability in the post-pandemic context, regional analyses linking cultural preferences with accessibility, and qualitative approaches to uncover motivations and barriers. Moreover, experimental designs may test targeted interventions, while comparative research could situate Czech PACMC segments within a broader Central and Eastern European framework.

The segmentation of PACMC underscores that a “one-size-fits-all” approach is unsustainable in the current cultural environment. Institutions capable of adapting their programming, marketing, and operational strategies to the specific needs of audience segments are more likely not only to attract new audiences but also to sustain their long-term loyalty.

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Key Words

Classical music audiences; Classical concert non-attendance; Audience segmentation; Cultural participation barriers; Arts marketing

JEL classification

M31, D11, Z1

Résumé

Tento článek si klade za cíl identifikovat a segmentovat potenciální, avšak neúčastníci se publikum klasické hudby v České republice – tedy jedince, kteří vyjadřují pozitivní postoj ke klasické hudbě, ale v uplynulém roce nenavštívili žádný koncert či festival tohoto žánru. Na základě reprezentativních dat z výzkumu MML-TGI 2021 ($N = 3\,610$, což představuje přibližně jednu pětinu celkové české populace) studie využívá faktorovou a shlukovou analýzu k identifikaci pěti odlišných segmentů: Zdrženliví, Hudebníci, Emotivní kulturní tradičionalisté, Aktivnější příznivci kultury a Antikonzumní milovníci umění. Klíčová zjištění ukazují, že neúčast na koncertech není homogenním jevem, ale odráží různé typy bariér – od nízké kulturní angažovanosti a absence kulturního návyku až po organizační omezení či nesoulad mezi nabídkou programu a osobními hodnotami. Ve srovnání s dosavadní literaturou o aktivním publiku studie dokládá, že samotný kulturní kapitál a hudební kompetence nezaručují účast na koncertech, jelikož některé kulturně kompetentní segmenty zůstávají neaktivní z důvodů spojených s programem nebo kontextem. Výsledky poskytují základ pro tvorbu segmentově specifických strategií v rámci marketingového mixu 4P a nabízejí praktická doporučení pro kulturní management, budování publika a kulturní politiku.

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