Klassisk 2.0

MASTER THESIS

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Acknowledgements

Reading guide

As agreed with supervisor, Lars Bech Christensen, dataset from SPSS and audio files from the interviews have been enclosed electronically on a CD-ROM.

Executive summary

As a result of technological advancements, the Internet has developed into one of the most important communication channels in the modern societies in the western world. Both individuals and businesses have had to alter the way they interact and communicate in order to exploit the great potential and benefits that lie in the media. The schools were among the first to incorporate it in their daily operations, and students have as a consequence been among the first to adopt and make use of the Internet. Seniors have not grown up with it, and many have not, or only to a limited extent, been introduced to it, and have therefore had to put in a great effort to familiarise themselves with it to realise the benefits.

This paper takes its point of departure in the Danish classical music magazine, *Klassisk.* The magazine faces limited resources, why the online communication channels represent the ideal tool, due to its cost saving nature. Seniors make up the majority of the readership, and to create a stronger brand and stronger relationships, this explorative and conclusive research seeks to investigate the factors influencing the individual in its approach to, and usage of the Internet and online communication.

Expert interviews and a thorough literature review revealed five central factors: *technology acceptance*, *online interaction readiness*, *personal values*, *motivation* and *branding*. These factors where investigated and tested through an online questionnaire. Results indicated that the scope of Internet usage was similar between the younger generation and the seniors. Online communication in a public forum was however performed to a smaller extent among seniors compared to the younger generation. The only other factors found to influence willingness to communicating online was perceived benefits and hedonic motivation.

We found no clear link between good online communication and brand value. The last results were found in the context of Klassisk's current online activities, which are very limited and further research on this matter is thus necessary. Preferably through a comparative study of online activities performed in the context of different brands.

It is recommended that Klassisk establish a well-functioning online media platform in order to create a better dialogue with existing readers, and as a result stronger consumer-brand relationships. Furthermore the magazine should start targeting the younger segment, since a big unrealised potential lies here.

The key issue for Klassisk to fully realise the potential that lies within online communication, is to make the readers recognise the benefits of this type of communication.

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Chapter 1

Introduction

1.1   Background

The Internet has changed and transformed the communication landscape radically. Companies can no longer settle with sending out a monthly newsletter to customers, and press releases to paper news media (Owen & Humphrey, 2009). The number of touch points has increased heavily, and consumers want transparent communication and information on the go, at the point in time where they need it. In this development, dialogue and consumer insights are essential.

It is however not all individuals who out of pure interest seek out information and keep up to date or who are forced to use these new communication channels at their work. Some people simply do not feel the need to acquaint themselves with various new technologies and communication channels. This can be caused by many reasons: personal values, motivation, demographics, level of education etc.

The new communication channels does however posses huge cost saving potential and easy access to consumers for companies, and it is therefore highly relevant to look into and investigate the underlying motives and drivers for engaging in online communication or the opposite among ones target audience, in order to overcome the challenges in communicating online with these individuals. Concepts such as technology acceptance, communication avoidance and online interaction readiness

can be used to study the online communication drivers of individuals and different consumer groups

The emergence of new technology such as the Internet creates new opportunities and produces changes in society, institutions, working procedures and mentalities (Scarlat & Maxim, 2009). Online communication contains new ways of conveying messages making the communication from organisations more efficient (ibid.). The new opportunities do however also pose challenges, since it opens up for increased freedom of action for the consumers and receivers of the messages. They can look for their own sources of information and interact with other consumers by other means of communication, outside the control of the organisation. Unlike traditional passive communication channels like TV and paper news media, the web is interactive and hence requires more work than traditional communication channels (ibid.).

The Internet allows anyone to contribute, creating an environment for free, open and global communication at any point in time. There are no rules or central control and this has caused a global change of relations and interaction between not only companies and consumers but between people (ibid.). These technological advancements are developing in a rapid pace, and in order to stay up-to-date with recent developments, both individuals and organisations have to pay attention.

Recent numbers show that Danes aged 24 to 39 year old spend nearly two hours a day browsing the Internet, opposed to the 60+ who spends 40 minutes a day (FDIM, 2010). Because of the high levels of heterogeneity among the receivers of communication, it can be difficult for organisations to decide on the right channel to make use of, and on the proper way of conveying the message. For small organisations producing and selling niche products, the resources are limited and often they will not be able to include many different channels in their communication platform. Their customer base might not be as diverse as for a mass-produced product, resulting in a greater necessity for choosing the right communication channel.

Klassisk is a small Danish publisher of a music magazine writing about classical music. The magazine is issued four times a year, and primarily sold through

subscriptions. The majority of the readers are found among the older generations. Numbers indicate that seniors spend less time online than younger age groups and the publishers from *Klassisk* find it difficult to engage this group of people (FDIM, 2011; Zickuhr & Madden, 2012).

Studies have shown that seniors to a great extend feel that they benefit from various information technologies, but that it continues to be an activity among a minority of the seniors. There is therefore growing concern that if the seniors do not engage in new technologies, they will be further disadvantaged in contemporary society (Selwyn, 2004).

The above field of interest illuminated interesting aspects, from which the following problem statement was derived:

1.2   Problem Statement

" How and why does adoption of online communication differ between the young and senior generation, and how does this affect the brand perception?

Which factors influence the consumers' motivation to read and receive online communication?"

1.3   Research Questions

1. *How is online communication defined, and used within our field of research?*

2. *What factors influence the individual's attitude toward the Internet and how do these differences differ between the younger generation (15-34 year olds) and seniors (55-74 year olds)?*

3. *What factors influence the individual's attitude towards online interaction and activities and how do these differences differ between the younger generation (15-34 year olds) and seniors (55-74 year olds)?*

4. *What are the key motivators for using the Internet and engage in online communication concerning an individuals hobbies and interests?*

5. *How do the identified factors influence the interaction with the brand and the brand perception?*

1.4   Delimitation

This thesis takes its point of departure in *online communication*, it has however been necessary to delimit the scope of interest to only include communication from a business to consumer perspective and the dialogue obtained from the communication. We wish to make an in-depth analysis, and have thus chosen to focus on the following communication channels: Facebook, e-mail, blogs and website.

Our research utilises the company, *Klassisk*, as an illustrating case study and the results are therefore based on data corresponding to *Klassisk*; however, the main focus is not primarily on the company, for which reason the company and its surroundings will not be investigated in depth.

As objects of our analysis we have chosen the typical target group of classical music, people aged 55+, which is the current readership of *Klassisk*, and a potential target group, namely the younger segment aged 15-34 who have an interest in classical music. We will not use the general public in our analysis, nor will we discuss how technological advancements have led to development in consumer responsiveness towards online communication, but instead use the general societal development as a basis of why the target groups act and respond the way they do.

1.5   Target audience for this research

Successful online communication requires a great deal of knowledge of online channels, consumer preferences as well as active participation. Primarily this research is intended for small niche-based organisations with limited time and

resources, wishing to make better use of the online channels as well as engage their target audience to greater extend.

Building on existing literature this paper makes three primary contributions

1. Most recent insights to adoption of the Internet among Danish consumers
2. Insights to consumer preferences for *Klassisk* and others with a stake in the Danish classical music scene
3. Establishes initial perspectives on the influence of online communication related to brand value.

Our point of departure was taken in the Danish music magazine *Klassisk*'s universe, and they, as well as other parties with a professional or private interest in classical music and communication related to this will benefit from the recommendations, conclusion as well as insights to the target group.

Researchers searching for a deeper knowledge and understanding of the individual's approach to usage of the Internet and online communication channels will also be able to extract interesting points and issues for further research. The primary audience will however be *Klassisk*, given that the respondent group and research has been carried out in the context of the magazine.

1.6   Flow of research

The main and sub focus of our thesis is illustrated in figure 1.1.
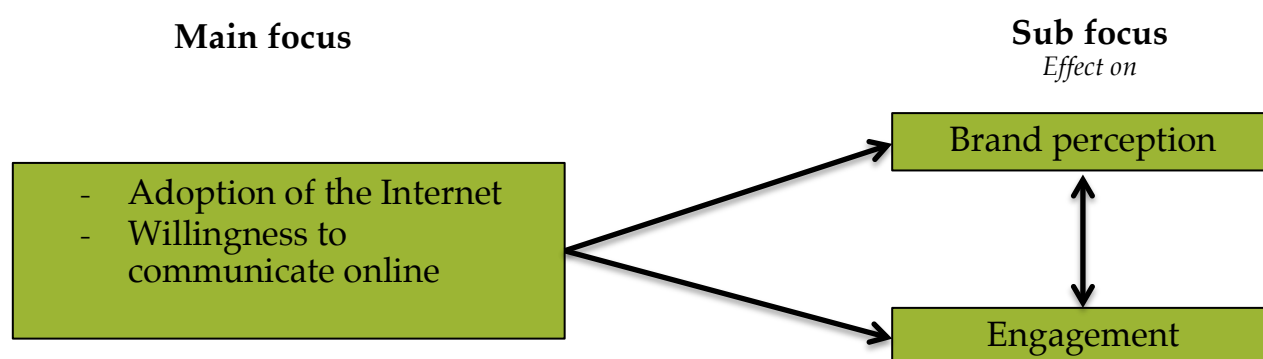
Figure 1.1. Main and sub focus of the paper

The structure of the thesis is build around these focal points, in order to answer the problem statement.

Working Process

This thesis is both empirically and theoretically based and takes its point of departure in two qualitative interviews with industry experts and in existing theory. The initial contact with Klassisk started out in January 2012 and research was carried out from March to August 2012 in Denmark, mainly the Copenhagen area.

This laid out the foundation for a quantitative questionnaire and statistical data analysis. Neither of us have a statistically founded background. Developing a quantitative questionnaire was therefore a completely new and unknown area for us. We put a great effort and time in understanding the principles of quantitative data gathering and especially quantitative data analysis. Managing large amounts of data and getting acquainted with the statistical software SPSS has taken up a lot of time, but we found it necessary to invest the hours in it in order to be able to create the optimal research for the paper.

In order to reach out to all current and potential readers of *Klassisk*, we contacted several individuals with large networks within the Danish classical music industry. This took us from the independent boarding school, *Orkester Efterskolen,* in Jutland to a small castle in the northern part a Zealand where we attended a classical concert. We also attended a chamber concert at the *Trinitatis* Church in Copenhagen. These excursions were carried out for two main reasons: distribution of our questionnaire as well as getting a deeper understanding of the Danish classical music environment. Our data collection and research ended mid-July, while august was used for data processing, interpretation, analysis and a great deal of discussions, evaluations and writing.

The overall structure and flow of research is presented in figure 1.2.

Chapter 1 **Introduction**	The chapter gave a presentation of the overall themes; The Internet, and online communication, which lead to the problem definition. Research questions were presented along with the delimitation, target audience of this paper and finally, a presentation of the flow of research.
Chapter 2 **Methodology**	The scientific standpoint and methodological framework used in our research will be presented here. It provides the reader with the scientific considerations concerning our approach to research ass well as a presentation of the methods employed.
Chapter 3 **Data collection**	The chapter clarifies how we have conducted our research. It presents how we went about the design, data collection, analysis and interpretation of each of our empirical investigations: Online observations, interviews and questionnaire. Furthermore an assessment of the reliability and validity in relation to our research is included.
Chapter 4 **Case presentation**	The organisation *Klassisk* and its target audience it introduced. The chapter digs into the classical music scene in Denmark, and lastly a section of online observation from classical music websites is included, providing insights to current online communication about classical music.
Chapter 5 **Theory**	The chapter gathers existing theories and research on the Internet and factors influencing online business to consumer communication. It is divided into five primary sections: *The Internet*, *Technology Acceptance*, *Online Interaction Readiness*, *Personal values*, *Motivation* and *Branding*.
Chapter 6 **Qualitative findings**	The chapter will present the qualitative findings from our three interviews.
Chapter 7 **Analysis & Discussion**	Throughout this chapter, an analysis and discussion of the results in relation to the theoretical framework presented in chapter 5 will be performed.
Chapter 8 **Recommendations**	The discussion leads up to a set of recommendations as to how *Klassisk* should adjust in order to design their communication to fit the results of our research. The chapter will provide two tangible recommendations.
Chapter 9 **Conclusion**	The chapter will present the final conclusions answering our problem statement, and a set of perspectives and recommendation for further research.

1.2 Flow of Research

Chapter 2

Methodology

In this part we will present the scientific standpoint and methodological framework used in our research.

2.1 Research approach and design

The research of this project has been built around figure 2.1.

Research and method   Outcome

	Marketing research problem
Existing theory and research + Interviews	
	Research questions
Existing theory and research and qualitative research	
	Hypotheses
Quantitative research, data processing and analysis	
	Results
Interpretation and discussion	
	Conclusion
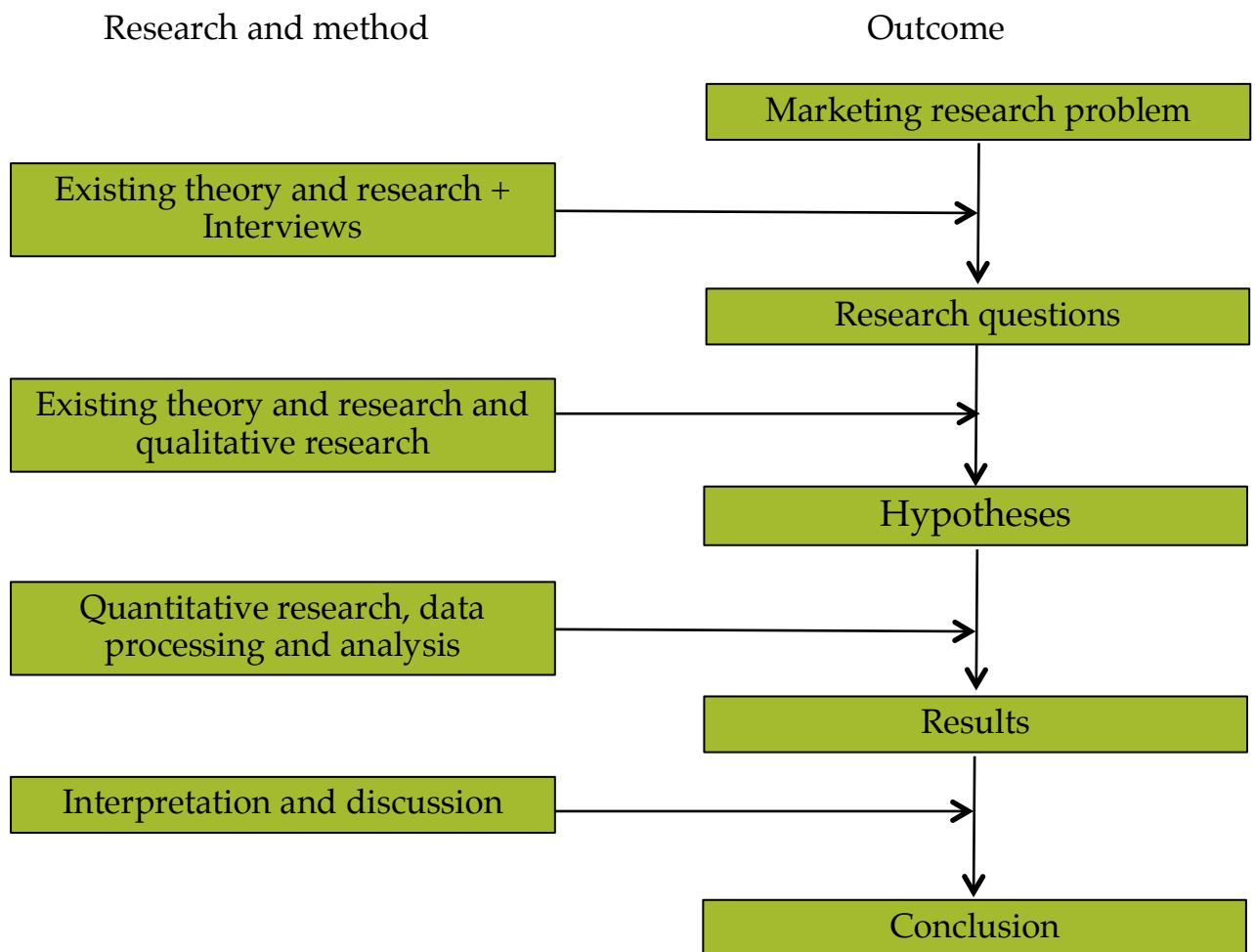
Figure 2.1 Research Design

The thesis is based on both existing theory and research and on empirical findings. We will take our point of departure in existing research within the fields of online communication, technology acceptance, consumer involvement and branding, and combine this with a case study of the classical music magazine *Klassisk*. The theories will be presented in a literature review, and will be used to develop seven hypotheses and support our empirical findings in our analysis. We will hence draw on both theory and own empirical data in the analysis.

The study is designed to be both exploratory and conclusive in that we both seek to understand the underlying motives for online communication as well as measure the existing scope and potential within the target group for *Klassisk*.

Qualitative research

To gain a deep understanding of the classical music industry in Denmark, traditions and ways of communicating in the industry, we will conduct two qualitative interviews with industry experts, and make online observation studies of existing websites and social media sites where classical music is discussed..

The qualitative research will help us shape the framework for the quantitative research, and will be used to phrase the hypotheses. Finally, it will be used in combination with the quantitative findings where illumination is needed (Malhotra & Birks, 2007).

Quantitative research

To test the hypotheses, which will be presented below, we conducted a quantitative questionnaire. The questionnaire was sent out to individuals with an interest in classical music, and the results will be used to present conclusions of a more general nature.

2.2   Scientific Standpoint

Hermeneutics

As we have discussed elsewhere in this paper, quickly shifting media and social environments continuously complicate the relationship between brands and consumers. A brand can both be a powerful tool in disseminating messages to consumers, but it can also create resistance to corporate messages. Brand managers are thus continuously faced with a challenge to find the proper media and frequency for its messages (Hatch & Rubin, 2006). Because of this challenge, we find it of utmost importance to understand how meaning and resistance of the media platform is derived in the consumer.

In our analysis we have chosen to pursue a hermeneutic approach, as we wish to gain a greater understanding of why our target audience responds towards Internet use the way it does. For us, a mere positivistic or behavioural approach is not enough, in that it only seeks to observe a phenomenon in order to create a substantiated argument. Instead, hermeneutics is based on empathy and practitioners continuously strive to understand human beings and their actions based on the practitioner's own memories, experiences and perception of the surrounding community (Thurén, 2008).

In his major work from 1960, Gadamer explains how a person seeking to understand a new phenomenon or situation, will interpret it by means of his or her own opinions or biases. Because interpretation is a subjective matter that could lead to invalid results, the researcher should familiarise him or herself with these prior opinions and biases, in order to reach a common inter-subjective interpretation, the full truth. (Gadamer, 1975). This is not an easy task, as these opinions or biases are often implicit to ourselves.

Gadamer introduces the hermeneutical circle where comprehension of a situation is obtained by comprehending the parts that constitutes it, and comprehension of those parts by comprehending the whole situation. The two entities cannot be comprehended individually (Fredslund, 2005).

The hermeneutic circle implies that when obtaining new knowledge, we have to go through that process again: comprehending the whole situation by comprehending the parts that constitutes it, and the other way around. The consequence of this is that we do not possess the ability to separate ourselves from the questions we ask in our research, and that we cannot perform a neutral assessment of our empirical data (Fredslund, 2005). Gadamer emphasises that a complete comprehension is not possible, but the more aware we are of our own biases, the closer we will come to comprehension (Gadamer, 1975).

As described above, the hermeneutical mind-set provides us with tools to help us account for the comprehension and interpretation we gain of the empirical data we have gathered through our work on this paper. Some of the methods we make use of

are qualitative, and we are aware that it is impossible for us to separate our own biases from the results of the data we collect. Instead we have strived to continuously reflect upon our own prior knowledge of the field and the attitude with which we have approached our audience.

2.3   Methodological Approach

Retroduction

"Retroduction can be contrasted to other research strategies such as deduction or induction, as not simply developing specific claims from general premises nor general claims from specific premises, respectively, but the mode of inference in which events are explained by postulating (and identifying) mechanisms which are capable of producing them." (Downward & Mearman, 2007).

Processes of logical conclusions in real research are not as straightforward as often described. Information will come partially from the researcher's conceptual knowledge, partially from their personal experiences and perhaps partially from intuition. The process will often move back and forth and proposed hypothetical explanations will be modified in the light of preliminary results or discussion (ibid.). We do not see research as being pure with distinct stages of deduction, induction or abduction, but instead a combination of all three, often going on simultaneously. Retroduction has been recognised as an approach fulfilling just exactly these requirements. Our research will make use of retroduction as the main methodological approach by using *deduction* to evaluate the hypotheses and *induction* for justifying them with empirical data (ibid.).

Retroduction and method triangulation

Methodological triangulation involves the combination of different research methods. We will carry out method triangulation, which involves making use of different methods, such as *quantitative* and *qualitative* methods in combination. The primary reasons for employing different methods in the same study are to increase

the persuasiveness of evidence, to enhance the empirical reliability of quantitative measures and enhancing the validity of insights., Triangulation thus elaborates understanding and confirms the accuracy of data.

In this paper, we will combine the quantitative research, which seeks to support or not support hypotheses, with qualitative and secondary research.

Hypotheses

"A research hypothesis is a specific, clear, and testable proposition or predictive statement about the possible outcome of a scientific research study based on a particular property of a population, such as presumed differences between groups on a particular variable or relationships between variables." (I. Sage Publications, p. 731)

The seven hypotheses proposed in this paper will serve as prior expectations about the results of our study. The design of our research is hence determined and shaped by the hypotheses. The advantages of including hypotheses is that they imply what measurements and variables are involved, and what statistical methods we should use to analyse our data (ibid.). The different type of statistical tests used, will be presented in the analysis section.

Case Study

Klassisk has been chosen as a case study to exemplify the theoretical and empirical analysis. This approach enables us to gather and analyse data from a specific example in order to study the broader phenomenon of online communication. In doing this, the assumption of *Klassisk*, makes it possible to exemplify the broader phenomenon.

The case study approach allows a more intensive analysis of specific empirical details. It can however be hard to generalise the results to other cases, which we will account for when assessing the reliability and validity of our results (SAGE Publications Inc, 2005).

Chapter 3

Data Collection

This chapter will present how we conducted the interview, observations and created the survey questionnaire. Lastly a discussion of the reliability and validity of our research will be presented.

3.1 Interviews

We conducted two in depth interviews with the two founders and publishers of *Klassisk*. One initial mainly exploratory interview, and one towards the end of our research to confirm tendencies uncovered throughout our research.

Moreover, we conducted an interview with industry expert Hannah Kvetny, who is founder and head of the online classical music paper *Optakt*. The interview provided us with a foundation of information used to conduct both the observation studies and the questionnaire. We chose to make an individual in depth interview with Kvetny, based on the fact that she as head of *Optakt*, and with many years experience from the industry, encompasses knowledge that was interesting and relevant for our study.

Design

The interview was designed as a semi structured process with open-ended questions.

This forced the interviewee to elaborate on all answers, and made it possible for the interviewers to reshape the interview if new desired information appeared during the process of the interview.

Data collection

We conducted the first interview with *Klassisk* on March 22nd 2012, and the second on August 9th, at their headquarter in Copenhagen. The interview with *Optakt* took place on April 25. It took place at *Optakt*'s office in Copenhagen due to reasons of convenience. The interviews, besides from the first interview with *Klassisk,* was recorded on a Dictaphone. Audio files are enclosed on a CD-ROM, while summaries of the three were made and included in appendices 1, 2 and 3.

Analysis and interpretation

The answers generated in the interview were discussed, and Kvetny's ideas and views on how the online communication landscape has developed were extracted. From these answers we gained a clearer picture of what to investigate in both the observation study and the questionnaire. The findings will be presented in Chapter 6 and further analysed and discussed in the respective sections.

3.2   Online Observations

To understand the current scope and content of online communication about classical music in Denmark, we used the concept of netnography to observe social media platforms and websites (Xun & Reynolds, 2010). The findings were used in a questionnaire aiming at uncovering motives and actions related to engaging in online communication both in general and related to classical music. A detailed review of the findings will not be presented, as the study's main purpose was to provide us with background knowledge and a deeper understanding of the current state of affairs. The outcome of the study is presented in the presentation of the case study, and will be used as background knowledge throughout our analysis and discussion.

Nethnographic research

Netnography was developed by Robert V. Kozinets (2010) as a separate designation of ethnography and defined as *"Ethnography conducted on the Internet; a qualitative, interpretive research methodology that adapts the traditional, in-person ethnographic research techniques of anthropology to the study of the online cultures and communities formed through computer-mediated communications"* (SAGE Publications Ltd, 2006).

We performed a purely observational and passive netnographic study, which conflicts with Kozinets argument about the issue of participation as follows *"…removing the participative role ethnographer from netnography also removes the opportunity to experience embedded cultural understanding."* (2010 p. 75). Langer and Beckman (2005) have however argued, that intervention can interfere with the findings which follows our line of thought. To gain a clear and unbiased insights we therefore took a purely passive role.

Design

We chose four different social media sites, which fulfilled the requirements for being part of our study:
1. They are relevant for our focus and research question
2. they are active, in that they have recent and regular communications
3. They are heterogeneous
4. data-rich, offering detailed and descriptively rich data

(Kozinets, 2010).

The selected social media sites were *Klassisk*'s Facebook fan page *Magasinet Klassisk*, the open Facebook group *Optakt*, the blog *Symfonista* published by the Danish daily broadsheet newspaper *Jyllands-Posten* and the *Danish Chamber Players'* blog. The four sites were chosen because of their relevance to the research question, as well as for their scope and the fact that they are accessible without restrictions. Concerning the requirements presented by Kozinets, we found the best possible option available on the market. But given the very limited number of social media sites concentrated

around classical music, the level of activity on some of the sites can be questioned.

Facebook

Facebook is a social networking site, which enables people to communicate with friends, family, co-workers and companies. The site facilitates the sharing of information, videos, photos, groups, events and other posted items generally referred to as user-generated content. Any user on Facebook can via his or her profile share information about any kind of subject, and share it with the contacts attached to the profile or the wider public. Individuals can also post comments or contributions to public pages and groups related to a specific subject or cause.

Magasinet Klassisk

The fan page *Magasinet Klassisk* has 56 likes (July 10th, 2012) and is used by the publishers of *Klassisk* to share news and information about classical music and the magazine.

Optakt

The group *Optakt* has 688 members (28. June 2012) and is also used to share news and information about classical music and links to articles in the online paper published by *Optakt*.

Symfonista

Symfinista is a blog, where the blogger, music critic and journalist Christine Christiansen, draws parallels from the classical music scene and cultural life to modern brilliant and paradox tendencies: Symphonies and social media, opera and iTunes, Vivaldi and violin-babes, major-scales and dating sites.

The blogger presents 2-3 contributions to the blog every month and creates debate (Christiansen, 2012).

Danish Chamber Players

The Danish Chamber ensemble consists of eight full-time musicians playing classical chamber music. They have created a blog, which in their own words constitute the more informal part of their website. On the blog, readers can read short dairy-posts

from musicians, the stage manager and the head of the ensemble (Storstrøms kammerensamble, 2012).

Data collection

The observations were made throughout June and July 2012, where we on a regular basis browsed through the sites to check for updates and comments. Small notes were made on how many updates, comments and contributions were made and also the composition of the group of people contributing.

3.3 Quantitative research

Questionnaire

We developed a questionnaire to test the hypotheses. The questionnaire was distributed to individuals in all age groups with an interest in and relation to classical music. The findings will be used to either support or not support the hypothesis, and enables us to present findings of a more general nature. The questionnaire form was chosen due to its cheap, fast and convenient nature. It is easy to administer and enabled us to reach out to a far larger audience than by e.g. interviews.

Design

We used the electronic survey system *SurveyXact* to conduct our questionnaire. The system enables one to collect, analyse and present quantitative data (SurveyXact, 2012). The questionnaire was designed to consist of mostly closed-ended questions, which made the data interpretation standardised and comparable.

The questionnaire was divided into three parts:
1. Demographics and value orientation
2. Internet habits and behaviour
3. The magazine *Klassisk* and classical music in general

The questionnaire consisted of 28 questions in total. It was designed in accordance with the problem definition, sub questions and hypotheses and was designed to help us answer the overall problem statement (Appendix 4).

The questions were designed to generate both metric and non-.metric data, as it provides analysis opportunities on different levels: nominal level, interval level and ratio level (Gripsrud & Olsson, 2000).

Data collection

Before publishing the final survey, we completed two independent pilot tests to identify and eliminate potential problems as well as check the overall interpretation and understanding of the questions. After the first test, where four respondents reported errors and problems with the wording, we altered the questionnaire to fit their comments, and had three pilot testers test it again before publishing.

We published the questionnaire on June 8th 2012 by creating a link, which was distributed to potential respondents through various relevant channels: Newsletter from *Klassisk*, newsletter from *Optakt*, *Orkesterefterskolen*'s Facebook page, intranet for the royal Danish academy of music and furthermore asked relevant individuals with a large network within the classical music industry to forward the questionnaire within their network. Furthermore we attended to two different classical music concerts where we distributed approximately 20 questionnaires to individuals. Due to the snowball sampling method, it is impossible for us to make assumptions regarding response rate.

Analysis and interpretation

We exported all data from SurveyXact into the analytical software IBM SPSS (Statistical Package for the Social Sciences) version 19, which made it possible to analyse the data. We used the software to conduct descriptive statistics, frequency tables and Pearson's chi-square tests. The software enabled us to set up descriptive visualisations, check for correlations between the variables and generate statistical

information. The results will be presented and discussed in the chapter 7, *Analysis and Discussion*.

The questions generating metric data provide us with data at either interval or ratio levels, and non-metric data is generated from the nominal and ordinal scale questions. To analyse and interpret the data we made use of various statistical techniques. In order to describe the findings we made use of percentages and means. The answers *Don't know* were not included in the analysis. The 5-point Likert scale was collapsed into two variables, *disagree* and *agree*. 3, which was the measure for neither/nor was not included, as it does reflect a direct attitude. We conducted two different tests to check for correlations and significance level. We created a cross-tabulation where we combined frequency distributions (in most cases collapsed into a manageable number of categories) on two or more variables. We also wanted to test whether the relationship between selected variables were significant or occurred by chance in a chi-square test. In practice we determined the difference between the observed frequencies that occur in a cross-tabulation and the frequencies that one would expect assuming no relationship between the variables. The outcome of these tests will enable us to either support or not support our hypotheses.

3.4   Reliability and validity

The two concepts *reliability* and *validity* represent two different ways of assessing the quality, credibility and trustworthiness of the research.

As an investigatory technique we have applied the mixed-method approach, or triangulation, i.e. using different research methods and combining the different data in our analysis. This is done to overcome the limitations connected to the different research methods, which will be elaborated on in the following sections. The chapter will discuss reliability and validity respectively for each of the methods employed; Online observations, interviews and survey questionnaire. The aim is thus to discuss questions associated with how reliable and valid our data collection and analysis are (SAGE Publications Inc, 2001).

Reliability

Reliability deals with the replicability and consistency of findings. It is a measure of the extent to which the method used will present similar and congruent results when used by different interpreters and over time (SAGE Publications Inc, 2001). Reliability is often explained as the issue of whether a finding is reproducible at other times and by other researchers (SAGE Publications Ltd, 2007).

Validity

Validity deals with the correctness, truth and strength of the results (SAGE Publications Ltd, 2007). It pertains to the issue of whether a method investigates what it seeks to measure and can be tested by validating the interpretations of data arising from the research. It is thus not the measuring procedure or instrument, which is sought to be validated, but the research in relation to the purpose for which it is being used. When looking at qualitative findings, the credibility and interpretations are what need to be tested. This deals with potentially distorting effects of qualitative researchers' presence during data collection.

Internal validity seeks to examine whether the right sources and valid information have been collected or not. Simply to check if the information gathered is valid, and if it trustworthy.

External validity deals with the extent to which the data can be generalised beyond this particular experiment, to other subjects or groups in the population. In our case this means whether or not the observed individuals, interviewees and respondents represent the entire population and whether the sampling method is satisfactory.

The Case Study Method

The key issue to discuss in relation to the case study method is the external validity, or generalizability (Bryman & Bell, 2011). We have no intention of being able to fully generalise the findings of our study to the entire population. We looked into a niche

group, namely the individuals interested in classical music, and the primary objective for this paper is to extract results and conclusion for this group. Given that we investigate age differences and personal attitude among a relatively large sample, we can compare and contrast with general existing findings, and to some extent highlight tendencies and indications among the general population. More research will however be needed to be able to generalize results.

Qualitative Research

Reliability concerns are related to qualitative research and stresses whether the interview subjects will change their answers during an interview and whether they will give different replies to different interviewers. Issues of reliability also arise in connection with transcription and analysis of interviews, affecting whether different transcribers and analysers will come up with similar transcriptions and analyses (SAGE Publications Ltd, 2007).

To assess the reliability, it is necessary to evaluate if the research questions are clear and if the research design is congruent with them. The researchers role should be clearly defined and findings should show meaningful parallelism across data sources. When different researchers are involved, it is necessary to look at whether they have the same data collection protocols. Reliability is increased when a peer colleague review is in place in order to check interpretations and dependability of observations across different settings and time periods (SAGE Publications Inc, 2001).

This being said, reliability is in general given little epistemic status when dealing with qualitative studies due to the argument that replication of qualitative results has little import in judging the value of these. The social construct and philosophic assumptions underlying qualitative inquiry are also mentioned as arguments as to why reliability should not me emphasised, and dependability should be used as a measure instead (Lewis-Beck, Bryman, & Liao, 2004).

When dealing with semi-structured interviews, which we practised, there are a few pitfalls. There is a risk that the interviewee might be affected by the way questions

are asked, the interview style and their personal interests. The minimum level of structure could in some cases draw the focus and attention too far away from the focus of the study (Flick, 2002).

To cope with these issues, we prepared an interview guide to form the guidelines. The questions were worded in a way that forced the respondents to answer based on own experience and knowledge, and we, as interviewers, sought to avoid making positive or negative reactions in order to not influence the interviewee in any way.

In the study we conducted three interviews with three different experts from within the classical music industry. The interview guide was roughly similar, with a few questions being altered to fit the interviewee and context. Due to the limited number of interviews any generalizations should be made cautiously. More interviews, or focus group would have been ideal. The results do however still generate an idea of the tendencies and trends within the industry.

The relatively narrow focus of online communities, our interpretative skills as researchers and the lack of informant identifiers available are issues of relevance when assessing the validity and reliability of the online observations (Kozinets, 2002). As the objective of the study was the gain insights to how online dialogue is currently being performed, the narrow focus, and lack of informant identifiers are relatively irrelevant in this context. Furthermore the observations were crosschecked with the data from interviews and survey-questionnaire.

In order to deal with the reliability issue concerning the interpretation of data, we were two people checking the data, and we took on passive roles as observes, thus not affecting the behaviours and content produced by the observed contributors.

Quantitative Research

When developing a questionnaire, there are a number of advantages, but also a number of disadvantages that needs to be taken into consideration. The advantages of this type of research method include the relative low costs, the ease of use and the elimination of interviewer bias. One of the key concerns is that respondents will in

most cases be constrained by time, forcing them to evaluate the purpose of the investigation, relevance and personal benefits if completing the questionnaire held up against how much time and effort they have to spend on it. It is therefore expected that a relatively large number of potential respondents will drop out and not complete the questionnaire, or decline the invitation. This can result in a low response rate, or that the answers might be biased, as the specific group of people under investigation might not be represented (Chadwick, Bahr, & Albrecht, 1984). Another disadvantage is that we as researchers cannot probe or ask respondents to elaborate on questions (ibid.). A focus group held after interpreting the answers from the questionnaire would have been ideal, but limited time and resources constrained us from doing so.

When answering the questions, our respondent might have been affected by the environment they chose to answer the questions in, or by the people surrounding them. Another important aspect is whether the respondents understand the intentions with the questions and whether or not the various reply alternatives are exhaustive. The wording of the questions is thus crucial (Alasuutari, Bickman, & Brannen, 2008).

The questionnaire consisted of mainly closed-ended questions. We chose to include 11 open-answer options to those questions where the option: *Other, please specify* was available. To further enhance the reliability, we could have asked respondent to fulfil the questionnaire twice, in two weeks interval, and check for similarities.

Concerning the language used, we chose to formulate the questionnaire in Danish, as this is the native language for the respondents. The wording was tested in two pilot tests, and was found to be simple and easy to understand. When using the responses and discussing them in the paper, the content was translated into English. There is a risk that part of the essential meaning have been lost in translation. Due to many years of practise and use of the English language among us as researchers, this risk is however considered marginal.

Chapter 4

Case Presentation

This chapter will present a brief description of the case utilised in this paper, the music magazine *Klassisk.* It will further introduce the reader to the classical music scene in Denmark, and to what possibilities music enthusiasts have of communicating about classical music online.

4.1 The music magazine: *Klassisk*

Klassisk is an informant of classical music. It is released as a printed magazine each quarter, and comes across as an impressive, professional magazine, publishing various interviews, portrayals of leading musicians of classical music, reviews about concerts and new releases, a concert calendar, and other relevant issues for music lovers. The magazine is printed in 6,000 copies, of which 4,000 copies are distributed to subscribers. Additionally, the website www.klassisk.org delivers articles and reviews that are not printed in the magazine.

The two entrepreneurs, Nikolaj Skinhøj and Per Rask Madsen, wanted to breathe new life into the world of classical music. The industry for classical music has long been dominated by the elderly generations, but what the two entrepreneurs wanted was to create a magazine that was attractive to a younger audience too. They had both studied classical music, and knew that a younger audience was lacking inspiration and was in need of a new informant. The original intention for the two entrepreneurs was to transfer some of the intensity from the concert halls into the

magazine, with a mix of reviews, interviews and inspiration of where to find new music and concerts. Consequently, the magazine strives to promote young musicians and stories in a manner that is appealing to a younger audience.

That the magazine is innovative in its way of thinking is e.g. expressed by interviews with actors such as Mads Mikkelsen, when he was the lead player in the movie *Coco Chanel and Igor Stravinsky*. An article with the popular Danish actor deserves a spot in the magazine, along with more professional features, and shows that a younger audience is attempted targeted. Further, the publishers support that cinemas host events with opera concerts or ballet performances. Per Rask Madsen sees the initiative as an approach to classical music that newcomers could benefit from. It is broadly acknowledged that classical music can be abstruse, and the event in cinemas across the country thus works as an easier approach, and makes the classical scene easier to come across (Lenler, 2010).

On that note, the two publishers have no intention of writing the magazine as an introduction to classical music. Their target audience is well educated, elderly and includes a large amount of professionals. Because these facts, the professional standard of the magazine is kept high, but does include elements that appeal to a younger audience (Appendix 2).

4.2   The classical musical scene in Denmark

Classical music has long taken up a large share of the music market in Denmark, and it is stated that the genre is an object of very high interest to the public. For long, radio was the media channel that broadcasted the greatest share of classical music. Until its closure in November 2011, *P2*, a classical radio channel brought by the Danish Broadcasting Corporation (DR), had more than 50,000 listeners that tuned in for the weekly Symphony Orchestra concert, and more than 80,000 for the rerun (Henriksen, 2011).

In November 2011, DR chose no longer to broadcast classical music on its national public service radio during 6AM and 6PM. Statistically, the market share for classical music fell from 148 hours to 84 hours on the FM sequence. (Krasnik,

Washuus, & Hansen, 2012). Some say that this reduction of classical music in the public sphere will have a negative effect on the growth rate, as newcomers to classical music will have more difficulties in coming across music and news about concerts and artists (Krasnik, Washuus, & Hansen, 2012). Others argue that it is now even easier to come across classical music, as classical DAB channels are available around the clock, and that the role that the public P2 used to play, has already been filled by the public radio channel Radio Klassisk (Appendix 3).

Research shows that Internet use has outpaced the time spent on listening to the radio. While TV is still the media that the Danish people spend most of their time on, the Internet has outpaced the radio. At the beginning of 2009, people spent an average of 91 minutes per day listening to the radio, in the end of 2010 the number was 86 minutes. For Internet use the growth rate was reverse. At the beginning of 2009, 87 minutes per day was the average, while at the end of 2010 the consumption had grown to 94 minutes on average. The study further shows that the older segment shows a steeper growth rate with regards to Internet consumption than does the younger segment (FDIM, 2010). Not only can Internet activities prove to be cost-saving, a both easier and faster way to get messages across, not forgetting an often cheaper alternative to other media – but it can also function as a platform where both the younger and the older segment can be met at their own terms. It is derived that great potential lies in making classical music more accessible.

Classical music is known to be viewed upon as elitist and accused of lacking innovative expressions. Instead of being for the people, it has been accused of being for the few initiated. Bloggers ask that classical music starts exploring the platforms where the potential listeners are, such as Vimeo, YouTube and Facebook and in a format that belongs in the 21st century (Morgenthaler, 2012). In countries such as the USA and the UK, artists and symphony orchestras put great efforts into promoting themselves. They each have their own web- and Facebook-pages, and are to a great extent willing to communicate with the listeners. In Denmark, on the other hand, this is not the case.

The elitist view is supported by the general perception that classical music is for elderly people that have both more time and money to engage in activities than do a

younger audience (Appendix 3). In recent years, though, it has become vivid that great potential lies in the younger listener segment: the number of records sold has increased, and research indicates that six times as many listeners who listened to DR's *P2* would like to listen to classical music. The privately held radio channel *100 FM*, has seized the opportunity that P2 chose to abandon, and is now broadcasting a commercial classical music channel (Christensen, 2011). The channel is established with the 5 regional symphony orchestras. For listeners it means having a radio channel that has its point of departure in the current music development of the country, and for the orchestras, the channel works as a speaking tube to promote initiatives from across the country (Radio Klassisk, 2012).

By definition, a classical music magazine, such as *Klassisk*, is a high-involvement transformational product. Though the magazine is not expensive, as is often associated with a high-involvement product, it requires a great amount of consideration and prior investigation before acceding the purchase decision (Percy & Elliott, 2009). The magazine is considered transformational, as it should provide the consumer with intellectual stimulation and sensory gratification (Percy & Elliott, 2009). When buying the magazine, the consumer will have a positive motivation satisfied. For the target audience to build a positive brand attitude, that is essential when creating purchase intentions, they must believe the message and feel the emotional authenticity behind. Moreover, they should also be able to identify with the magazine, both in terms of visual confrontation and written contents.

These elements are important to take into consideration, as a magazine like this is a product where recall is necessary for the purchase to take place. Consumers will be confronted with the covers of many other magazines when shopping, but *Klassisk* is only found at a very limited selection of outlets, and alternatively by subscription. The magazine does not only function as a source of information, but needs to fulfil the underlying motivations that drive the consumer, whether that is the sensory gratification, intellectual stimulation or social approval (Percy & Elliott, 2009).

4.3   Current online communication about classical music

During our preliminary conversations with *Klassisk* they made it clear to us that their target audience was difficult to engage in online activities. It therefore became the primary focus of the paper to investigate which factors influence the level of online involvement and engagement, as well as how companies can influence this and in particular how the online classical music landscape is constructed.

To get insights of the current online communication about classical music, we conducted a netnographic study, as described above.

Social media sites

Klassisk's Facebook fan page, *Magasinet Klassisk,* was started in March 2012, and is relatively new. It has received a limited number of likes (56 likes as of 10th of July 2012), and the foundation for dialogue and involvement is thus limited. The content on the site is exclusively news, articles and activities posted by the publishers of *Klassisk*. It is mainly the same news as the ones posted on the website, and very few of the posts generate likes. At the time of writing, none of the posts have received any comments. The level of involvement is therefore nearly close to non-existing.

The open Facebook group *Optakt* has close to 700 members and has existed since 2009. The group is managed by Hannah Kvetny, and the majority of post come directly from her. It is mainly news from the website, www.optakt.com, and the blog, blogspot.optakt.com, but occasionally group members post links or articles, or ask a question. Most of the posts receive one or more likes and often also a small comment from a group member. If a group member asks a question, other group members come with an answer and seem eager to contribute.

During the past 6 months, the blog *Symfonista* has posted 16 blog entries. Blog entries have received a minimum of two comments, and a maximum of 82. The comments are nearly all kept in a proper tone, and with a serious and interested purpose. The blog readers are interested in debating the economic and tax related aspects of the

Danish classical music scene, concert venues, different approaches to classical music and many other related themes. The comments are filled with passion for the genre, and it is very clear that people interested in classical music has a sincere love for the music. The majority of comments are posted on the day where the entry is posted or during the following days, indicating that the readers follow the blog on a regular basis. The blog is connected to Facebook and if you wish to poste a comment, it is by default posted on your Facebook wall as well. You can however deselect this option.

The Danish Chamber players' blog is established to tell fans and other interested what the ensemble is working on, about concerts and other activities. It works like a diary, with three to five entries a month, but at times months pass without any entries. The blog has existed for the past five months, but have so far not received any comments or likes.

Based on the online observations, it became clear to us that there is potential for a larger engagement on many of the sites. It does however require a more personal tone and nature of the blog entries and posts on Facebook, since links to articles does not seem to have an engaging effect. The audience seems willing to comment and their passion for classical music is unconcealable, which more publishers and others communicating about classical music should take advantage of to create a more dynamic and vibrant environment around the Danish classical music scene.

Chapter 5

Theory

In the following chapter existing theories and research on use of the Internet along with factors influencing online business to consumer communication will be presented. First the development and influence of the Internet will shortly be presented, hereafter the main influencers of Internet usage and online communication, and lastly the effect of online communication on branding will be clarified.

5.1 Background

The Internet

During the last 20 years we have seen tremendous changes when looking at the web. We have moved from the PC era over web 1.0 to web 2.0, and we are currently on the borderline between web 2.0 and web 3.0. This movement has taken us from static online published content and personal websites to blogs, participative web and interaction (Sharma, 2009).

Web 2.0 comprises web applications that facilitate participatory information sharing, user-generated content and collaboration. Up-to-date websites provide users with the opportunity to interact, discuss and share knowledge in a social media dialogue. Previously users were limited to passive viewing of published content (ibid.). This

development has caused a shift in power – publishers, companies, authorities etc. are no longer in control of the information and knowledge being shared and said about them. Anyone can express their opinion, experiences and knowledge about anything, and they can do it whenever they want. This means, that companies need to monitor the web 24/7 if they want to control the information that is available about them, and respond to critics or questions.

Web 2.0 does however also provide several opportunities for companies: It provides a powerful tool, for interacting with the clients in a more dynamic way (ibid.). Many firms have therefore implemented online channels in addition to their traditional communication channels. The goal is to benefit from increasingly loyal customers, greater retention rates and higher financial performance (Herhausen, Schögel, & Schulten, 2012) The increased encouragement to perform self-service will lead to a more efficient use of the firm's resources, and also reduce the customer interaction costs (ibid.).

The potential that lies within the web medium is however dependent on the people using it. Their willingness to use the web is dependent on many factors. In the following literature review, it will show that technology acceptance was found to be effected by several barriers. The most apparent are income, education and access, but factors like online interaction readiness; communication avoidance and technology acceptance also play a critical role.

Online communication

The Internet has become essential as a facilitator for information sharing, and represents a merger of opportunities for interpersonal, group, organisational and mass communication (Gong, 2009). On the web, everyone's voice can be heard, and its global nature makes it a perfect channel for firms to communicate with various stakeholders (ibid.). The first generation of online communication channels included e-mail and websites. These created rather static one-way communication. The next generation of the web created new communication channels, which takes many shapes and forms. For the majority of them dialogue is the focal point. Social media sites like Twitter, Facebook, blogs, LinkedIn etc. represent social sites, where

companies can go into dialogue with consumers, but also form a platform for consumer-to-consumer communication.

Consumers receive information from companies as well as other consumers by navigating websites of their own choice. They can share preferences, experiences and other knowledge, valuable both to other consumers but also to the service provider. Companies can facilitate the platform for communication through e.g. chat rooms, forums, blogs or a Facebook fan page, but they can also use the media to deliver a more personalised service through personal e-mails and information, virtual communities, personal service and interactive websites (Stewart & Pavlou, 2002).

All these characteristics create an enormous potential to facilitate a whole new type of communication and interaction between companies and the end-consumer. Much research has focused on listing and presenting the great opportunities, but has overlooked the fact that consumer groups are heterogeneous and individuals' approach to the online media and its many opportunities vary greatly. The following section will therefore present a review of the most important factors to take into consideration when designing and implementing an online communication strategy.

Internet usage in numbers

Most recent numbers from the US (April 2012) 53 % of American adults age 65 and older use the Internet or e-mail and 34 % of these use social media (Zickuhr & Madden, 2012). These data represent the first time that half of seniors are going online in the US. No direct comparison measure was found to be available to us, but recent numbers from FDIM (2011) show that 70 % of seniors (60-74) have Internet access at home, compared to 65 % in 2007 (FDIM, 2011). Looking at all the age groups from FDIM's research (16-19, 20-39 and 40-59) the numbers vary from 94 % to 98 %. Despite progress and rapid development, the seniors do however still represent the group less likely to use the Internet (ibid.).

Explanations for this have been found by Jones and Maiden (2002) who argued that a higher Internet penetration rate was present among college students. This was based on the Internet playing a significant role in their daily life, resulting in a higher level

of online interaction readiness than for an average consumer. They further argued that the Internet is a big part of a student's daily routine in part because they have grown up with it. It has become as integrated a part of their daily communication habits and use of technology as the telephone or television.

Factors influencing online business to consumer communication

As the Internet continues to grow, it has gained an essential and indispensable position in many peoples' life both professionally and private. Parallel with this development, researchers have increased their focus on examining consumers' online behaviour. Earlier research attempted to develop profiles of Internet buyers and identify predictors of consumer intentions and adoption of the online channels (Cheung, Chan, & Limayem, 2005). As a result of the increased popularity of the online medium, site commitment and online loyalty have become more prominent research topics due to the increased competitiveness (Gong, 2009; Li, Browne, & Wetherbe, 2006)

Based on an analysis of these existing data we found a pattern of findings around four major themes related to willingness to make use of and engage in online activities relevant for this study:

Technology acceptance
- Technology acceptance and readiness

Online interaction readiness
- Media choice

Personal values
- Life stage
- Gender differences
- Personal values

Motivation
- Need fulfilment
- Motives for online social engagement

Branding
- Relationship and loyalty

These factors were identified based on searches around the individual's use of the

Internet and online communication and the general technological evolution. Especially the many studies based on the Uses and Gratification theory (Ko, Cho, & Roberts, 2005; Korgaonkar & Wolin, 1999; Papacharissi & Rubin, 2000; A. M. Rubin, 1994; Severin, 1997) has helped us gain a deep understanding of the different drivers and motivators for using the online media for communication.

In the following section we will present a literature review on each of these themes, related to use of the Internet as a communication channel for individuals interested in classical music in Denmark.

5.2   Technology acceptance

Acceptance and use of the Internet

Many models have attempted to explain and list the various factors influencing the individual's level of and willingness to accept new technology (Venkatesh, Morris, Davis, & Davis, 2003). Here, the focus will be on Venhatesh et. Al's Unified Theory of Acceptance and Use of Technology, UTAUT (2003). The authors developed a model aiming at explaining user intentions to use technology. The model is based on a review of eight theories and models of technology stemming from theories on sociology and psychology. The model states that *performance expectancy*, *effort expectancy*, *social influence* and *facilitating conditions* are direct determinants of usage intention and behaviour. Gender, age, experience and voluntariness of use are present as factors mediating the impact of the four key constructs (ibid.). In their development of the model, it was argued that *"Older consumers tend to face more difficulty in processing new or complex information, thus affecting their learning of new technologies"* (Venkatesh, L. Thong, & Xu, 2012 p. 162). This argument is highly relevant when researching classical music, as the audience here tend to belong to the older segment (Appendix 1).

The model is however developed to predict behaviour primarily in an organisational context. The UTAUT2 model was therefore subsequently refined to explain and predict behaviour in a consumer context (Venkatesh, L. Thong, & Xu, 2012). Three

new constructs; *hedonic motivation*, *price value* and *habit* were incorporated in the existing model.
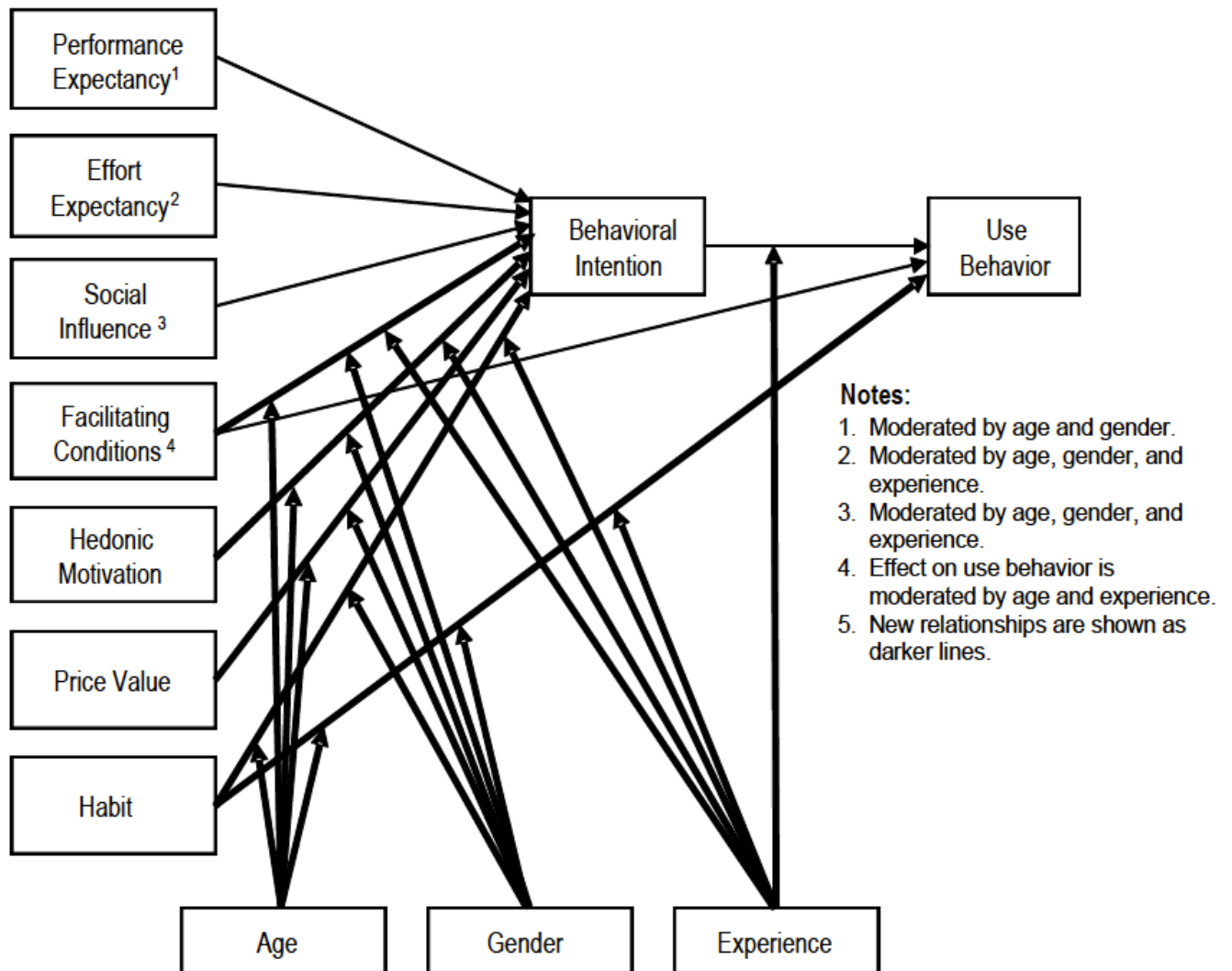
Figure 5.1. UTAUT2, (Venkatesh, L. Thong, & Xu, 2012)

Performance expectancy is defined as the degree to which a technology will provide benefits to consumers performing certain activities, *effort expectancy* is the degree of ease associated with consumers' use of technology; *social influence* is the extent to which consumers perceive that important others (e.g., family and friends) believe they should use a particular technology; and *facilitating conditions* refer to consumers' perceptions of the resources and support available to perform a behaviour (ibid.). In UTAUT2 voluntariness, which was one of the moderators in the first model, is

dropped and a link between facilitating conditions and behavioural intentions is added. In a consumer context the facilitating conditions proved to influence both intention and behaviour. Specifically consumers with greater access to facilitating conditions (e.g. computer and internet access at home) will have a higher intention of using the Internet.

Hedonic motivation is defined as the fun or pleasure derived from using a technology and it has been shown to play an important role in determining technology acceptance and use. This factor will play a big role for *Klassisk*, as the majority of their target audience has classical music as an interest and hobby, and will hence seek information and knowledge to satisfy a hedonic need.

The price value may have a significant impact on consumers' technology use, but results indicated, that perceived benefits had a greater influence on consumers' technology use.

Experience reflects an opportunity to use a target technology and is typically operationalised as the passage of time from the initial use of a technology by an individual.

Habit has been defined as the extent to which people tend to perform behaviours automatically because of learning. Especially older men with extensive experience were found, more than others, to be driven by habit. It is therefore necessary to use more resources on this particular group when the goal is to facilitate change in consumers' habitual use of media, since they may have great difficulty in changing their habits.

Hedonic motivation was found to be more important than *performance expectancy* and to have a stronger effect on behavioural intention for younger men with less experience with technology. The effects of *price value* are more important to older women, as this group of users rely more on external resources to facilitate their continued use of the new technology in the early stages of adoption.

Habit is found to be a stored intention path to influence behaviour, indicating that marketers need to enhance the perceived benefits and usage when communicating about new technologies.

For a niche-based company like *Klassisk,* the UTAUT2 model presents a few basic points to consider, when planning how to approach online communication. The model indicates that many factors will influence the individual's willingness to adopt new technologies and these factors vary according to age, gender and experience. It is therefore essential that *Klassisk* clearly define whom they are reaching out to and communicating with in the online sphere, and adjust their communication efforts accordingly when trying to steer towards the online channels.

In this paper we will primarily use two of the constructs from the UTAUT2 model in the analysis of *Klassisk*'s target audience, and their readiness to adopt the Internet and online communication.

According to the technology acceptance model, perceived usefulness, or performance expectancy, is the most important predictor of the individual's intention to use a new information technology. We therefore chose this as the first construct to investigate when trying to uncover why internet adoption and usage differ among individuals (F. D. Davis, 1989; F. D. Davis, Bagozzi, & Warshaw, 1989).

We also chose to include hedonic motivation, given that the primary context of research is the classical music scene, where most individuals will be driven by their passion for the genre and see it is their hobby. Furthermore, the three constructs added to the original UTAUT model in order to assess technology acceptance in a consumer context were *price/value, habit* and *hedonic motivation*. We therefore chose to look into these, as we are researching Internet usage in a consumer context. Habit was found not to be relevant given that the vast majority of respondents already had incorporated the Internet into their daily routines. Based on the same argument price/value was also deselected. Hedonic motivation was selected as one of the motivators from the UTAUT2 model we wished to investigate, seeing that it was to be the most important driver of technology use, further justifying the selection of this construct (Venkatesh, L. Thong, & Xu, 2012).

Hypotheses 1-3:

On the basis of the theory presented here, the following hypothesis should be tested:

> *H1: "It is expected that the younger generation (15-34 year olds) that has been raised in a digital world is more open towards online communication, whereas the senior generation (55-74 year olds) that has had to learn to understand the digital world is less open toward online communication."*

> *H2: "Performance expectancy will have a positive influence on the use of the Internet"*

> *H3: "Hedonic motivation is expected to have a high level of influence on the level of engagement in online activities"*

5.3 Online Interaction Readiness

The Internet and the many communication channels present in this medium are very attractive for companies like *Klassisk*. They are flexible, fast, and posses a huge cost saving potential (Sawhney, Verona, & Prandelli, 2005). The open environment provides easy access to consumers for both direct communication through e-mail, but also mass communication via newsletters, blogs and social media sites like Facebook. Most firms see the potential for reaching consumers through these channels, but in order for it to be effective, consumers need to be ready and willing to engage in such online interactions (Zettelmeyer, 2000).

Many consumer groups are resistant and face barriers when adopting new technology such as the Internet. The consumer groups include minorities, rural consumers, seniors and populations in developing nations (Gilly, Celsi, & Schau, 2012). When a company is considering its options and possibilities for using the internet as a communication channel, it is essential to take the extent of which

potential and existing customers make use of the internet into consideration along with their potential for doing so (Zettelmeyer, 2000). Imposing communication upon consumers without regard to their preferences is likely to create negative attitudes towards the business as well as their interest in online communication in general (Sullivan, 2003).

In continuation of these facts, Duncan & Moriarty (1998) argues that the essence of communication with consumers is a two-way exchange, meaning that consumer cooperation is required for a true dialogue to be carried out. Several studies have identified consumer groups with a general positive attitude towards the Internet, but this does not always mean that the consumer is willing to engage in two-way online dialogue with a firm (Yuping Liu, 2007). The individual's needs and preferences for online interaction and communication are likely to have a big impact on the process and outcome of marketing communication (Yuping Liu, 2007).

This increased focus on interaction and relationships with consumers place emphasis on the difference in how much consumers would like engage in relational behaviour with firms. These differences are likely to have an impact on the customer relationship and buyer behaviour (ibid.).

How online interaction and interactivity affects the brand perception

As Yuping Liu (2007) points out, the new role and nature of communication calls for a better understanding of the interaction process. And especially the critical role consumers play in the process needs to be understood in order to communicate effectively with the end consumer. It is therefore essential to get an understanding of consumers' preferences for online interaction as well as an understanding of how willing consumers are of adopting the Internet as a communication channel. Through a better understanding, a better interactive information exchange will take place among various stakeholders and the organisation, according to Duncan and Moriaty (1998). And it is through these interactions that the best brand relationships and brand value are established (ibid.).

It has however not been empirically supported that interactivity in a consistent manner has a positive influence on brand perception and attitude. Some studies have proven interactivity to have a positive impact on consumer perception and attitudes, while other found none or negative effects (Yadav & Varadarajan, 2005). These results are however based on assumptions that do not take consumers' individual preferences into consideration and presume that individuals are ready to adopt the internet without barriers, which has shown not to be the case (Yuping Liu, 2007). The new nature of communication to and with consumers therefore calls for a much better understanding of the interaction process and the mind set of the consumer (Yuping Liu, 2007).

The IRSCALE

To measure the extent to which individuals are ready and willing to engage in online interaction, Yuping Liu (2007) developed the interaction readiness scale (IRSCALE). In this development, two sub-components of online interaction readiness were identified: a consumer's willingness to initiate and develop relationships online (*online relationships*) and the degree to which the Internet is used for interaction and communication purposes (*Internet role*).

Based on past literature, interviews with Internet users, expert feedback and lastly a principal component factor analysis resulted in 10 items for the IRSCALE:

Online Relationship
   1. I feel comfortable creating friendships online
   2. I am open to meeting new people on the Internet
   3. I have never really used the Internet for social activities outside of keeping in touch with friends and family via e-mail
   4. If given the time and opportunity I would have mingled on the Internet more

Internet Role
   5. The idea of online instant messaging is really attractive to me
   6. I enjoy interacting with others online via e-mail, chatting, etc.
   7. I use the Internet mostly for social reasons such as e-mailing friends and

families and participating in online discussions

8. For me, the Internet is more like an information source than a communication tool

9. I actively participate in online interaction activities such as e-mail, chatting, and group discussion

10. I depend on the Internet for most of my day-to-day interaction

Besides these 10 items, value perception is also seen as a key contributor to the decision of engaging in interactive relationship-oriented behaviour. According to Sheth and Parvatiyar (1995) consumers are more prone to engage in relational market behaviour if it brings values such as efficiency and risk reduction. Existing theories research point to a positive value on interaction readiness (Yuping Liu, 2007). Yuping Liu (2007) further states: *"Reciprocally, a higher level of interaction readiness can enhance a consumer's perception of value in online interaction, as the consumer is likely to utilise the interactive capability of the Internet more extensively."* (p. 293).

To further enhance the validity of the IRSCALE, a value measure consisting of 5 value scale items is included in the scale development.

Values

1. The Internet is an indispensable communication tool.

2. I have benefited a lot from online interaction.

3. Communicating online has allowed me to accomplish my goals quickly.

4. I am really glad that I have learned how to use the Internet to communicate with others.

5. Online interaction brings me a lot of enjoyment.

The scale identifies consumers' tendency to engage in interactive activities online, and also takes the individual disposition towards social interaction into consideration (ibid.). A more interaction-ready consumer is more likely to prefer the Internet as the channel for communicating with firms. The scale can therefore be used as a measure of which channel to focus on when developing a communication strategy (ibid.). This fact is further established by Yuping Liu (2003): *"Given the current finding that consumers with varying levels of interaction readiness participate in*

*online activities differently, the same communication environment can potentially create different outcomes for different consumers. Consequently, managers should be mindful of their customers' interaction readiness levels." (*p. 295*).* Some consumers may generate negative responses and attitudes towards online interaction such as unwanted e-mails or requests of consumer information. A company will often face a consumer base with a mix of high and low levels of interaction readiness, and it may therefore be necessary to vary the interactivity level of the firm's online marketing (ibid.). In this research we will include the IRSCALE measure in our questionnaire to gain an understanding of the level of interaction readiness among the target audience of *Klassisk*.

The next element to look into when analysing the individuals preferences for communication channels, is the media choice, and motivations for choosing one media like the Internet over e.g. TV or newspaper.

Hypotheses 4 and 5

On the basis of the theory presented here, the following hypothesis should be tested:

> *H4. "It is expected that online interaction readiness positively influence the level of online dialogue"*

> *H5. "It is expected that the more willing people are of receiving communication online, the more in favour they will be of Klassisk's online activities"*

Media choice

"Do different messages belong on different channels? The answer is yes. The Web is best for short, quick information retrieval; paper, for new, long and complicated ideas; face-to-face, for overcoming resistance to change " (T. J. Larkin & Larkin, 2005 p. 16)*.* According to Larkin & Larkin (2005), thinking about where to go next is the dominant activity when browsing the web. This is due to the use of hyperlinks, which lowers the

comprehension by focusing the mind on navigating, squeezing out the mental energy left for comprehending.

For a company like *Klassisk*, interaction with their readers are mainly actual transactions (subscription to their magazine or termination). They do however also interact with the end consumer before transactions and after transactions (information about product and feedback). Though limited, it is relevant for *Klassisk* to investigate the preferred communication channel among their readers seeing that organisation-consumer interaction through the consumer's preferred channel is most likely to lead to effective communication outcomes (Stewart & Pavlou, 2002). The main channels that allow such interactions at the individual consumer level are direct mail, telephone, and the Internet (Yuping Liu, 2007). In a recent study Yuping Liu found that 23 % of their respondents chose the Internet as their most preferred sending channel when communicating with companies, and 39 % as the preferred channel when receiving information, thus indicating contextual effects on channel preference. They furthermore found support for higher interaction readiness leading to a higher preference for the Internet as a marketing communication channel.

The uses and gratifications theory (U&G) has proven to be one of the most relevant theories providing relevant perspectives to explain psychological and behavioural dimensions involving mediated communications (Ko, Cho, & Roberts, 2005). It is a psychological communication perspective that focuses on individual use and choice of different media, stressing that people can use the same mass medium for very different purposes (Severin, 1997). The main objective is to explain the psychological needs that shape why people use different media, and what motivates them to engage in certain media-use behaviours for gratifications that fulfil these fundamental needs (A. M. Rubin, 1994). U&G have been used in numerous studies to examine and deal with more or less every kind of mediated communication tool in traditional media: newspapers, radio and television and non-traditional media: cable television, VCR, pager, e-mail and the world-wide web (Ko, Cho, & Roberts, 2005).

The recent decades increased usage of the Internet has also been heavily researched by uses of U&G. In its nature, the Internet requires higher levels of interactivity from its users than other traditional media and many researchers have therefore been

interested in examining the psychological and behavioural aspects of Internet users. U&G has in this respect proven successful for identifying a set of common underlying dimensions for Internet usage motivations (ibid.).

One study found that people use the Internet not only for retrieving information, but also for seeking entertainment and to escape (Korgaonkar & Wolin, 1999).

Recent research looked into how online interaction affect attitude towards the brand and relationship with a brand (Ko, Cho, & Roberts, 2005) Human-human interaction and human-message interaction was explored and compared. Results indicated that consumers with high convenience and social interaction motivations are more likely to engage in human-human interaction online. The human-human interaction was found to have a stronger effect on attitude towards the site. Those consumers engaging in human-message and human-human interaction tended to evaluate a website more positively, which lead to a more positive attitude towards the brand. Overall consumers are more willing to engage in online human-message interaction than human-human interaction. The latter does however have a greater effect on attitude towards the site, and online consumer interaction should therefore be emphasised and encouraged by companies. The study suggested that *a website should customize interactive features to the personal style and needs of particular consumers, focusing on the human—message and human-human interactions."* (Ko, Cho, & Roberts, 2005, p.67).

Technology acceptance, interaction readiness and media choice

The objective of this paper is to uncover the most important influencers and factors relevant for individuals and their willingness to use the Internet as a communication channel. The first step is to uncover their willingness to use the Internet. This step can be analysed based on the UTAUT2 model. The next steps are interaction readiness and the choice of media. These two steps can also be analysed using the IRSCALE, which have identified various factors indicating whether the individual has a positive attitude toward online interaction and find it value adding and satisfying. Lastly it is necessary for companies to choose the right channel when

pushing information towards consumers and also when attempting to start a dialogue.

The next section will dig into the personal values and related factors influencing willingness and motivation to use the Internet for communication.

5.4 Personal values

Besides accepting the Internet as a useful tool, and being motivated to use it, personal values, and in this context also attitudes and stage of life have been found to impact the individuals willingness and intention to engage in online activities (Helsper, 2010; Korgaonkar & Wolin, 1999; Strutton, Taylor, & Thompson, 2011)The web was initially founded for government and educational use, and the early adopters were hence students, professors and scientists (Korgaonkar & Wolin, 1999) Today the web is used far beyond the reasons of education and information retrieval and by all groups of society.

As presented in the two previous sections, the overall attitude toward technology and Internet and motivations for using it, play a crucial role for an individual when deciding whether or not to start using the Internet for various purposes, and they especially play a role in the level of engagement. These two parameters can relatively easily be affected and stimulated by training and incentives to using it. Personal beliefs and values are however tricky to affect and change, and communication and online services should therefore be designed to fit the values and needs of the receivers.

In the following we will look into how life-stage, gender and personal values influence choice of communication, and how companies should react to these findings.

Life-stage

As individuals grow older, they pass through different stages of life: adolescence, young adulthood, middle age, and late adulthood. At these stages the individual will

have different priorities, challenges and primary occupations. These priorities will also in many ways influence how the Internet plays a part in an individual's life. A shift between life stages is here defined as *"the traditional points in a person's life, where daily rhythm and routine alter drastically due to a change in a person's role in society"* (Helsper, 2010). Two factors have been identified as important influencers to shifts: Occupational shifts and relationship developments ((Helsper, 2010). Occupational shift are those influencing the activity that occupies a person's day. This cycle generally start with education after which most shift to employment. This shift is characterised by a decrease in personal freedom, increase in responsibilities and disposable income (ibid.). The employment period might be interrupted by unemployment, and hereafter comes the shift from employment to retirement.

The stages in relationship development can be defined by very broad distinctions between being single and being in a relationship. The relationship group can further be divided into cohabitating and married couples, and also parenthood is an indicator of life-stage. At these different life-stages individuals will prioritise differently, and in this respect also use the Internet for different purposes to satisfy different needs: socialisation, information searching, learning etc.

Existing research on the topic includes Strutton (2011) who found that the underlying motivations and behaviours in relation to engaging in electronic word-of-mouth (e-WOM) are strikingly similar between generation X and generation Y. The media choice does however vary, with generation Y more into social networking media and generation X more reliant on e-mail. Furthermore the author found few differences in technology skills or attitudes towards technology.

Another recent study by Thayer and Ray (2006) indicated that young adults spend more time online communicating with friends and unknown individuals than middle and late age adults. They also found that individuals who spend more time online are more comfortable communicating through this media with both familiar of unknown individuals. Lastly Thayer and Ray (2006) highlighted that as society makes a move towards increased communication online, individuals are expected to become more socialised and familiar with online culture, and their preferences will therefore tend to move towards online media.

Gender differences

Gender differences in the use of Internet and other Information and communication technologies (ICTs) have been researched widely (Fallows, 2005). Results have shown that over the last decade, gender differences in relation to the Internet have decreased (ibid.). Considerable difference does however continue to be found in breadth of use and Internet skills (Helsper, 2010). The younger generations show smaller gender differences in ICT use and researchers therefore argue that they are generational and thus temporal (ibid.). The gender differences are explained by the fact that young women's familiarity with technology is similar to that of young men. Older women grew up in a very different environment from their male peers. If this development continues and gender differences are only generational, teenagers' current behaviour related to ICT use can be used to forecast how the information society will look like in the future (ibid.). Other researchers do however argue that these gender differences are also shaped and influenced by socialisation (Grint & Gill, 1995; Selwyn, 2007). This implies that gender roles vary between men and women depending on the stage of life they are in and will hence continue to persist in the future (ibid.). The later implies that adoption of Internet and use of it cannot only be explained by motivational factors and familiarity. Life stage, personal values and priorities significantly influence as well.

Personal values

According to the research conducted about willingness to accept technologies like the Internet, the attitude construct has been highlighted as an important influencer. Other researchers have however found personal values to be of greater importance. *"It is Rokeach's point of view that the construct of personal values is more important than attitudes, because it is a determinant of attitudes and behavior. Additionally, because individuals possess many fewer personal values than attitudes, the personal value concept is a more parsimonious way of describing and explaining the similarities and differences among individuals, groups, nations, or cultures."* (Schiffman, Sherman, & Long, 2003 p, 171) The personal values construct is based on the underlying assumption that values act as a guide to consumers' actions, attitudes, judgments and responses to specific objects and situations (ibid.). Furthermore it is widely recognised that understanding

the dominant personal values of a target audience and how these are linked to product and service preferences is essential to create an effective positioning of a product or service (T. J. Reynolds, 1985). In order to create effective communication it is therefore essential to recognise the relationship between personal values and motives.

The study by Schiffman, Sherman & Long (2003), investigated the correlation between 9 different personal values and 4 different online activities. They found that when using the Internet for *researching hobbies*, 74 % scored high on self-fulfilment. The important Internet activities of *communication with others in chat rooms or message boards*, is also related to a number of personal values. Specifically, 73 % of those who reported visiting chat rooms or message boards scored high on the personal value of being well respected. 72 % scored high on *excitement*, and 71 % scored high on having *warm relationships with others*. No significant differences were found in terms of personal values and use of e-mail. This tends to support the fact that e-mail usage has become so common or universal, that it does not by itself distinguish between groups of Internet users.

Those who chose *a sense of accomplishment* as their most important value disagreed the most strongly with potential negative aspects of Internet usage. Similar to those who chose *self-fulfilment* for the *enabling* dimension, it is unlikely that those who value *accomplishment* would waste their time on an activity that would not lead to satisfaction of this value. Thus, marketers trying to encourage Internet usage might be wise to stress *self-fulfilment* in their communications (ibid.).

As use of the Internet continues to spread throughout the population, it is necessary to get an understanding of not just the generic Internet user but also selective segments as well as finding ways to target and communicate effectively with these. The personal value dimension is one way of approaching this. In our research of individuals interested in classical music, we will investigate their personal values to see if there are any correlations among personal values within this specific segment.

Hypothesis 6:

On the basis of the theory presented here, the following hypothesis should be tested:

  H6. "Personal values will influence the time spent online"

5.5 Motivations

In the previous sections we have presented how technology acceptance, interaction readiness and relationships and personal values influence the individual's willingness to use the Internet and engage in online activities and dialogue. The term *motivation* indicates the type of perceived incentives or rewards that can drive an individual to take action and engage in use of the Internet (Ko, Roberts, & Chang-Hoan Cho, 2006) Seen in isolation the user acceptance of the Internet among individuals is determined by two fundamental types of motivation: extrinsic and intrinsic (Ju Yeon, Shim, & Ahn, 2011).

Extrinsic motivation relates to the actions that are carried out in the hope of achieving something, e.g. rewards and recognition, or by the fear of a threat. Intrinsic motivation on the other hand relates to the actions that are carried out for the sake of the action itself, e.g. when the action itself is interesting, engaging or in a way satisfying. Related to Internet usage, perceived usefulness is an example of extrinsic motivation, whereas enjoyment is an example of intrinsic motivation (ibid.).

Motives for using the Internet

Flanagin and Metzger (2001) conducted a study examining users' behaviours and their views on why they have adopted the Internet and why they use it. They especially looked into whether the gratifications derived from using communication media have been reconfigured as communication technologies have changed. In their study they examined existing research within the field. Here it became evident that the attributes of the media is not primarily the determinant of use, but rather factors such as assessments of needs *fulfilment*, *appropriateness*, *social norms*, and *peer*

evaluations of media. Many models of a more social nature (The Social Influence Model etc.) recognise that individuals are purposive and active and will select media based on needs. The needs which are primarily motivating for using a media like the Internet are *getting information*, *being entertained*, *interacting with others socially* and *gaining insight into one's personal identity*. Websites and publishers should hence strive to fulfil these needs and take them into consideration when designing and developing online content.

Flanagin and Metzger further state that individuals choose a certain media based on their beliefs and feelings about how well it will satisfy their needs. Their results pointed out that basic communication need have not changed significantly with the increased use of the Internet even though the means of communication have. Ten need clusters emerged from the study, indicating the basic needs to be fulfilled from using media: *information*, *learn*, *play*, *leisure*, *persuasion*, *social bonding*, *relationship maintenance*, *problem solving*, *status*, and *insight*. Individuals are hence motivated to use the Internet in order to fulfil these needs. Of these ten, getting information is one of the primary goals. Of all types of communication channels, the Internet was the most highly used for getting information. What can be concluded from the study by Flanagin and Metzger (2001) is that even though motivations for using a certain type of media differ from person to person, basic media usage motivations have not changed throughout the development of new media technologies.

Motives for engaging in online social activities

Another more recent study by Ju Yeon, Shim, & Ahn (2011) explored the factors of motivation to use social networking sites by examining the relationship between motivation, emotional response, and intention to use. They argue based on existing research that *"… as Internet and mobile technologies become increasingly pervasive in individuals' lives, not only the extrinsic motivation but also the intrinsic motivation becomes important for continuance decision"* (P. 93). Further they argue that many forms of information technology are used at the individual level, making the need for intrinsic motivation essential. Especially Internet adoption for hedonic purposes rather than utilitarian purposes can be predicted based on intrinsic motivation rather than extrinsic motivation of behavioural intention to use.

Their results showed that there are four major motives for individuals to use social networking services (SNS): *networking*, *collecting information*, *relieving stress* and *recording one's history*. When analysing the determinant of behavioural intention to use SNS, networking and relieving stress were the motivational factors that most significantly affected behavioural intention. Additionally, the users' feeling of pleasure showed great influence on behavioural intention. This clearly shows the importance of users' emotional aspect regarding adoption of information systems, and the importance of emphasising the social and networking aspect on online sites (ibid.).

5.6   Branding

Branding is the process of differentiating one's products or services from those of competitors, and great advantages are associated with the art. Though the brand is an intangible asset, it is the most valuable one for the organisation. Where tangible assets can rather easily be replaced, the brand represents the product's quality, looks, and all other measurable characteristics that more or less any tangible asset would be able to produce. McKinsey and Co. report that the brand alone represents half the market value of the US Fortune 250 companies (Herrmann, Henneberg, & Landwehr, 2010).

McKinsey and Co further reports that a strong brand is associated with a company performance that exceeds that of the average company (Herrmann, Henneberg, & Landwehr, 2010), and it is apprehensible why organisations have an interest in managing their brand so they can retain and gain new customers.

Basically, a brand is a product that has attributes, which consumers have feelings about. Often consumers know what the brand stands for, and what the company behind the brand stands for. Successful branding understands the motivation and desires of consumers, and relevant and appealing images are created around the products (Keller, 2008). Though branding is about differentiation, it is often associated with one-to-many communications, and the objective is thus to know ones

target audience so economic value will be created for both the consumer and the brand owners (Pickton & Broderick, 2001).

Branding encompasses four basic elements:
- Full understanding of what the brand stands for, and what it offers its customers
- Communicating what the brand stands for, and what it has to offer to the customers
- Managing the brand through its life cycle
- Increasing brand equity

In understanding what the brand stands for and communicating this to the customers, includes aligning the corporate identity and the corporate image. Where the identity is all the characteristics the brand stands for, the image is what is projected to the public. The corporate identity should thus be the outward sign of the inward commitment, but the two are not easily aligned, as customers' experiences with the brand determine their feelings about brand (Pickton & Broderick, 2001).

To perform and succeed in the four basic elements of branding, it is essential to identify what differentiates the brand from competitors, what the values of the brand are. These values are what needs be communicated to the target audience. The values will be the elements, which consumers appreciate, and their reason to choose one brand from another, and will i.e. ensure effective positioning. Identifying the elements includes a comprehensive analysis of the organisation, the industry it operates in and the competition. Next, to be able to communicate what the brand stands for, the organisation needs to obtain knowledge about the target audience's characteristics, needs and desires. This process is not easily obtained, as it is often the case that the target audience does not know themselves what exactly it is they want and expect from a certain brand. Lastly, the organisation needs to be able to manage the brand over a longer period of time. The brand and its characteristics needs to be adapted to live up to new needs and expectations from the target audience (Pickton & Broderick, 2001).

The brand represents the company in everything it does, and for the consumer it functions as a security of making the right purchase decisions every time. Once they know the brand, they trust that it will deliver on its characteristics and functionalities every time, but also that the brand will represent the values that the individual stands for. For the brand owners, equal benefits exist in establishing a solid brand. A strong brand equals improving the image, which results in attracting and maintaining customers. As discussed earlier, maintaining customers is of great interest to brand owners. When consumers trust a brand, it is unlikely that they will consider other brands, which makes it possible for the brand to charge a price premium. Lastly, brand-building functions as a barrier to entry, because potential competitors know that winning over customers from other brands is a difficult task (Pelsmacker, Geuens, & Bergh, 2007).

Relationship Marketing

Relationships between customers and organisations are said to positively affect customer loyalty, and in the end result in long-term profitability (Ward & Dagger, 2007) Experts estimate that it is up to 10 times as expensive to convince a new customer to buy one's products as it is to retain a customer that has already shown interest in the brand or product (morebusiness.com, 1998) Research further explains how relationship building with customers contributes to a higher perception of a product's quality and higher satisfaction, which will lead to an even stronger relationship and increased profitability (Ward & Dagger, 2007).

As it seems that success is often determined by the organisation's ability to continuously expand its businesses and maintaining the customers it has already won, organisations have a lot to gain by focusing their strategies on relationship marketing.

Consumer Brand Relationship Quality

Relationship marketing is considered by experts to be a practice leading to loyal customers, and hence increased profitability for the organisation (Dimitriadis & Papista, 2011)Dimitriadis and Papista argue that in order to obtain loyal customers,

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the relationship quality between the organisation and the customers has to be established and continuously maintained. Both trust and commitment are important elements for the organisation to obtain, as they ensure a steady economic attachment, as well as an emotional trust, that will ensure that the customer is loyal (2011).

In engaging in a relationship, the consumer sees a higher chance of making the right purchase decisions every time. By means of having established a relationship with the brand, the consumer has diminished the risks, as they do not need to worry about the quality or functionality not performing as expected (Dimitriadis & Papista, 2011) Humans in general have a need to identify themselves with a group of likeminded others. Therefore it is often important for consumers to do what their peers do. Blending in by means of consuming a certain brand is one way of doing so, and consumers will see it as a chance of increasing the likelihood of social acceptance (Dimitriadis & Papista, 2011) Lastly, consumers will often choose a brand that reflects their personality. By doing this, they will balance between their beliefs and their consumption, which the cognitive consistency theory argues that consumers strive for. Likewise, consumers will often avoid brands that are inconsistent with their ideal self-perception (Dimitriadis & Papista, 2011).

As a basic premise for building a strong relationship with the customers, the product itself has to meet the customers' needs and expectations with regards to quality, distribution and price, as presented by Porters 4 P's (Dimitriadis & Papista, 2011). The product has to deliver what it promises in order to have a platform to build the relationship upon. To make this possible, the brand needs to know what its target audience expects from it, to not just acting on its own premises. This would e.g. include taking customers' brand perception regarding basic elements of the marketing mix into account: Do the customers expect the brand to be sold in every shop across the country, or would that weaken the brand perception, and how do they expect the price to be set compared to competing brands? Once these decisions have been established, focus can be placed upon strengthening the brand relationship.

That consumers identify themselves with a brand is an element that is of great importance for organisations. Research has shown that the more people can identify

themselves with a brand, the more satisfied they will be with the brand, and the more satisfied they are, the stronger a sense of commitment they will feel. The identification process will hence lead to loyal consumers (Dimitriadis & Papista, 2011), and it is safe to say that identification is something organisations should aim for. Also, when consumers identify with a brand, their self-esteem will enhance and it is more likely that they will engage in favourable actions toward the brand (Dimitriadis & Papista, 2011)

The degree to which consumers identify with an organisation is dependent on how attractive they find the organisational identity to be. This is determined by the following three parameters: *the company characteristics*, *the organisational prestige* and *CSR*. Company characteristics are what the company represents, often visualised by the brand image. The organisational prestige will reflect how attractive the brand is for consumers. If close friends and family of the consumers see no prestige in the brand, the direct consumers are likely to have a worse brand perception. CSR is a factor that contributes to a positive brand perception for both consumers and their associates. When an organisation performs CSR activities, it will function as a motivator for consumers to identify themselves with the brand (Dimitriadis & Papista, 2011).

Research also shows that once a relationship has been formed with a brand, consumers are unlikely to switch to another brand because they do not want to expose themselves to unnecessary risks (Dimitriadis & Papista, 2011). Relationship building is hence not just a short-term investment, but something organisations can gain great profitability from on the long run.

Online communication and CBBE

Many studies have shown that customer relationship management has a positive influence on customer loyalty, indicating that recognition and relationship are influencing brand perception in a positive way (Chen & Myagmarsuren, 2011) With recent technological development, the way we communicate and interact with each other and brands has changed. E-mail, telephone calls and face-to-face interaction has been supplemented and in some cases replaced by chat, Facebook and other

social media. But what is the effect of this type of communication on the brand perception, and is it value adding?

Many organisations are these days struggling to understand how social media is impacting and in the future will impact their brands (Booth & Matic, 2011) This interest has developed from an increasing rate of individuals using the Internet to browse social media sites. The increase has made the ownership of brands to be shared among consumers and the brands themselves. Consumers have become brand storytellers and brand ambassadors giving them a great power over the brand (ibid.). A recent study by Christodoulides, Jevons and Bonhomme (2012) investigated how involvement with brand-related user generated contents (UGC) affects consumers' perceptions of brands. Their findings indicate *"… that consumer perceptions of co-creation, community, and self-concept have a positive impact on UGC involvement that, in turn, positively affects consumer-based brand equity."* (Christodoulides, Jevons, & Bonhomme, 2012 p. 53).

In their study they defined UGC as content that

- is made available through publicly accessible transmission media such as the Internet;
- reflects some degree of creative effort; and
- is created for free outside professional routines and practices. (ibid., p. 55).

It has long been recognised that consumers are no longer satisfied with experiences generated by companies. They want to influence the experiences themselves, and the social media and UGC serve as facilitators for just this. The results showed that through an interactive strategy, brand managers can utilise UGC to build consumer-based brand equity (CBBE[1]), thus improving brand positioning according to consumer wants and needs.. This development indicates that brand managers and companies should take UGC seriously and consider the usage of UGC campaigns in order to be able to influence the content created about their brand (Christodoulides,

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[1] The differential effect that brand knowledge has on consumer response to the marketing of that brand. A brand is said to have positive customer-based brand equity when consumers react more favourably to a product and the way it is marketed when the brand is identified than when it is not.

Jevons, & Bonhomme, 2012) Creating a community around a brand should be emphasised in order to facilitate relationships between both the brand and consumers but also among consumers themselves. Focus should be moved from trying to control the brand towards monitoring and influencing the online word of the consumer (ibid.). According to Booth and Matic (2011) it is essential to recognise who the storytellers are, and to engage them in the brand discussion in order to maintain some control of the brand's reputation.

The key lesson from the two studies highlighted here is that consumes have gained much of the control over the story around the brand and that online communication in social media sites influence CBBE. Customers have gained increasing power to influence CBBE in both a positive and negative way. In order for brand managers and magazines likes *Klassisk* to regain some of this control, practitioners need to listen and act strategically and almost immediately. Influencers and storytellers will be a vital part of any social media campaign (Booth & Matic, 2011).

Informal or Formal Communication?

For a small publisher like *Klassisk* social media is an easy and cheap way to reach out to a larger target audience than they would otherwise be able to reach with limited resources. Previous sections have presented how relationship marketing, social media and UGC act as a facilitator for creating a strong brand, but how effective is this more informal communication when comparing with formal communication, and can it replace it?

In 2011, First & Tomić investigated the effect of formal vs. informal communication as well as mono-channelled vs. multi-channelled communication. They particularly looked into the effects connected to establishing a strong positive brand image and consequently brand preference. According to them *"Corporate image is an external perception of the company, the company's portrait made in the mind of a consumer. It encompasses attitudes, opinions, experiences, beliefs and prejudices of a company that different groups have (consumers, vendors, contractors, business partners and others). It is formed from real and communication-generated characteristics, because it is the result of an aggregation process, which incorporates diverse information used by the consumer to form a*

perception of the company. Even for a consumer who has not yet had experience with the company these perceptions may be formed from other sources of information, such as advertising or word-of-mouth." (2011, p. 47).

This image is created both by the formal company generated communication and the informal communication generated outside the company. The informal communication can e.g. be WOM, which is mainly uncontrolled by the company, but also generally considered to be more effective. Day (1971) found advertising to play an essential role when creating initial brand awareness, but when aiming at achieving a positive brand attitude, WOM was nine times more effective than media advertising. More recent research has both confirmed these results but also rejected it depending on the context of the research (First & Tomić, 2011).

Formal communication act as a trigger for informal communication

In their study, (First & Tomić, 2011) found informal communication to have the widest range of resonance, but formal communication to be more important, and hence should not neglected by practitioners. This is based on formal communication being able to create both a positive brand image but also acting as a trigger for informal communication. The study further found causal links between communication and brand preference: *"Formal communication influences the informal one, which in turn influences brand knowledge, which further influences brand feelings, which finally influence brand preference. The established chain offers a big picture to practitioners and clearly points out that, while some studied elements have a stronger direct influence on brand preference than others, neglecting any of the links in the chain hampers the process of creating brand preference through communication."* (ibid., p. 56). This chain clearly illustrates that communication has a strong influence and brand attitude, and both the formal and informal communication should be considered carefully as they both act as influencers (ibid.)

Practitioners like *Klassisk*, who is facing limited resources were further advised by First & Tomić (2011) to give priority to creating brand feelings through their communication rather than brand knowledge, as the influence of knowledge was found to be less clear as that of feelings. It simply acts as a weaker predictor of brand preference.

Hypothesis 7

On the basis of the theory presented here, the following hypotheses should be tested:

> *H7. It is expected that knowledge of a brand's online presence will positively affect the brand equity*

Factors influencing online business to consumer communication

This chapter, focusing on existing theory and research related to the objective of this paper, has presented four overall themes: Technology acceptance, Personal values, Motivation and Branding. It has highlighted the most important factors influencing the individual in their choice of media and willingness to communicate online. Both the more tangible ones like *access*, *experience* and *price*, but also personal values, priorities and individual motivation. Lastly it dug into the effects online communication has on branding, and what *Klassisk* needs to consider when using the Internet media to communicate to and with their target audience. These points set the frame for our analysis, and will in combination with results from our empirical research provide us with knowledge enabling us to either support or not support our hypotheses.

Chapter 6

Qualitative findings

As a foundation for generating the hypotheses and the questionnaire, two qualitative interviews were conducted in order to gain insight knowledge of the industry from experts.

Qualitative findings

The interviews were divided into three main sections: Professional background, classical music in Denmark and views on the stereotypical listener of classical music. The findings will be presented below. The information below is extracted from the interviews with *Klassisk* and *Optakt,* and can be found in appendices 1, 2 and 3.

6.1   Nikolaj Skinhøj and Per Rask Madsen, *Klassisk*

Background

Nikolaj Skinhøj and Per Rask Madsen are founders of the magazine *Klassisk*. They both studied musical science in Aalborg, and are now fulltime publishers of the magazine. They started the magazine as they saw a gap in the market when an existing magazine was shutting down, and no other printed media provided news and information concerning classical music existed. The publishers see no direct competitors when looking at the printed media, as no one is concentrating on the professional music scene like *Klassisk,* only amateurs.

The online newspaper, *Optakt*, is in Skinhøj and Madsen's view not a direct competitor, since it is more focused on the growth layer, semi-professionals and amateurs.

The classical music scene in Denmark and communication

Both Skinhøj and Madsen agree that Facebook is an excellent tool for sharing content about classical music and starting a debate. They feel, however, that Classical music is a more cursory subject than interest and hobbies such as pop music and football. It is not as intrusive and visible in the media image.

Personally, when debating classical music, the publishers do it with each other and other professionals. It is simply to narrow a field to debate it with people with little or no interest in it.

Professionally, they are not actively pursuing or encouraging to start a dialogue with their readers, and in general they have very limited contact with their readers. When they do, it is primarily over the telephone, and often with seniors. They have a Facebook fan page, where the news from the website is posted, but besides that they are not active outside the website. They find it difficult to engage the target audience. Madsen believes that to engage the target audience, the subject should be really interesting, and it is necessary to find issues that really trigger the reader.

The target audience

In 2007, the two founders made a survey within their group of readers, so they have a relatively clear idea about the construction of their readership. They explain that the group is relatively well-educated, many seniors (60+), but people working in the industry also speak very fondly of the magazine. When asked whether they are actively trying to attract new readers or widen the target group, the answer is a clear *no*. They are of course interested in getting more subscribers, but at the moment they do not have the resources to pursue any activities. To some extent, they are *"preaching for the redeemed"* as Madsen puts it. Those who are already fond of classical music, and not trying to engage those who are not. If that was their objective, they

believe that it would be necessary to change the form and content, and alter it to fit not only the initiated.

6.2 Hannah Kvetny, *Optakt*

Background

Hannah Kvetny has a background as cand.mag.pæd (Master of arts) in music management and teaching.

In 2007 she started the classical music paper *Optakt*, because she missed a magazine, which was easy to understand, stimulating and inspiring for those not possessing a higher education with in musical science. From 2007 to 2009 she distributed the paper at cafes, libraries etc. and it was free of charge. Today the newspaper is only published in an online version.

The classical music scene in Denmark and communication

For many years, news about concerts and other relevant information concerning classical music was distributed by postal services to the few initiated, who in many cases already knew about the events. Further, word-of-mouth was a way of getting to know what was going on in the industry. Printing brochures and sending out invitations has however become too expensive, and the Internet is therefore used instead. It is the conviction of Hannah, though, that the offline channels would still be used if the classical societies had the money for it. This is due to the fact that too many organisations are fighting for the online attention making it difficult for small enterprises to survive.

Classical music can therefore be difficult to come across, if you are not actively seeking out the information. The daily newspapers used to provide a safety for this, by always publishing news about concert and artists, but this is no longer the case.

Many recently established DAB[2] channels play classical music around the clock and the channel *Radio Klassisk* has started to broadcast music from the five regional symphony orchestras making it easier to come across.

The target audience

Today *Optakt* sends out an online newsletter once a week, and has a total of 1,500 recipients. Kvetny states that she has had to fight to get people interested in her newsletter, but by being very active and visible on Facebook, Twitter, LinkedIn and blogs and by previously distributing the newspaper, she has established a large network around *Optakt*.

When the decision about shutting down the printed version of the paper was made, Kvetny conducted a focus group, consisting of only 65+ year olds. Many were sceptical about the new online version, but the general attitude was positive. Though attitudes from the focus group were diverse, Kvetny chose online communication because of its cost saving nature. She has however had to realise that the target group for *Optakt* is not easily persuaded into giving feedback in online forums, despite her continuous efforts. A thing that works every time, however, is contests, where it is possible to win a prize. Kvetny experiences that recipients of the newsletter often visit the website after the newsletter has been sent out, and that many of them are willing to provide feedback to the articles they read. This feedback is however only sent personally to Kvetny, and not shared online, so other music enthusiasts could benefit from it.

Kvetny hesitates when being asked to define the typical reader of *Optakt*. No studies have been conducted, but she expects that it is a big mix of music enthusiasts and professionals interested in knowing what is happening around the industry. When being confronted with the postulate, that classical music is primarily for the elderly, she disagrees. She does however state that classical music is something that needs to grow on people and agrees that the primary audience at concert has grey hair, and

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[2] Digital Audio Broadcasting (DAB) is a digital radio technology for broadcasting radio stations

the language used in the classical environment is not one a 20-year old would be intrigued by.

6.3 Summary

The key point to extract from the interview with Hannah Kvetny is that the primary audience seen at classical concerts, and visible in the environment tend to be 50+. When debating the online media and online communication it is her experience and belief that this audience is willing to engage online and in general have a positive attitude towards online communication, but that it is often easier to engage the younger generation since they are raised in a digital world, and used to online communication in a completely different way than the older generations.

The key points to extract from the interview with *Klassisk* is the publishers' experience with communicating with their readers. Their experience is that the nature of classical music entails that an online debate is not created automatically, given that the subject is too narrow in scope, and that relative few people find it interesting to discuss. It is therefore required for publishers like *Klassisk* to make a big effort in finding the right angle and story to engage their audience with.

Chapter 7

Analysis and Discussion

This chapter will analyse and discuss our findings from the quantitative and qualitative data in order to answer our research questions and either support or not support our hypotheses.

The chapter will be formed around the seven hypotheses. These are closely linked to our seven research questions, which will be answered as a direct response to the discussion concerning the hypotheses. An overview of the answers to the research questions will be presented at the end of the section. Throughout the chapter, we will critically assess the methods used and evaluate their appropriateness for this type of research.

Parties involved

The analysis and discussion will be formed around existing theory, which was presented in chapter five. This theory will be analysed and used as a comparison measure when analysing and evaluating our quantitative results from the questionnaire. The two interviews will furthermore be used to critically assess our results when evaluating how the findings will influence *Klassisk*. Our own opinions and experiences from having experienced and worked intensively with the classical music genre will also be used in the assessment and examination used to answer both the research question and the overall problem definition.

7.1 Online Communication Defined

To be able to critically assess our findings, and discuss and evaluate these, we first need to put forward the definition of *online communication* that we amend to.

Throughout this paper, online communication has been the recurring and central theme. The justification for why this theme has earned such a central place in not only this paper, but in the lives of most people in the western world is the Internet and its rapid development over the last 15-20 years. This development has given rise to a completely new interactive online platform where individuals can meet across borders, nationalities and time and interact and communicate – *communicating online*. The channels are many with e-mail, chat and instant messaging being the private versions, and forums, blogs and comment boxes being more public.

7.2 Sample description – quantitative questionnaire

Upon closing the questionnaire for further respondents, the total number of collected survey questionnaires was 201. Of this number, a total of 12% had only partially completed the questionnaire, and was as a direct consequence discarded, for reasons of validity. Instead, a total of 171 respondents make up the basis for analysis.
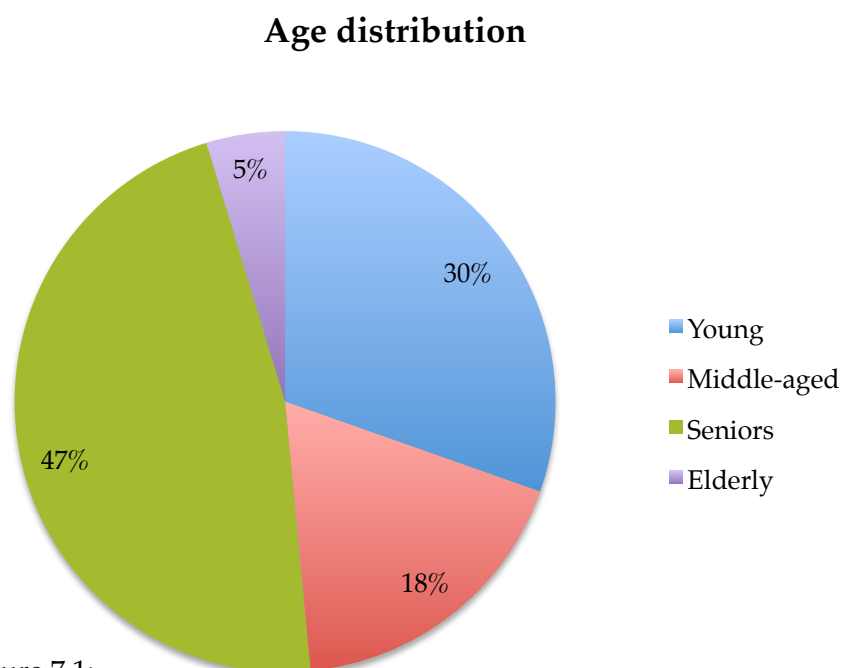
Age distribution

Figure 7.1:
Age Distribution

The respondents began the questionnaire by answering a number of questions about themselves and their online habits. In terms of gender we are facing an almost homogenous group, as there was an almost equal share of male (43.9%) and female (56.1%) respondents. Of the total number, 30% were placed in the category of *young* respondents (15-34 year olds), 18% into the category of *middle-aged* respondents (35-54 year olds), 47% into the category of *seniors* (55-74 year olds), and finally 5% into the category of *elderly* respondents (75+). This division was chosen, as we wished to look at the differences between the groups of *young* and *senior* respondents. The division entails that the group of seniors is slightly larger than the opposed group of young respondents, which will be taken into account throughout the analysis.

Income wise, 35.7% earned a low income (lower than 200,000 DKK), 39.8% a medium income (between 200,000-399,999 DKK), whereas the remaining 24.6% earned a high income (400,000DKK+). The vast majority of respondents were situated in the capital region (55.6%%), with the remaining respondents almost evenly situated in the remaining four regions (14.6% in Midtjylland, 7.6% in Nordjylland, 11.6% on Sjælland and 10.5% in Syddanmark). 69% of the respondents had completed three or more years of studies after completing high school.

No formal introduction of *Klassisk* was made, besides a sentence saying that it is a music magazine writing about classical music. Of the total number of respondents, 83.7% knew the magazine on beforehand. On a 10 point continuous rating scale ranging from strongly dislike to strongly like, respondents were asked to indicate how negatively or positively disposed they were towards the magazine. 6.4% said they were negatively disposed, and 73.7% positively disposed.

Online behaviour

Though the division between the two major age groups is rather large, the respondents reported an almost equal time consumption on the Internet. Of the 171 respondents, 166 reported that they were online one or several times daily, while 5 reported that they were online one or several times weekly. The activities that the respondents spent their time on were many, and diverse. Within a 10% deviation, the

predominant amount of respondents reported that they spend their time on reading the news online, on seeking information about sports, music or another hobby and on communicating with friends and family via e-mail and social networks (between 59.1%-69%). An almost unilateral respondent group (91.2%) reported that they checked their e-mail for personal messages and newsletters etc. when online. When responding to the question about which social media channels the respondents used, respondents predominantly reported that they used Facebook (60.2%), and YouTube (53.2%). Respondents reported that social media such as Twitter, Vimeo, LinkedIn and Google+ were less popular (as only between 2.3-17% reported that they used these media). A total of 19.9% reported not use social media at all.
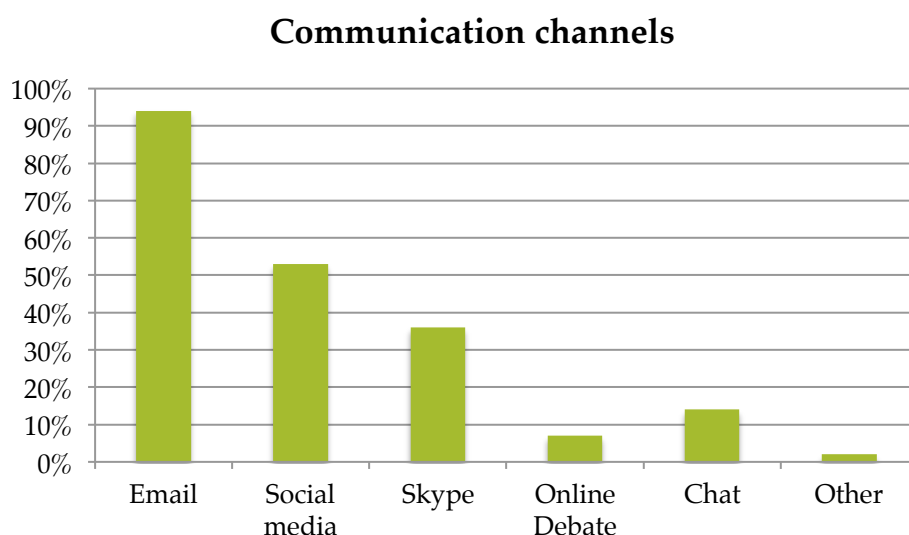
Communication channels

Figure 7.2:
Communication Channels

The respondents were in general positively disposed towards searching for information about, and participating in debates about classical music. 93% of the respondents had prior to responding to the questionnaire already searched the web for information about classical music and they generally agreed that they already participated in or would like to participate in online discussions about classical music (60.3%), while a minority of 33.3% directly said that they would not. Surprisingly though, only 16.4% had a direct wish for *Klassisk* to prepare the ground

for dialogues and debates, while 24% of the respondents had no wish hereof. The remaining 59.6% were neither in favour of nor opposed to the idea.

Both our findings and existing theory are thus indicating that despite a broad acceptance of the Internet as a media for communicating with friends and family, businesses should investigate the preferences for online communication among their target group and design their portfolio of communication channels and type of communication accordingly. Many researchers and experts within social media and online communication have stressed the many opportunities with online interaction, but also emphasised the dangers in it. Consumers are to an increasing extent becoming brand-ambassadors and have the opportunity to share experiences online with a very large audience, thus moving the control of what is being said about a brand from companies to customers. For *Klassisk* this risk is however not a major concern given the characteristics of the product they are producing and selling.

Despite the high-involvement nature of a magazine, it does not entail any great expenses or risk for the consumer like for example, cars, travel and transportation. People are therefore not likely to express their potential dissatisfaction with content or elements in the magazine in a public forum, like some would if their flight was delayed, or their brand new car broke down (Percy & Elliott, 2009).

50.5% of the respondents agreed or strongly agreed that it was important for them that *Klassisk* is present online (4.1% disagreed or strongly disagreed, while 29.8% neither agreed or disagreed). The majority of respondents (58.5%) did not want Klassisk to only become an online magazine (8.2% were in favour of the suggestion, while 33.3% neither agreed or disagreed).

7.3 Hypotheses testing

Hypothesis 1:

A thorough assessment of existing literature revealed four major influencers when investigating the individuals attitude toward the Internet and usage of it: *age*, *technology acceptance*, *personal values* and *motivation*.

Venkatesh, L. Thong, & Xu (2012) argued in their development of the UTAUT model that *"Older consumers tend to face more difficulty in processing new or complex information, thus affecting their learning of new technologies"* (ibid., p. 162). This statement complemented the tendencies we extracted from the two interviews with industry experts. None of them would say that seniors are less capable of using the Internet or make use of it to a smaller degree than younger generations. Both representatives from *Optakt* and *Klassisk* did however experience difficulties in engaging their readers and target group, and classified these as being predominately seniors thus indirectly confirming Venkatesh et. Al's research and our suspicions. From this research we developed hypothesis 1.

Hypothesis 1 sought to examine whether the idea of interacting online was dependent on age. To test this, a mixture of cross-tabulations and chi-square tests were made between the age variable and different factors that all reflect how the respondents behave online and how they feel about online interaction.

Online presence was measured on an interval ranging from *several times a day* (1) to *I do not use the Internet* (7). After grouping these into new variables, it showed that all respondents were online frequently. The vast majority of both the young and senior respondents, 98.1% of the young and 96.3% of the seniors (51 vs. 77 respondents) were online once or several times a day, while 1.9% of the young respondents (1 respondent) and 3.8% of the seniors (3 respondents) were online once or several times a week. No respondents reported to use the Internet less often than this.

Table 7.1 shows that the relationship between age and time spent online only gave a fairly liberal significance level (p=.550), and we did thus not find sufficient statistical evidence to be able to generalise the finding to all people who are interested in classical music, but only to the observed group of respondents.

Table 7.1.
Frequency of young and seniors' online presence

	Young	Seniors	Total
Once or several times daily	51 98.1%	77 96.3%	128 97%
Once or several times weekly	1 1.9%	3 3.8%	4 3%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.550		

When testing whether how frequently the respondents provided feedback on Facebook posts, newsletters and its like was dependent on age, the cross-tabulation in table 7.2 shows that 51.9% of the young respondent group would provide feedback regularly or often, while only 31.3% of the seniors would do the same. It shows that the relationship between the two age groups and the frequency of which they provide feedback is statistically significant, thus indicating that age influences the amount of feedback given online (p=.018).

Table 7.2
Young and seniors' willingness to provide online feedback

	Never or rarely	Often or frequently	Total
Young	25 48.1%	27 51.9%	52 100%
Seniors	55 68.8%	25 31.3%	80 100%
Total	80 60.6%	52 39.4%	132 100%
Pearson Chi-square	p= .018		

We therefore checked a more measurable variable, namely how often respondents were providing feedback or comments online. We looked for a significant relationship between age and frequency of feedbacks, and found that nearly 52 % among the young respondent group did it regularly or often, whereas only 31 % of the seniors would do the same. This is this first indication of a difference in online behaviour between young and seniors, as that it seems, that the younger respondents are more willing to communicate online in terms of feedbacks and comments. It furthermore confirms the tendency uncovered from what the respondents spend

their time on online. Here an indication of a more favourable attitude toward online communication among the young generation was also found.

Looking at what existing research says about the matter, Strutton (2011) found that generation Y (equivalent to our young generation) were more heavily using online social networking, whereas generation X (equivalent to our senior group) were more reliant on e-mail. Strutton furthermore states that the motivations and attitude toward the Internet are strikingly similar, as we also discovered. These results were further supported by Thayer and Ray (2006) who indicated that young adults spend more time online communicating with friends and unknown individuals than do seniors. What is also interesting is that they found proof that the more time individuals spend online, the more comfortable they are communicating through the online media with both unknown and familiar individuals.

The respondents were asked about what motivational factors influenced their willingness to provide feedback on Facebook posts, newsletters etc. Table 7.3 shows motivational factors significantly affected by age.

- 57.7% of the young respondent group would be motivated to provide feedback by the state of mood they were in, while the seniors, on the contrary, reported that 91.3 of the group were not motivated by this factor. We did thus find a significant relationship between amount of feedback and current mood (p=.000).
- 34.6% of the young respondent group were motivated by issues they felt provoked by, whereas only 12.5% of the seniors felt motivated by provocative issues. Again we found a significant relationship between provocative issues and amount of feedback given online (p=.002).
- 48.8% of the young respondent group felt motivated by current topics, while the seniors reported that only 27.5% felt motivated by this. The relationship between these two variables showed to be significant (p=.016)
- Factors such as *online contests*, *lack of information* and *polls* did not differ noteworthy between the age groups. Here we found only were little sign of a significant relationship (p=0.952, p=0.502 and p=.830 respectively).

Overall the test showed that the young respondent group is more motivated to provide feedback, backing up the results found in table 7.1

Table 7.3
Whether motivation to provide feedback is age dependent

| | **Provocative issues** | | |
	Young	Seniors	Total
No	34 65.4%	70 87.5%	104 78.80
Yes	18 34.6%	10 12.5%	28 21.2%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.002		

| | **Current issues** | | |
	Young	Seniors	Total
No	27 51.9%	58 72.5%	85 64.4%
Yes	25 48.1%	22 27.5%	47 35.6%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.016		

| | **My mood** | | |
	Young	Seniors	Total
No	22 42.3%	73 71.3%	95 72%
Yes	30 57.7%	7 8.8%	37 28%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.000		

In the questionnaire, the respondents were asked a number of questions all related to their attitude towards online interaction. The questions were similar, but asking about different aspects related to online interaction. We wanted to measure the overall attitude toward interacting on the Internet, and thus created an index, making it possible to look at the combination of scores of the questions. The questions stemmed from the IRSCALE, and were all measured on a 5-point Likert

scale ranging from strongly disagree (1) to strongly agree (5), with (3) being neither agree nor disagree. The IRSCALE determines the respondents' online interaction readiness, based on 15 questions, divided into three categories; Online Relationship, Internet Role and Values. Of the 15 questions, nine were indexed, as these nine best suited the research question. The reliability of the index was tested through Cronbach's alpha (α), resulting in an acceptable reliability value (α=.746). The generally acceptable lower limit of the value is .70 (Hair, Andersson, Tatham, & Black, 1998).

Next, the attitude towards online interaction was compared against the age groups. Table 7.4 shows that both the young respondent groups and the seniors showed positive attitude towards online interaction (The young respondents reporting that 76.9%, and the seniors reporting that 73.2% were positively disposed). The chi-square p level was only marginally significant (p=.682), thus indicating that the relationship between age and attitude toward the internet is non-significant.

Table 7.4
Whether attitude towards online interaction is age dependent

	Negative	Positive	Total
Young	9 23.1%	30 76.9%	39 100%
Seniors	15 26.8%	41 73.2%	56 100%
Total	24 25.3%	71 74.7%	95 100%
Pearson Chi-square	p=.682		

Klassisk should emphasise online communication in order to be present where their target audience is, interact with them in order to create stronger and better relationships and gain deeper experiences with those buying and reading their magazine. Given the great potential that lies within the target audience due to their high usage level of the Internet, but limited use related to online interaction, *Klassisk* should emphasise the online channels more, as the value here is vast, and the resources needed are limited compared to other offline channels.

Our results did however also indicate a slight reluctance to interacting online with unknown individuals, despite a mutual interest, which would be the pivot of the online interaction. These findings are in line with both Sullivan (2003) and Yuping Liu's (2007) findings stating that imposing online communication without regards to the target audience's preferences will have only negative effects, and that a general positive attitude towards the internet is not necessarily equal to a positive attitude towards online interaction.

When consulting experts from the industry, they state that the online channels are being used within the classical music business, but they also stress that in many cases the online channels are used only as a result of limited resources and too expensive alternatives. In continuation hereof both of the experts we interviewed agreed that their audience is using the online channels, but in a very passive way, making it difficult to create debates and activities. In order to cope with these challenges *Klassisk* need to open more up, and start interacting with their audience. They do not have a world-known brand and will need to fight for the attention alongside other online offers. Currently they are hosting a website, a relatively inactive Facebook fan page and sending out a monthly newsletter. Through none of these channels they are encouraging recipients to engage in dialogue or provide feedback, which could be one place to start.

The respondents were asked about what activities they spend their time on. Table 7.5 shows the online activities that are significantly affected by age.

- 95% of the seniors would spend time reading e-mails and newsletters, while 78.8% of the young respondent group would do the same. The test indicated a significant (p=.004)
- 82.7% of the young respondent group would spend their time communicating with friends and family via social media and e-mail, whereas the test showed that 61.3% of the seniors would do so (p=.009)
- 72.5% of the seniors would use home banking, and only 42.3% of the young respondent group would do the same (p=.001)
- Activities such as reading the news, seeking information about music, sports or other hobbies and randomly surfing the internet showed no significant

relationship between age and these online activities (P=.102, p=.973 and p=.152 respectively)

-   The relationship between the age group and online gaming showed to be statistically significant (.001), but only 12 respondents from the young respondents group and 3 of the seniors reported to spend time on this activity.

These results indicate that age influences whether individuals chose e-mails, newsletters, communicating with friends and family and usage of home banking to a significant extent.

Table 7.5
Whether online activities are age dependent

	Reading e-mails and newsletters		
	Young	Seniors	Total
No	11 21.2%	4 5%	15 11.4%
Yes	41 78.8%	76 95%	117 88.6%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.004		

	Communicating with friends and family		
	Young	Seniors	Total
No	9 17.3%	31 38.8%	40 30.3%
Yes	43 82.7%	49 61.3%	92 69.7%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.009		

	Home banking		
	Young	Seniors	Total
No	30 57.7%	22 27.5%	52 39.4%
Yes	22 42.3%	58 72.5%	80 60.6%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.001		

	Online gaming		
	Young	Seniors	Total
No	40 76.9%	77 96.3%	117 88.6%
Yes	12 23.1%	3 3.8%	15 11.4%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.001		

When looking at what the young and senior respondents are using the Internet for, we did find a difference in their behaviour. For the majority of online activities, the

seniors reported a higher degree of usage than the young. These activities included e-mail, reading newsletters and home banking. The only activity where the younger respondents outperformed the seniors were using the Internet for communication with friends and family. Here nearly 83% of the younger respondents reported to use the Internet for this activity, while only 61% of the seniors did so.

Though not radically different, there is an indication of difference in the behaviour between the young and senior respondents. The reasons for this can be that young people are at a stage in life, where they emphasise friends and networking to a larger extent than seniors, who act by habit, a reaction to what is expected from society or a higher degree of openness toward online communication in the more open channels like Facebook, chat, blogs and forums. Seniors reported a great usage of e-mail, but seen in context with other online communication channels, this is can be viewed as a more closed and safe way of interacting, than when moving the conversation out in public. We have thus found an indication of seniors being more reluctant to communicate online in public than the young.

Lastly we wanted to test whether there were factors that would prevent the respondents from using the Internet. Table 7.6 shows the factors potentially preventing respondents from using the Internet.
Most significantly the test found:

- 73.8% of the seniors said that nothing could prevent them from using the Internet, while 61.5% of the young respondent group reported that there were factors that could prevent them from using the Internet. The relationship between age and not being restrained from using the Internet was thus found to be significant (p=.000)
- *Limited access to a computer* and *lack of time* were factors that could prevent the young group of respondents from using the Internet, but to a less degree the seniors, 15.4% vs. 1.3% for limited access, and 44.2% vs. 17.5% for lack of time. The two factors was to a significant degree affected by age (p=.002 and p=.001).

- *Lack of knowledge* (p=.244), *lack of inclination to learn new ways of operating the Internet* (p=.418) and *lack of inclination to be online* (p=.079) showed no significant relationship with age.

Table 7.6
Whether factors can prevent respondents from using the Internet

	Limited access to a computer		
	Young	Seniors	Total
No	44 84.6%	79 98.8%	123 93.2%
Yes	8 15.4%	1 1.3%	9 6.8%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.002		

	Lack of time		
	Young	Seniors	Total
No	29 55.8%	66 82.5%	95 72%
Yes	23 44.2%	14 17.5%	37 28%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.001		

	Nothing		
	Young	Seniors	Total
No	32 61.5%	21 26.3%	53 40.2%
Yes	20 38.5%	59 72.8%	79 59.8%
Total	52 100%	80 100%	132 100%
Pearson Chi-square	p=.000		

Together these six tests highlight more cross-age similarities than differences regarding online interaction, suggesting a degree of cross-age convergence.

When testing the identified influencers on *Klassisk's* target audience and looking at differences among age groups we found rather few differences. The two age groups were found to spend more or less an equal amount of time online. Close to all respondents were online at least one time every day, and most of them more than once. This clearly directs that the Internet is accepted as a tool and technology available to and very much used by *Klassisk's* target audience. The results did however also distinctly indicate that no difference among young and seniors were visible in this investigation. Only three respondents among the seniors used the Internet less than one time per day, and none of the young pointing in the direction of supporting our hypothesis.

These results can in our view mean two things:
- Internet usage has become so common or universal, that it does not by itself distinguish groups of Internet users. It has simply become a commodity, thus something that the vast majority of our society and *Klassisk*'s readers are using. Existing theory can thus be evaluated as out-dated when using it to evaluate this group of people in a Danish society
- Seniors are often assessed as being a group of people with little knowledge of recent technological advancements, and might have been provoked by the questions, and providing answers indicating a more positive attitude than is really the case.

To further enhance the reliability we cross-checked with the experiences from *Klassisk* and *Optakt*. They could however only provide us with information concerning online communication and interaction, and not Internet usage and acceptance in general. Hannah Kvetny did however share a few insights from a focus group she conducted prior to transforming her newspaper from an offline version to an online version. The focus group consisted of only senior participants, and some of these were sceptical, and indicated an insecure position towards the Internet. Kvetny's personal experience was that it would be possible to find more seniors than young people with a sceptical attitude towards the Internet given that younger generations are born into the technological age and are simply more used to using the media. The majority of seniors are however willing to make an effort to stay up to

date with technological and societal advancements, and in many cases the Internet is a necessity leaving the seniors with no choice, but to use it.

When analysing factors that could prevent respondents from using the Internet, no major differences between young respondents and seniors were found. Actually more seniors than young replied *no* to the question, indicating that seniors see it as a natural part of their daily activities.

Again this could be a sign of provocation or an indication of young people not actively thinking about when, where and why they use the Internet since it is a part of most of their daily activities.

Lack of access to a computer, and limited time where the only two factors with a significant indication of something that influences Internet usage. It is thus not unwillingness or negative attitudes, but practical reasons that in some cases can prevent individuals from using the web. These findings confirms what Venkatesh et. Al (2012) found, namely that performance expectancy; effort expectancy, social influence, facilitating conditions, hedonic motivation, price value and habit were key influencers of technology acceptance moderated by age, gender and experience. We have not looked into all these factors, but for the particular group of people we have investigated, facilitating conditions seem to be the key construct, restraining individuals from using the Internet.

When looking at motivations for using the Internet, Flanagin and Metzger (2001) have found *looking for information*, *being entertained*, *interacting with others socially* and *gaining insight into one's personal identity* as being the key motivators for using the Internet opposed to other media. Websites and publishers should hence strive to fulfil these needs and take them into consideration when designing and developing online content. Our result have no clear measure of what motivates respondent to use the Internet, but instead a measure of what they primarily spend their time on online, which can be used to assess motives. The primary activities were *reading e-mails and newsletters*, *communication with friends and family*, *finding information and new knowledge* and *home banking*. It is thus both extrinsic and intrinsic motivation driving respondents.

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Our study confirmed previous studies saying that searching for information and new knowledge is a key motivator for using the Internet, but also communication with friends and family score high. What we are especially interested in uncovering is a combination of these two: communication online to search for new information, or put differently *online knowledge sharing* with unknown individuals and friends/family. Online debate has not been emphasised as a motivator or communication channel favourable to the target audience, and practitioners like *Klassisk* therefore need to improve their online discussion offers in order to make them more attractive to the target audience.

One study, which is highly relevant in relation to the findings discussed above, is the study by Ju Yeon, Shim & Ahn (2011), who argue that online dialogue and social media services are being used as a consequence of intrinsic and more hedonic motivated needs. In line with our results Ju Yeon et al. state that motivations for using the Internet is *collecting information*, but they extend their findings and state that motivations for using social networking services goes beyond this. Here *entertainment*, *hedonic motivation*, *enjoyment* and *fun* also play a role and actually become a major determinant of usage. They also highlight *networking* and *relieving stress* as influencers of behavioural intention.

To sum the findings and analysis concerning hypothesis 1 up, the potential among *Klassisk*'s target audience seems prevalent. The results concerning what online time is spent on did however indicate a difference between the two age groups. The younger generation tend to spend more time communicating with friends and family, than sending e-mails, using home banking and reading newsletters. Further research is needed to fully confirm this, and this will be discussed when answering hypothesis 4 and 5.

When assessing what the key influencers are to Internet usage, we find no indications in our results that any of the variables in question had a greater influence than the others given that all respondents are already using the Internet to a great extent, so comparison with a group not using it was not possible. We therefore based the assessment of key factors on existing theory, and conclude that

practitioners like *Klassisk* need not to worry of whether or not their target audience is present in this media. The results concern those interested in classical music in Denmark, and can therefore not be generalised to the Danish population as a whole.

Implications for Klassisk

Given that our results clearly indicated that the majority of respondents, with knowledge of *Klassisk* were seniors, it is highly relevant to take these results into consideration. The young segment represents great potential for *Klassisk*, but currently they are not focusing their effort on gaining new readers. The seniors are open towards using the Internet, and due to the cost saving potential that lies within, it is clear that *Klassisk* should centre their communication efforts here. They are to a very limited extent in contact with their readers, and design their magazine out of their own experiences and ideas. The target group could be included in this process, thus creating a more open and consumer-involved magazine. After all, it is the readers who are reading the magazine and paying for it, so their opinion and ideas should mean something.

Outcome of hypothesis 1:

> *H1:* *It is expected that the younger generation (15-34 year olds) that has been raised in a digital world is more open towards online communication, whereas the senior generation (55-74 year olds) that has had to learn to understand the digital world is less open toward online communication. – NOT SUPPORTED*

On the basis of the above discussed results, analysis and discussion, we can neither accept nor reject hypothesis 1. We found no difference in the attitude towards and acceptance of the Internet between the two age groups, but a significant difference in the attitude towards online communication. Hypothesis 1 can therefore not be fully supported.

Hypothesis 2

Hypothesis 2 stated that performance expectancy would have a positive influence on the level of engagement in online activities. Performance expectancy is derived from whether the respondents reported that they depend on the Internet for most of their day-to-day interaction, while level of engagement in online activities is measured from how frequently the respondents provided feedback on Facebook posts, newsletters and its like. Table 7.7 shows the outcome from the performed cross tabulation.

54.7% of those who agreed that they depend on the Internet for most of their day-to-day activities (41 respondents) reported that they would frequently provide feedback on Facebook posts or newsletters, while 45.3% (34 respondents) of those who agreed reported that they would rarely or never provide feedback. 73.1% of those who disagreed that they depended on the Internet for day-to-day activities (38 respondents) said that they would rarely or never provide feedback, while the remaining 26.9% (14 respondents) would provide feedback frequently.

Table 7.7 indicates that the relationship between depending on the Internet and the frequency of which respondents provide feedback is statistically significant, with those depending on the Internet for most of their day-to-day activities tending to provide feedback more frequently than those who do not share the same level of dependency (p=.002).

Table 7.7
Whether performance expectancy will have a positive influence on
engagement in online activities

	Disagree	Agree	Total
Never or rarely	38 73.1%	34 45.3%	72 56.7%
Often or frequently	15 26.9%	41 54.7%	55 43.3%
Total	52 100%	75 100%	127 100%
Pearson Chi-square	p=.002		

When looking at performance expectancy, one of the measures from the UTAUT2 model, it became clear that trust in the media plays a role when looking at how often an individual provides feedback. Nearly 55 % of those reporting a fairly high level of performance expectancy provided feedback often or frequently, whereas only 27 % of those not indicating a high level of performance expectancy will do it often or frequently.

These results indicate that trust and a high level of performance expectancy are important measures for individuals. It can be difficult for *Klassisk* to influence whether an individual feels comfortable using the Internet or not, but what they can do is design their online communication and portfolio of channels to fit the needs and capabilities of their target audience. This point was supported by Yuping Liu, who stated that a company should not try to force new and unwanted communication channels on consumers not familiar with them, since it would damage their brand (Yuping Liu, 2007).

Further discussion of the influence of familiarity and performance expectancy will be provided throughout the discussions related to hypotheses 4 and 5.

Outcome of hypothesis 2

> **H2:** *Performance expectancy is expected to have a high level of influence on the level of engagement in online activities* - SUPPORTED

On the basis of the results and analysis discussed above, we found support for hypothesis 2. Those who have high expectations to and trust in the performance of the Internet are also positively stemmed toward the Internet.

Hypothesis 3

Hypothesis 3 states that hedonic motivation will have a positive influence on the level of engagement in online activities. Hedonic motivation is measured from the level of agreement to the question *Online interaction brings me a lot of enjoyment*, while

level of engagement in online activities is measured from how frequently the respondents reported to provide feedback on Facebook posts, newsletters and its like. Table 7.8 shows the results from the performed cross tabulation.

55.2% of those who agreed that online interaction brings personal enjoyment (37 respondents), also reported that they would frequently provide feedback on Facebook posts and newsletters. 82.6% of those who did not agree with the statement (19 respondents) also answered that they would rarely or never provide feedback.

The test indicates that there is a significant relationship between hedonic motivation and the level of engagement in online activities, as those who agree that online interaction brings enjoyment to their lives tend to provide feedback more frequently than those who did not agree with the statement (p=.009).

Table 7.8.
Whether hedonic motivation will influence the level of engagement in online activities

	Disagree	Agree	Total
Never or rarely	19 82.6%	30 44.8%	49 54.4%
Often or frequently	4 17.4%	37 55.2%	41 45.6%
Total	23 100%	67 100%	90 100%
Pearson Chi-square	p=.009		

Theory suggested that hedonic motivation would play a bigger role when looking at online interaction as opposed to previous non-interactive ways of using the Internet. In this respect we wished to test whether this was so, and whether or not respondents were in fact motivated to use the Internet based on a hedonic need. Our results supported existing theory by indicating that those being hedonically motivated to use the Internet would provide feedback more often than those not being motivated by a hedonic need.

Further discussion of the influence of hedonic motivation will be provided throughout the discussions related to hypotheses 4 and 5.

Outcome of hypothesis 3

> **H3:** *Hedonic motivation is expected to have a high level of influence on the level of engagement in online activities* - *SUPPORTED*

On the basis of the results and analysis discussed above, we found support for hypothesis 3. Those agreeing that online interaction brings enjoyment in their life provide feedback more often than those not perceiving the Internet as joyful.

Hypothesis 4

Hypothesis 4 sought to discover whether online interaction readiness would positively influence the level of online dialogue. To test this, a mixture of cross-tabulations and chi-square tests were made between different factors reflecting online interaction readiness, and factors reflecting level of online dialogue.

The value level respondents ascribe to the Internet is compared against how often the respondents provide feedback on Facebook posts, newsletters etc. The test shows that 85.7% of the respondents who rarely or never provide feedback online (84 respondents) agreed that the Internet is of great value to them. Of the 67 respondents who frequently provide feedback online, 66 agreed that the Internet is of great value. The chi-square test indicates that the relationship between the feeling that the Internet provides benefits and engaging actively in online interaction is significant (p=.005). It is thus indicated that those perceiving the Internet as providing benefits to them, will be more likely to comment or give feedback, than those not seeing the same benefits.

Table 7.9
Whether attitude towards value level will positively
affect how often the individual will provide feedback online

	Never or rarely	Often or frequently	Total
Disagree	14 14.3%	1 1.5%	15 9.1%
Agree	84 85.7%	66 98.5%	150 90.9%
Total	98 100%	67 100%	165 100%
Pearson Chi-square	p=.005		

When comparing the role of the Internet against how frequently respondents provide feedback, it shows that 52.3% of the respondents who agreed that the role of the Internet is a mean of communication and interaction (57 respondents), would rarely or never provide feedback on Facebook posts and newsletters. 73.2% of the respondents who did not agree (41 respondents) would rarely or never provide feedback online. The chi-square level is significant (p=.010) and indicates that the role the internet plays in a individuals life, will influence how often the individual will provide feedback online.

Table 7.10
Whether attitude towards role of the Internet will positively affect how often
the individual will provide feedback online

	Disagree	Agree	Total
Never or rarely	41 73.2%	57 52.3%	98 59.4%
Often or frequently	15 26.8%	52 47.7%	67 40.6%
Total	56 100%	109 100%	165 100%
Pearson Chi-square	p=.010		

68.7% of those who reported that they would frequently provide feedback online (46 respondents), also reported that they had a negative attitude towards online relationships. 70.4% of the respondents who said that they would rarely or never give online feedback, (69 respondents) also reported that they did not like the idea of forming relationships online. As a consequence the chi-square indicated no significant relationship between providing online feedback and the attitude toward online relationships (p=810).

Table 7.11
Whether attitude towards online relationship level will positively affect how
often the individual will provide feedback online

	Never or rarely	Often or frequently	Total
Disagree	69 70.4%	46 68.7%	115 69.7%
Agree	29 29.6%	21 31.3%	50 30.3%
Total	98 100%	67 100%	165 100%
Pearson Chi-square	p=.810		

Table 7.11 showed no significant relationship between online feedback frequency and attitude towards online relationships. The tests in table 7.9 and 7.10 showed significant relationships between Internet role and values, thus indicating a negative attitude towards online relationships.

The assessment of hypothesis 1-3 provided the foundation for online communication and interaction among *Klassisk*'s readers and target audience, they are in fact using the Internet and have a positive attitude toward it. The next step in our research was to look at the extent to which they are communicating online and their attitude towards it.

The first thing we tested for, were the respondents' attitude towards online communication and interaction. Both age groups reported fairly positive results with nearly 77% of the young being positive and 73 of seniors. As with Internet usage, there is an indication of a favourable attitude. It should be kept in mind that it is an attitude measure, which can be difficult to measure. By using an existing scale (the IRSCALE), however modified to fit our research purpose, we will argue that the results should be fairly reliable. The issue of seniors reporting a more favourable attitude than is reflected by their action should however be kept in mind. Also the young age group could be reporting a more favourable attitude, given that they think it is the purpose of the research and would provide better responses.

Using the IRSCALE on our audience, with no regards to the age dimension, we again found a relatively favourable attitude toward online interaction. The scale did however uncover an indication of a negative attitude towards online relationships. The scale also found that online interaction is seen as more favourable if the individual perceive the interaction to be value adding.

In the questionnaire, we explained online relationships as *friendships* and *meeting new people online*. The negative attitude could be seen as a measure of misunderstanding among the respondent. If they have interpreted it as a measure for net dating, they could have answered differently than what was intended.

If we speak strictly attitude wise and leave out which actions are in reality being carried out, the target group for *Klassisk* is favourable towards online interaction, but hesitant when it involves a closer relationship or contact.

Digging deeper into the IRSCALE we compared the three dimensions with how often the respondents provide feedback online used as a measure of how often they interact online. This provided rather mixed results.

Firstly, we found that those perceiving the Internet and online interaction as being value adding to them were much more willing to provide online feedback than those not seeing it as value adding. Secondly, those having a favourable attitude toward the Internet (Internet Role) were split between giving feedback often and rarely. This result is difficult to interpret indications from, besides that respondents are not completely clarified about what their attitude is towards online communication. A reason for this could be its very broad definition, in that it includes personal e-mails, chat as well as public comments, feedback and debates. A more clear distinction between public communication and private communication would have been favourable in order to see any clear indications. Lastly, among those having a favourable attitude toward online relationships, only one third indicated giving feedback often, whereas the remaining two thirds rarely did. Again this supports the indications that respondents seem unclear in their attitude and actions concerning online communication, indicating confusion related to the broad term.

Despite both our young and senior groups spending an equal amount of time online, there seems to be a difference in their online engagement. The only factor we have found so far, to explain this difference, is age. If the argument from Strutton, concerning time spent online, and how it influences online dialogue in a positive direction holds, one should believe that seniors over time would start communicating more, given that it is a question of familiarity (2011). We sought to uncover whether this was so or not, by looking for key motivators and other factors influencing online engagement.

The motivations for giving feedback and commenting online also differed significantly between the two age groups. Young respondent indicated a higher level of insecurity with more than half of the respondent stating that whether or not they would comment depended on their mood, whereas nearly none of the seniors said it had an influence. Concerning other motivators like current issues and issues they felt provoked by the young group also felt a higher motivation than the seniors. These results further confirm the tendency that the young group is more favourable towards online communication than seniors.

Ju Yeon, Shim, & Ahn (2011) have looked into the same matter, and have found networking, collecting information, relieving stress and recording one's history to be the four key motivations for using social networking services. Additionally, the user's feeling of pleasure showed great influence on the behavioural intention. These measures are not directly comparable with our results, but combining the two results gives a clearer image of what triggers the online dialogue and behavioural intention among individuals. The study by Ju et. Al. did not distinguish between age, and their results are thus an indication of motivational factors across all age groups.

Our study highlighted the factors which would trigger feedback or comments, whereas Ju et. Al looked at the more motivational issues concerning starting the computer with the purpose of engaging on online social networks. Both studies point in the direction, that the emotional aspect (user's feelings and current mood) is influenced greatly, if avoiding the seniors, who seem only to engaged to a limited extent.

The differing answers might simply imply that the target group have a complicated view on the matter due to unfamiliarity, lack of experience or ignorance on the way of communicating and receiving information.

These are obstacles that can be overcome, with relatively little effort, but great gains. The gains are the increased loyalty and stronger relationship established from a more intense and on going dialogue, as we will discuss further below.

When asking the consumers directly if they could imagine interacting actively online about classical music with others with similar interests online, the responses were rather mixed. The majority reported yes, but only to a limited extend, thus confirming prior results, namely that the target group is fairly positively disposed toward online interaction. Again one does however need to keep in mind, that responses to questions requiring the respondent to imagine a fictive future situation or state can be difficult and responses will therefore not be a fully true image of reality.

Implications for *Klassisk*

Results indicated a slight reluctance to interacting online and providing feedback among seniors, *Klassisk*'s primary group of readers. We only found indication that perceived values or benefits would influence this choice of engaging online or not. *Klassisk* should therefore make it clear in their communication what the benefit for the individual is. Given that the younger generation finds it more beneficial than the seniors *Klassisk* need to push this perception a bit. Recommendations as to how this is best done, will be provided in the section *Recommendations*.

Outcome of hypothesis 4

> **H4:** *It is expected that online interaction readiness positively influence the level of online dialogue – NOT SUPPORTED*

On the basis of the analysis and discussion above, we did not find support for hypothesis 4. Online interaction readiness measured by the use of the IRSCALE showed no significant correlation with the level of online dialogue.

Hypothesis 5

Whether the more willing people are of interacting online would have an effect on how favourable they would perceive *Klassisk*'s online activities was sought clarified in hypothesis 5. To test this, a cross tabulation was conducted to test the relationship between the degree of online interaction willingness and attitude toward *Klassisk*'s online activities. We sought to test if attitude toward *Klassisk*'s online activities is dependent on one's degree of online interaction willingness.

The degree of how willing respondents are of interacting online is found in the question *The Internet is an indispensable communication tool*, which asked respondents to indicate their agreement on a 5-point Likert scale ranging from strongly disagree (1) to strongly agree (5). The attitude towards *Klassisk*'s online activities will be measured from the level of agreement to the statement *It is important for me that Klassisk is present online*. The attitude is measured on a 5-point Likert scale ranging from strongly disagree (1) to strongly agree (5).

Table 7.12 shows that the 92.7% of the respondents (76 respondents) who agreed that the Internet is an indispensable communication tool for them, also agreed that it is important for them that *Klassisk* is present online. The remaining 7.3% who agreed that the Internet is an indispensable communication tool (6 respondents), disagreed that it is important for them that *Klassisk* is present online. Those who disagree that the Internet is an indispensable communication tool, agrees that it is important for them that *Klassisk* is present online (5 respondents in total). The test suggests that no significant relationship between the two factors is present for the respondents ($p=.531$). It is thus indicated that whether or not an individual perceive online communication as an indispensible communication tool, has no effect on how important the individual find *Klassisk*'s online presence.

Table 7.12
Whether the degree of online interaction readiness will positively affect how
*Klassisk*s online activities are perceived

	Disagree	Agree	Total
Disagree	0	6	6
	0%	7.3%	6.9%
Agree	5	76	81
	100%	97.2%	93.1%
Total	5	82	87
	100%	100%	100%
Pearson Chi-square	p=.531		

Digging deeper into the activities conducted online related to classical music, 65.5 % of the respondents reported spending time searching for new information online concerning music or another interest, and when asked directly if one had searched for information concerning classical music online, 93 % said yes. This indicates that a relative large group among the target audience is already using the Internet for activities related to classical music. The two primary social media sites were Facebook and YouTube. This is no surprise to neither *Optakt* nor *Klassisk*, who both reported that Facebook was the primary channel for them, and that YouTube was also a suitable channel for spreading classical music through. Especially Per Rask Madsen from *Klassisk*, spoke fondly of Facebook as an extremely well-designed media to spread news about classical music. He was fond of the easy way in which you could share videos and songs, and ask questions and share comments with both friends and consumers.

An interesting point, was revealed when respondents stated what their primary motivators for visiting *Klassisk*'s website www.klassisk.org were. A great interest in the field of classical music, the newsletter and the magazine itself were reported as the primary motivators. This was no surprise, given the little knowledge of their Facebook site, and lack of other marketing activities.

Results have so far revealed that Klassisk has a well-established group of subscribers, who are characterised by being mainly seniors and showing a great interest in the field of classical music. The fact that respondents throughout our questionnaire gave both positive and negative indications of their position to online

communication, and that the majority could not say yes or no when being asked if *Klassisk* should encourage online dialogue clearly indicate that there is a potential. *Klassisk* should however act carefully since the respondents just as clearly indicated that they are not interested in an online version of the magazine, thus indicating that the two things, the magazine and the online discussion and information, should not be combined into one online *Klassisk*.

Implications for *Klassisk*

The primary motivators for *Klassisk*'s target audience to engage in online communication and activities concerning classical music were found in the combination of empirical findings and existing theory. *Klassisk* first of all needs to create a focus on the online media as a place for debating and listening to classical music. Their target group have shown not to belong to the most investigative group of consumers, and they therefore need to be told that they have a need for online communication by being presented to the benefits it holds.

Next factors such as enjoyment, fun and entertainment are important and *Klassisk* should therefore make an effort in emphasising these elements in their communication. What people find fun and entertaining is very individual, but given that the audience is relatively homogeneous due to their common interest and demographic similarities, it can be argued that there are generic elements.

Creating a more vibrant and active website would require an increased focus on the website. A good place to start, would be to clarify what the benefits are from using the website and make use of the two channels, the magazine and newsletter, to highlight these facts. The next step should be to steer to audience from newsletters and the magazine to Facebook where *Klassisk* has more tools to create a dialogue and debate with their audience. This does however require, that they established a more favourable attitude towards it, and clearly exemplify the benefits from doing it.

Outcome of hypothesis 5

> **H5:** *It is expected that the more willing people are of receiving communication online, the more in favour they will be of Klassisk's online activities – NOT SUPPORTED*

On the basis of the above, we did not find support for hypothesis 5. Willingness to receive communication online had no positive effect on the attitude towards *Klassisk*'s online activities.

Hypothesis 6

Hypothesis 6 sought to clarify whether personal values would affect the frequency of which the respondents are online. To test this, we compared different value variables against the frequency level of online presence. We did thus seek to test if time spent online is dependent on personal values.

Of a total of 171 respondents, the vast majority, 166 (97.1%) were online once or several times of day. For this group, family, friends, hobbies and education were values that were prioritised particularly high (95 respondents for family, 88 for friends 69 for hobbies and 77 for education), while fewer prioritised it low (53, 50, 43 and 58 respondents respectively). More respondents reported that they prioritised career and extracurricular activities high (63 respondents for career and 59 for extracurricular activities), than those who did not prioritise it high (52 and 43 respondents). More respondents reported that they did not prioritise sports and status symbols high (76 and 86 respondents), than those who did prioritise it (57 and 53).

We did not find any significant relationship between personal values and amount of time spent online. The test therefore indicates that personal values have no influence on the amount of time an individual spends online.

Though little research has been done about whether this factor could potentially influence online behaviour and be a determining factor when assessing why some spend more time online than others, we found that it would be difficult to measure personal values with the time available to us. Instead, we developed a set of measures, concentrated around how individuals prioritise in terms of *friends*, *family*, *career*, *status symbols*, *hobbies*, *volunteer work*, *sports* and *education*. Results showed that most of these variables were prioritised high and were thus important to respondent. Only sports and status symbols were not very important.

These answers tell us that the human values score high, whereas the more materialistic values score low. Career and education were both at the high end of the scale, but scored lower than friends, family and volunteer work.

Given that we chose to develop our own scale, we have no direct comparative measure to evaluate these answers against. Schiffman, Sherman & Long (2003) is to the best of our knowledge, the only study that looks into similar tendencies. Their study compares online activities with personal values, and found that *self-fulfilment*, *excitement*, *warm relationship with others* and *being well-respected* were important values for those engaging in online communication through social media. If making the link that those engaging in one of the activities investigated in Schiffman et. Al's study are using the Internet, the results can be used in our evaluation of personal values in relation to Internet usage.

Outcome of hypothesis 6

> **H6:** "*Personal values will influence the time spent online*" – *NOT SUPPORTED*

We did not find support for hypothesis 6, based on the above analysis and discussion of the findings. The values tested in our research found no significant indications that personal values influence time spent online. The Internet has become an integrated tool in the lives of most individuals in Denmark.

Hypothesis 7

Existing research and theory have indicated that online interaction and UGC is beneficial to the brand (First & Tomić, 2011). The value implied here is created in the knowledge sharing produced when consumers and brand representatives meet. The brand will benefit from the consumer knowledge they are getting access to, and consumers will benefit from the influence they get as well as in the interaction with other consumers and the brand itself. To get an idea of what this online presence meant we sought to test the correlation between *Klassisk*'s online activities and the attitude toward the brand. Given that the amount of online activities is very limited we measure it in terms of knowledge of their website.

It was hypothesised that prior knowledge of a brand's online presence would positively affect the brand equity in hypothesis 7. To test this, the mean attitude towards *Klassisk* is compared between those who knew *Klassisk*'s website, and those who did not. No direct question was asked about whether respondents knew about the online presence of *Klassisk*. Instead respondents indicated what made them visit *Klassisk*'s website, or alternatively that they did not know it. From this question we extracted that 113 respondents knew the website, while 52 did not.

73.7% of the respondents were positively disposed towards *Klassisk* (126 respondents) ranking 6 or higher on the 10-point Likert scale (1 representing very negatively disposed and 10 very positively disposed) while 6.4% were negatively disposed (11 respondents), ranking 5 or lower on the Likert scale.

The mean attitude of those who knew *Klassisk* showed to be 8.26, while the mean attitude of those who did not know *Klassisk* showed to be 9.77. The results indicate that the majority of respondents had a positive attitude towards *Klassisk*, but that those who did not know *Klassisk*'s website thought more favourable of the brand than those who did know the page.

Table 7.13
Whether prior knowledge of *Klassisk*'s online activities will affect the brand attitude

	Mean	N	Std. Deviation
Prior knowledge of website	8.26	113	1.898
No prior knowledge of website	9.77	52	1.64
Uncertainty of prior knowledge	8.17	6	3.71
Total	8.71	171	2.019

The first test, found a predominant positive attitude towards *Klassisk*, with a mean of 8.71 on a 10-point continuous rating scale ranging from 1: very negative to 10: very positive. Brand attitude is however only one aspect of what exists in the customer mind set with respect to a brand. Brand awareness, brand associations, brand attachment and brand activity are just examples of other measures related for determining an individual's overall knowledge of and intention of buying a specific brand. We chose to focus on the attitude dimension, as attitude often forms the basis for actions and behaviour by consumers with a brand. The attitude is generally dependent on specific considerations concerning the attributes and benefits of the brand. The attitude towards *Klassisk* is dependent on how much each individual believes that the brand is characterised by certain associations that matter to the individual. This could be relevant articles, price, point of sales, time of publication, quality etc. (Keller, 2008). We chose a very simple and direct way to approach the attitude dimension. Given more time and resources it would have been preferable to extend the test, to include measures of value, satisfaction, familiarity, quality, purchase intent, brand expectations and distinctiveness just to name a few. These are all aspect of the attitude toward the brand, and would have given a more accurate value of the overall attitude towards *Klassisk*.

These measures do not automatically present a high and positive value. *Klassisk* need to make sure that customer expectations are met, to the extent possible without compromising with the core of the product. Knowledge of the target audience and their expectations are the essence of creating a strong brand and good customer

relationships instead of just acting on ones own premises (Dimitriadis & Papista (2011).

As mentioned above, *Klassisk* conducted a survey among their target audience in 2007. This survey uncovered demographic characteristics, reading habits and opinions and relevance of the advertisement in the magazine. Knowledge of the articles, quality, purchase intent, interests etc. among the audience was thus not collected. Furthermore *Klassisk* expressed that they hardly ever speak with their readers, beside from when they wish to terminate or subscribe to the magazine. From these observations it should thus be clear that *Klassisk* can do many things to improve their overall positioning, brand and relationship with their readers. The measure of attitude showed a very positive result, but should not be relied upon as the only measure.

Implications for *Klassisk*

As was highlighted throughout the discussion, *Klassisk* should emphasise the online dialogue to a much greater extent than they do now. Their knowledge of the target audience and how they perceive the brand is very limited, and UGC is a very good way to get insights to this knowledge.

Motivation, perceived benefits and age have shown a target group positively disposed to the web, but with a certain degree of insecurity when looking at online interaction and communication. It is therefore important that the benefits are illustrated with examples, and that *Klassisk* start pushing the consumers towards this new way of communicating. Comment boxes, reminders and links to the Facebook page, chat functions and an active use of comments and requests from readers are ways of doing this.

Results showed a mean of 9.77 among those not familiar with klassisk.org and 8.26 among those who are familiar with it. This is rather surprising, when looking at the theoretical foundation related to the subject. The measure for online activities (knowledge of the website), should first of all be used with caution since the opportunities for interaction on the website is nearly none. It is possible to forward

an article to a friend or send a message to the webmasters, but not possible to chat, comment or in any way interact with *Klassisk* or other readers. This being said, the result gives an indication of minor focus on the website among the readers, or at least that they do not assign much value to it. Either because it is not important to them, or because they do not find much value from using the website. This should be seen in context with half of the respondents reporting that it is important that *Klassisk* is present online, with nearly one third having no opinion on the matter, as well as the majority highlighting the importance of the website being up to date as well as active. It does thus seem that the target group assign a fairly high importance to the website and its content, but looking at the result presented above in isolation, the website has no effect on the attitude towards the brand. This complement existing findings from this research, namely that the target audience seems positively disposed towards the Internet and unclear in their attitude towards online interaction. Given that all existing theory points in a positive direction when mentioning online interaction and it's effect on brand value and relationship, the results should however not be interpreted as if *Klassisk* should restrain from engaging in online interaction, but be seen as a an indication of a sceptical attitude towards new communication channels and unfamiliar online opportunities. As Hannah Kvetny has highlighted, she met the same scepticism when her music paper went online, but getting the hands on experiences changed this scepticism into a very positive attitude, and she was able to transfer the positive value associated with her printed newspaper to the online version.

Outcome of hypothesis 7:

> **H7:** *It is expected that knowledge of a brand's online presence will positively affect the brand equity* – NOT SUPPORTED

Support for hypothesis 7 was not found. Those with knowledge of the website had a more negative attitude to the brand *Klassisk* than those with no knowledge of the website.

Overview of hypotheses	Outcome
1. It is expected that the younger generation (15-34 years olds) that has been raised in a digital world is more open towards online communication, whereas the senior generation (55-74 year olds) that has had to learn to understand the digital world is less open toward online communication	**Not supported**
2. Performance expectancy, will have a positive influence on the use of the Internet	**Supported**
3. Hedonic motivation is expected to have a high level of influence on the level of engagement in online activities.	**Supported**
4. It is expected that online interaction readiness positively influences the level of online dialogue	**Not supported**
5. It is expected that the more willing people are of receiving communication online, the more in favour they will be of *Klassisk*'s online activities	**Not Supported**
6. Personal values will influence the time spent online	**Not supported**
7. It is expected that knowledge of a brand's online presence will positively affect the brand equity	**Not supported**

Figure 7.3:
Overview of Hypotheses

7.4 Overall assessment of the methodology

As has been highlighted throughout this chapter, some results should be assessed with critical eyes. The quantitative results showed several places that terms should have been clarified to the respondent in that they reported very different attitudes towards the concept depending on the context the questions were asked. We tried to overcome this source of error by conducting several pilot tests. These were however

not carried out among a particular diverse group of people, which might be the reason why these validity issues have arisen.

To generally assess the sample, it does to a satisfying extent represent the part of the Danish population who are interested in classical music. The regional distribution is divided fairly even across the country, with the majority of respondents from the Copenhagen area as could have been expected.

After collecting and interpreting the data, we found that the respondents might still have misinterpreted some questions. Question 14 asks respondents to indicate the extent to which they agree with 10 different statements all related to their willingness to interact online. The 10 options are fairly similar and nine of the 10 options also produce similar results as expected. Most of the respondents disagreed with the option: *"Hvis jeg havde haft bedre tid og mulighed for det, ville jeg have været mere kontaktsøgende over internettet"* or in English *"If given the time and opportunity, I would have mingled on the Internet more"*. Cronbach's α was used in this study to check for consistency and internal reliability among questions which was collapsed into one variable in our analysis (Lewis-Beck, Bryman, & Liao, 2004). When interpreting the answers based on the IRSCALE, we are therefore getting relatively low values for Cronbach's α when assessing the IRSCALE. Respondents might have disagreed with the statement, since the majority of them are already using the Internet for many of their daily activities, and are online one or more times a day.

Another risk related to reliability is that due to the many questions that sought to uncover online behaviour, only few words separated one question from another. Because of mere impatience, respondents could have opted to clicking the same option for all questions. Also some of the questions asked the respondents to imagine a situation different from the one they were in at the time being. Examples of this are the question mentioned above, or *"Kunne du forestille dig at deltage aktivt i dialog med andre klassisk musikinteresserede?"* or in English *"Could you imaging yourself actively participating in dialogue with others who share your interest in classical music?"*. When being faced with these *what if* or imaginative questions, some respondent might possibly have chosen the neutral option, and thus giving unreliable answers. To

overcome this, we included a *Don't know* option in the questionnaire for most of our questions.

These observations show that the reliability and validity of our questionnaire in some areas can be questioned. The data is therefore analysed in relation to the interviews and compared with existing theory.

The fact that no post validation test was conducted, also means that the validity can be questioned. It would have been optimal to test whether respondents would answer the same two weeks after the first questionnaire was sent out. This might have removed the bias of respondents answering according to their mood, being provoked by certain questions etc. Especially the seniors, who might feel that society perceives them as a burden for the technological advancement, might indicate a more positive attitude than is actually reality. The questionnaire did not overcome this issue. Concerning the reliability, the questionnaire consisted of mainly closed-ended question, making the interpretation more standardised and increasing the reliability. Again, conducting more questionnaires over a longer time period and attracting a larger group of respondents would have increased the reliability significantly.

Despite these sources of error, the study sought to clarify behaviours and attitudes among a narrowly defined group of people, which account for 100 % of the respondents and the experts used for the two interviews are also highly reliable in this context. Therefore when using the results to evaluate on this group of people and to provide recommendations for actions improving the brand value for *Klassisk* they are seen as both valid and highly reliable.

7.5   Responding to the research questions

The five research questions to be answered throughout paper were:

1. *How is online communication defined, and used within our field of research?*

2. *What factors influence the individual's attitude toward the Internet and how do these differences differ between the younger generation (15-34 year olds) and seniors (55-74 year olds)?*

3. *What factors influence the individual's attitude towards online interaction and activities and how do these differences differ between the younger generation (15-34 year olds) and seniors (55-74 year olds)?*

4. *What are the key motivators for using the Internet and engage in online communication concerning an individuals hobbies and interests?*

5. *How do the identified factors influence the interaction with the brand and the brand perception?*

RQ1

Online communication has been defined as electronic communication facilitated by the Internet, through channels like e-mail, forums, blogs, social media like Facebook and chat. Opposed to traditional printed and telephonic communication, individuals can here meet across borders, nationalities and time, to interact and communicate in private or publicly.

During the last 10-15 years it has gained massive impact on the lives of most individuals, and transformed the way we interact with each other. From being reliant on written letters and both wired and mobile telephones as the primary communication channels, individuals now have the opportunity to make use of online channels when and wherever they wish. Benefits are the flexibility and in many case also the more public nature of many of the online channels, enabling individuals as well as businesses to reach a large audience with few resources.

In our research, online communication was the recurring theme, and the potential and possibilities that lies within this channel was the object for investigation.

RQ2

We found no difference in the attitude and behaviours between the young and seniors generations when looking at attitude and activity in terms of how often the individual is online. We found an indication saying that for online interaction the young generation have a slightly more positive attitude than seniors and are interacting online to a much greater extent than seniors.

Hedonic motivation and perceived benefits were found to be the only other primary constructs influencing Internet usage.

RQ3

Looking at age, we found a greater openness towards online interaction among the younger generation than the seniors. Looking at what factors beside age that determines attitude towards online interaction, we found no clear indications. Only the measure of seeing the Internet and online communication as being value adding was important as a motivator for pursuing online communication. Seeing something as value adding requires very clear perceived benefits or positive experiences with the usage of it. With the results that young people are interacting online more often, one explanation could be that they see more clear benefits in the usage than do seniors. This could be due to the fact that they are born into the Internet age, and are simply more comfortable and confidant using it.

RQ4

The primary motivators for *Klassisk's* target audience to engage in online communication, and activities concerning classical music were found in the combination of empirical findings and existing theory.

Their target group has shown not to belong to the most investigative group of consumers, and they therefore need to be told, that they have a need for online communication by being presented to the benefits it holds. Respondents indicated

very mixed results, when assessing motives and interest in the online channels, making it very important for *Klassisk* to emphasise benefits.

Factors such as *enjoyment*, *fun* and *entertainment* are important and *Klassisk* should therefore make an effort to emphasise these elements in their communication. What people find fun and entertaining is very individual, but given that the audience is relatively homogeneous due to their common interest and demographic similarities, it can be argued that there are generic elements.

RQ5

Our research found no support for online interaction having a positive effect on the brand perception. Existing research did however point in that direction, making it difficult to pose any clear conclusion or answer to this research question. What can be said, however, is that social media is a relatively new concept, and researchers and practitioners are continually investigating how to make use of the social media, and how to measure the effect. We have presented one measure, which indicated no significant impact. It was however measured on an audience not having fully realised to benefits from online communication, and thus making it less reliable when aiming at generalising the findings across industries and brands. Also the limited scope of *Klassisk's* current online activities formed a difficult foundation to measure the potential value from.

Chapter 8

Recommendations

Based on the findings and analysis presented above, the following chapter will present recommendations for *Klassisk.*

8.1 Establish a well-functioning online media platform

Tangible suggestion

Benefits from the various media platforms are many, and diverse. The final choice of media should depend on the amount of efforts that *Klassisk* are willing to put in the initiative. Also it should be taken into consideration, that *Klassisk* is a small enterprise with limited resources. What best suits the publishers' writing style, should thus also be included in the decision, as it would be one of the two, or a combination, controlling the platform. Below the benefits of three media platforms that our research indicates that respondents are familiar with are discussed.

BENEFITS   # WEBSITE   **DOWNSIDES**

BENEFITS	DOWNSIDES
Opening up for interaction directly on the company website, will require relatively little maintenance, other than that Klassisk is already providing consisting of articles, news about concerts and releases etc. For every comment consumers would provide on the website, it should be made possible to synchronise with Facebook, making viral WOM possible	The downside of interaction directly on the company website is that it initially would not attract the music enthusiasts that do not know the website on beforehand. This would occur only if the providers of feedback would link their comments to their personal Facebook page, where their friends would be exposed to their activities.
The website is 100% administered by the company, and *Klassisk* will not have to adapt to regulations from a third party	

BENEFITS   # FACEBOOK   **DOWNSIDES**

BENEFITS	DOWNSIDES
Facebook is already a well-established media that would need little explanation for consumers, and little acquisition of new knowledge for Klassisk	Facebook would, as opposed to the website, require a continuous flow of new contents. It would not be sufficient to provide a link for an article that people could read on the website, which is the method Klassisk is currently practicing
Communication efforts should be personalised, direct and inquisitive. The publishers would get to display their own attitude towards initiatives from the professional world, and open up for critique, positive and negative.	Facebook is an independent company that control settings, and how *Klassisk* get to present their messages
Feedback from Klassisk could be provided whenever people would ask a question or comment – and that way encourage more people to engage in dialogue.	Most consumers will expect relatively short contributions, compared to the articles that *Klassisk* normally produce
Occasionally a simple photo or a single line would be sufficient to express an opinion about an event or a release. Facebook audience is acquainted with this short mean of communication, and would still feel addressed by it. Contrary, the same could take place on few other online media platforms, as a larger concentration of communication would be expected.	

BENEFITS   # BLOG   **DOWNSIDES**

BENEFITS	DOWNSIDES
As is the case with Facebook, *Klassisk* could personalise their messages on a blog, and would in no way have to limit the contents to a few lines or a single photo.	The blog would be a completely new initiative, and a lot of effort would have to be put into promoting it, as no readers would know of it on beforehand
A blog would provide readers, who do not appreciate revealing their character online, a chance of engaging in a debate	

Seeing that all activities *Klassisk* engage in, will take time away from other activities, we strongly recommend that *Klassisk* should choose the easiest and most effective communication platform; Facebook. Though less visual personalisation is possible, it gives the publishers a possibility of expressing their messages, supporting it with visual and audio elements such as photos and videos, and providing instant feedback when needed.

The target audience does not necessarily know that they have a need for an online media platform like the ones descried above. To discover their need, *Klassisk* should convince them that they have the need for one, and explain what the added value will be for them. Initially this should be done by sending information about the existence of the platform to their subscribers, e.g. by adding it as a point in the monthly newsletter.

Line of reasoning

What has previously stopped *Klassisk* from making it possible to interact on their website, from actively creating debates or posting news (different from their newsletters') or from creating a blog, is the fear of not receiving adequate feedback, preventing the initiative from looking silly or amateur like. Success rarely emerges from nothing. It is likely to emerge from a simple idea such as establishing a well-functioning online media platform, but not from ignoring development.

From our research, it was derived that respondents are reluctant to communicate online with unfamiliar individuals, even though a mutual interest is shared. Contrary we found, that it is difficult to discuss an interest such as classical music with others that do not share the same interest. Lastly, we found that blogs such as *Symfonista* received plenty of feedback from exactly the target audience that *Klassisk* is interested in. Feedback is provided on the blog, because the individuals see the instant benefit that the dialogue provides for them. The benefit consists of participating in a professional debate with people who share the same interest, mediated by a professional operator. Though people do not actively participate in the discussion every time a new area is addressed, the knowledge about a subject is shared with everyone in the forum. Further, the way of communicating and

contributing to a discussion with others brings a social aspect, where networking and the joy of interacting with others about shared interests are key elements.

The opinions and ideas of the publishers have made the magazine what it is today, and is to no end unimportant. To advance and increase the number of printed editions of the magazine, though, the readers and other music enthusiasts should be included in the thought process. Whatever online media chosen, *Klassisk* would have the possibility of interacting with the target audience, and creating brand feelings, rather than merely information about the brand. Both Facebook and a blog are rather informal media, and it would be possible for *Klassisk* to ask questions about what elements or subjects readers would like to see discussed in the magazine. This type of debate would create loyalty towards the brand.

8.2   Target the younger generation

Tangible suggestion

Klassisk should actively look for a younger readership, mainly by calling attention to their own existence. This is best done by looking for the younger group in their usual environment, both on- and offline. Online it would require that the platform, be it Facebook page, blog or another choice of interactive media, was effectively running. *Klassisk* should engage a few young people in commenting on posts from *Klassisk*, posting professional articles, asking questions and its like – and this way start a viral WOM campaign. Classical music belongs to a niche market, and people interested in the subject will undeniable have a network who share the interest. It should be remembered that all it takes for blogs, pages, comments etc. to spread is a mere *like* on Facebook, and because of the intelligent features of the online media platforms, people will receive news about what their friends with same interest are participating in. Offline *Klassisk* could attempt to be present at the academy of music, where it is expected that a great part of the younger target audience is. This could be done by sponsoring a concert, co-organising a specific event, or observing one or a group of students in their process of rehearsing for their Debut Concert or the PULSAR festival, and subsequently describe the experience in the magazine. This would make the section of the magazine very attentive to the occurring music trends,

and simultaneously awake the familiarity between the magazine and the younger generation.

Line of reasoning

Our questionnaire and discussion section have shown that the younger generation who are interested in classical music, also are willing to engage in debates online to a greater extent than the seniors. Previously, *Klassisk* has stated that they do not want to change the contents of the magazine in order to reach an audience who knows less about classical music, than does their existing target audience. When first publishing the magazine, though, *Klassisk*'s initial intention was to be a magazine that appealed to a younger audience, and broke with the prejudices about classical music. This being the case, though, the publishers have stated that they base decisions about the magazine on gut feeling. They neither take the senior generation nor the younger generation into consideration, when selecting contents and communication platform. We therefore recommend that the target audience be considered, prior to gut feeling.

A compromise between level of contents and appealing to a younger audience is not necessary, as a large group of the younger generation studies music or another way shares the enthusiasm and knowledge about the music that the older generation does. By exploring the younger generation as a target audience, it could widen the readership and start the debate that we discussed in recommendation number one. Our research has shown that the seniors are not unwilling to provide feedback, but that they are more reluctant than the young respondents to engage in unfamiliar activities. If *Klassisk* could succeed in starting a frequent debate on their Facebook page, blog on their website, the seniors are likely to be inspired and encouraged by the initiative, and start engaging too.

A younger target audience might not show the same purchasing power as the seniors, but it would lay a solid base of salience about the brand in their minds.

Chapter 9

Conclusion

This chapter will provide an answer to the problem statement presented in the introduction:

> " How and why does adoption of online communication differ between the young and senior generation, and how does this affect the brand perception?
>
> Which factors influence the consumers' motivation to read and receive online communication?"

To briefly answer the problem statement, adoption of the Internet and usage hereof was found to be very similar between the two age groups relevant for our research, namely the young, 15-34 year olds, and the seniors, 55-74 years olds. This was rather surprising given that media, recent statistics and the Danish society as a whole have a different view.

Concerning online communication, we found a difference in the behaviour between the two age groups with the young group reporting both a more positive attitude towards online communication, but also highlight it as an online activity they spend time on. Seniors showed a higher level of reluctance, and were likely to give feedback less often than the young group.

We found the difference to be based on acquaintance with the communication channels and how well the individual can see the benefits from using them. The younger generation seems faster at adopting new technologies, as that they are exposed to them at their job, in school and through friends at a faster pace than seniors. The seniors are not to the same extent directly exposed to these channels, and will hence need to do more investigative work. We thus found an indication that the young generation are more comfortable and confident using the Internet as a result of being born into the Internet age.

We found no particular personal values or motivations to play a critical role in the scope of usage. Only hedonic motivation and perceived benefits of Internet usage was found to significantly affect the scope of usage. Findings from existing theory pointing in the direction that self-fulfilment, excitement, warm relationship with others and being well-respected would affect this would also affect this, though this paper has not investigated this further.

We did not find evidence that knowledge of a brand's online presence influenced the brand perception. This result should be seen in the light of how difficult it was to measure the online activities, as that the case company, *Klassisk,* were not performing any. It could have been optimal if we would have measured on a different company too, to see how the respondents reacted to it. Our results are only an indication of how they themselves think they will react. Existing research have however found many results pointing in a very favourable attitude toward online interaction between a brand and its consumers when aiming at creating a stronger and bigger brand.

Our research started by exploring the development of the Internet, which have given rise to a completely new interactive online platform. This platform enables individuals to meet across borders, nationalities and time and interact and communicate. The channels facilitating this are e-mail, chat and instant messaging, located as private communication channels, and forums, blogs and comment boxes being more public communication channels.

Next the frequency of use was investigated. Here clear tendencies pointed in the direction of a massive influence of online communication in our society. This clearly indicated that businesses should include the use of online communication channels in their portfolio of consumer-targeted communication channels.

Having this established we dug into what time online is spent on. Seniors reported a higher degree of usage than the young for e-mail, reading newsletters and home banking. Nearly 83 % of the younger generation used the Internet for communicating with friends and family, whereas only 61 % of the seniors were practicing this activity. Factors influencing this were perceived benefits of Internet usage, habit, age and perceived benefits, but also the trust in the media and facilitating conditions like time and access were influential.

These findings were to some extent surprising, seeing that the media and society portrays seniors as slow and reluctant adopters of the Internet. Our research indicates, however, that Internet usage has become such an integrated part of society among our groups of respondents, that it has simply become a commodity, something that the vast majority of our society and *Klassisk*'s readers are using.

An investigation of the possibilities the lies within the media for *Klassisk* were also investigated. They are currently hosting a website, a relatively inactive Facebook fan-page and sending out a newsletter. In none of these channels they are encouraging dialogue or feedback, which could be one place to start. Furthermore they have very little contact with and knowledge of their readers and target group.
Combining these facts with our results, it is clear that *Klassisk* should emphasize the online channels to a much greater extend as the value here is vast, and the resources needed limited compared to other offline channels.

The publishers of *Klassisk* currently design the magazine out of own experiences and ideas. The target group should be included more in this process, which would enable *Klassisk* to create a more open and consumer-involved magazine. In this respect it should again be noted, that readers did not report online debate as something they spend their time on, and *Klassisk* therefore need to deliver a strong message and exemplify clear benefits in order to change the behaviour among their audience.

In this context, we found the motives for giving feedback to be centred around the mood the individual is in when looking at the young respondents, and current and provocative issues for the senior respondents. For both groups of respondents, emotions and enjoyment were found to be strong motivators for engagement. Knowledge of the readers' habits, interests and behaviour will enable *Klassisk* to create a better and more value creating communication with their readers. Lastly the benefits from interacting should be clearly stated and exemplified, as this might affect the target group's willingness to interact. The benefits include the knowledge being shared and made available to everyone, networking and the social dimension and fun of interacting with others about shared interest. Given that many individuals among the target audience are having a hard time seeing these, as they have no experiences to rely on, *Klassisk* need to facilitate and clarify it in their communication.

Our results uncovered a very high level of insecurity related to online communication related to *Klassisk* and classical music, thus neither expressing a very positive attitude nor a negative. It is therefore important, that *Klassisk* do not force their readers to make use of the online channels, but instead highlights the benefits and exemplifies the potential, while at the same time triggering the hedonic motivations in the individual. The target group for *Klassisk* was found to be fairly homogeneous due to similarities in interests, age and attitudes, diversifying the communication is thus not a concern.

The publishers of the brand, *Klassisk*, want the magazine to be perceived as publishing news and articles about classical music in a professional manner. We did not find the importance of a strong well-established brand and the potential resting herein to be fully realised among the publishers.

We found no direct link between the effect derived from having knowledge of *Klassisk*'s website and respondent's attitude towards *Klassisk*. Further research, comparing different brands with a more developed and active online platform, will be necessary to fully uncover and manifest the potential gains related to brand development and strengthening through the web. This in mind, this paper has emphasised the fact that knowledge of the target audience and their expectations are

the essence of creating a strong brand and good customer relationships. Also user-generated-content and online interaction was found to be positively influencing the brand perception among those exposed to it, and engaged in it.

This paper has thus not found support some of the prejudices posed by industry experts, and existing literature, seeing that the group of seniors investigated here, indicated a positive attitude toward the Internet. The seniors furthermore indicated the Internet as a tool very much integrated in their everyday life. Online communication was to no surprise heavily used among the younger segment, whereas the seniors seem slightly more reluctant to adopt this type of communication.

Klassisk could greatly benefit from using the knowledge and insights from this paper to more sufficiently target the communication toward their readers in order to develop better consumer-brand relationship as well as to create a stronger brand. We recommend that the publishers establish a well-functioning online media platform, preferably in the shape of a Facebook page. This media was chosen because the target group is already familiar with it, and will prove to be the easiest and most effective online media, taking the company's limited resources into consideration.

Further, we recommend that *Klassisk* start targeting a younger audience than they have previously done. The research of this paper found indications that great potential lies in a younger target audience, and that *Klassisk* would benefit from attracting more readers from this group.

Recommendations for further research

The knowledge generated from this research aimed at uncovering current behaviours and intentions related to Internet usage. The findings gave indications hereof, and enabled us to provide a set of practical implications and recommendations for *Klassisk*. They furthermore enabled us to provide a list of general tendencies between two very different groups of Internet users, however only generalizable within a group of people defined by their interest in classical music.

Further research is therefore necessary, to be able to first of all manifest the relation between the uncovered behaviours and attitudes and the brand, as well as generalise the findings to a broader group of individuals.

Conducting a comparative study of how various online interaction activities with different brands influences the brand perception and brand equity is recommended. Also a deeper investigation, of how companies can draw consumers to their online activities as well as engage them is an option.

Our study found evidence for perceived benefits of Internet usage and hedonic motivation being influential, but other values and factors should be tested as well. In this respect it could be interesting to investigate how much influence the surrounding environment has on the individual, and what separates a negatively disposed senior from a positively disposed senior when analysing Internet favourability and disposition.

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Appendix 1

Interview with one of the publishers of *Klassisk*, Nikolaj Skinhøj

Interviewers: Ann-Sofie Bromer and Maibrith Krusborg Jensen
Interviewees: Nikolaj Skinhøj, one of the two publishers of the classical music magazine *Klassisk*
Date: 22nd of March 2012, 15:00-16.00 hrs.
Place: *Klassisk*'s headquarter, Svanevej 26C, 2400 København N

When *Klassisk* saw the light of day

- *Klassisk* has two full-time employees, namely the two publishers: Nikolaj Skinhøj and Per Rask Madsen
- Both Nikolaj Skinhøj and Per Rask Madsen have studied musical science in Aalborg. During their studies they each played in various bands, and met during this time.
- In 2006 the Danish broadcasting company (DR) chose to shut down all activities related to publishing a classical music magazine. Per found that it left an open spot in the market, and asked Nikolaj to form a new classical music magazine with him.
- Today they own and publish *Klassisk*, which is released 4 times a year. The magazine is primarily compiled of articles written by freelance journalist.

The market for classical music in Denmark

- The Danish market is an active one, with a vast amount of volunteers working to arrange concerts around the country
- Tradition is that enthusiasts and listeners of classical music join an association and also tickets for a whole season of concerts. This could both be a small association arranging concerts in the local church, or a larger association arranging concerts in the Opera House
- It is uncommon to buy tickets for one single concert without being part of an association
- The two founders find it believe that it is difficult to debate and discuss classical music, with people not particularly interested in the genre, seeing that it is too limited a field to debate with people having no or little interest in it.
- Classical music is a more cursory subject, than other interest and hobbies like pop music and football. It is not as intrusive and visible in the media image.

Interaction with readers

- *Klassisk* has no current strategy of how to engage readers in articles
- In 2007 *Klassisk* made a survey of their target audience. The survey sought to uncover demographic characteristics, reading habits and opinions, and relevance of the advertisements in the magazine
- It is not possible to provide feedback on articles on the magazine website, www.klassisk.org, because the two publishers fear that not enough readers would do so, making the initiative look unsuccessful
- Bloggers such as Christine Christiansen and Jakob Levinsen thrive, and *Klassisk* is already in touch with them as they occasionally write articles for the magazine – yet the publishers have no intention of copying the idea of blogging
- Previously, *Klassisk* has tried to engage readers by arranging a contest about classical music. A total of 45 readers participated, and the publishers do not feel that it added any value to the magazine. Also, the publishers organised an event for the readers before a concert. They put a lot of effort into it, and a total of 25 people showed up
- These two examples bear witness to the fact that it is difficult and requires a lot of focus to engage readers in the events and debates
- Not much feedback about the magazine reaches the publishers.
- When it does, though, it is mainly positive. Readers seem very satisfied with the magazine, and do not conceal their excitement, by calling it a *fantastic* magazine and providing constructive criticism

Appendix 2

Interview with the publishers of Klassisk, Nikolaj Skinhøj and Per Rask Madsen

Interviewers: Ann-Sofie Bromer and Maibrith Krusborg Jensen
Interviewees: Nikolaj Skinhøj and Per Rask Madsen, publishers of the classical music magazine *Klassisk*
Date: 9th of August 2012, 14:00-15.00 hrs.
Place: Klassisk's headquarter, Svanevej 26C, 2400 København N

The music magazine *Klassisk*

- An editorial committee is linked to Klassisk's activities, and provides the publishers with inputs on the subject matter. The committee has no financial relations what so ever, but consists of professionals from the industry.
- The publishers themselves describe *Klassisk* as a magazine that writes about classical music in a professional manner.

Competitors

- The publishers do not feel that they face any competitors on the on the print market
- Online, however, they are aware of websites writing about classical music. In particular, they are aware of the classical music paper *Optakt*. They do not feel that the paper poses any threats though, as it targets the semi-professionals, including e.g. music schools, whereas *Klassisk* is written for people who have a solid knowledge about classical music

Target audience

- The publishers describe their readers as being well-educated, elderly and including a large amount of professionals
- No efforts are made in attracting new readers. No campaigns are made, nor any incentives offered to attract newcomers
- The publishers will not compromise the high professional standard of the magazine in order to attract newcomers to classical music, but state that they wish to appeal to a young target audience
- Previously the magazine was visible and sold at concert venues, with the intention of targeting people who did not know the magazine prior to the concert. These efforts have been executed due to too little obvious outcome
- Now new readers are primarily attracted though WOM or gift subscriptions
- The magazine is not written for one specific target audience. Contents and the written expression is chosen because of gut feeling and preferences of the publishers

Online activities

- The website www.klassisk.org contains articles that are not included in the magazine
- A newsletter is sent out once or twice a month to show readers a sign of life in between publications
- The newsletter is sent out to approximately 700 recipients, and it is almost never occurring that people choose to have their e-mail addresses deleted from the list
- *Klassisk* has a Facebook fan page, where posts appear whenever news are put on the company website. Posts on Facebook rarely generate *likes*, but no further efforts are put into generating them. The publishers will rather write additional posts when the right story is present, than writing a post that is irrelevant. They believe that the only the most interesting stories will create loyalty
    - o Where it is highly interesting to talk about the 3 goals scored in last night football match, it is less interesting talking about the different octaves in Mozart's symphonies. Classical music can be difficult to discuss with others, unless it is associated with anecdotes about the composers or venues. This distinction makes the discussion forum a bit narrower, and creates a challenge for *Klassisk*
- The publishers feel that information about classical music is easy accessible online, and that the Internet makes it easy to share with others.
    - o In April 2012 the Copenhagen Phil (Sjællands Symfoniorkester) created a flash mob event in the Metro of Copenhagen, showing ordinary people what classical music can be. This event has had close to 4,000,000 views on YouTube and has created plenty of PR. This story proves that as long as stories stand out, the contents will not seem intimidating for newcomers, but instead meet newcomers at their own level.

Appendix 3

Interview with Hannah Kvetny

Interviewers: Ann-Sofie Bromer and Maibrith Krusborg Jensen
Interviewee: Hannah Kvetny, publisher of the online classical music paper *Optakt*
Date: 25th of April 2012, 14:00-15.00 hrs.
Place: Optakt's headquarter, Hauchsvej 14, 2000 Frederiksberg

Professional background

- Hannah Kvetny is cand.mag.pæd. in music management. She has used her education to help musicians understand the importance of considering themselves as a small enterprise that needs a stable economic situation
- From 2007 to 2009 she published the Danish classical music paper Optakt, that was distributed free of charge in cafes, libraries etc.
- The paper was intended to reach everybody with an interest in classical music, but without an actual education within music.

Classical music in Denmark

- Previously communication about concerts and orchestras was delivered by postal services to the few initiated that already knew about the events, and further by word of mouth
- Now, printing brochures and sending it out offline is too expensive, and instead the Internet is used. If the classical societies had the money, they would still be using offline communication. Too many organisations are on Facebook and Twitter, each fighting for attention, making it difficult for small enterprises to survive.
- Daily newspapers used to provide a safety for the industry in terms of always publishing information, but this is no longer the case.
- Classical music has become even easier to come across since DAB channels provide classical music around the clock, and since Radio Klassisk started broadcasting music from the 5 regional symphony orchestras
- Tickets for concerts are often bought for a whole season, contrary to rhythmical music where tickets are bought per concert

The target audience

- Optakt publishes an online newsletter every week, and has a total of 1,500 recipients. These has not easily been established, but by being visible on Facebook, Twitter, LinkedIn and blogs – and previously by distributing the newspaper
- The target group is not easily persuaded to giving feedback in the online forums, though continuous efforts are put into trying. A thing that works every time, though, is *contests*.

- Whenever the newsletter is sent out, people will visit the Optakt website to read the articles, which they in turn are quite willing to provide feedback on. This feedback is sent directly to Hannah, and not shared so other music enthusiasts could benefit from it.
- It is difficult to make assumptions about who the reader of Optakt is. No studies have been conducted, but Hannah expects that it is a mix of musicians wanting to know what is going on in the industry, and people wanting to know more about music.
- Prejudices about the target audience for classical music being elderly people with grey hair is not coincidental. Classical music is something that needs to grow on people. When Hannah slowly experienced her own interest as a 25 year old, the majority of the concertgoers had grey hair, as is the case today. It is an interest that needs to be built up.
- The language used when trying to force a dialogue is often not the type a 20 year old would be intrigued by. Not much effort is put into reaching a young target audience.
- When the editors of Optakt realised that the offline version of the paper had be shut down, they performed a cost benefit analysis to find out whether or not the target audience would be interested in reading an online version of the paper. For the focus group interviews, only people who were aged 65+ showed up. Some were of course sceptical about the initiative, but in general a positive attitude was prevalent.

Appendix 4

Questionnaire

Tak fordi du tager dig tid til at besvare dette spørgeskema.

Vi er to studerende, der er i gang med at skrive vores kandidatafhandling, som handler om internetvaner generelt og i forhold til Magasinet KLASSISK.

Spørgeskemaet henvender sig til alle med en interesse for klassisk musik, og er derfor også relevant for dig selvom du ikke kender til KLASSISK. I spørgeskemaet vil du blive bedt om at besvare en række spørgsmål om dig selv og din online adfærd.

Vi gør opmærksom på, at spørgeskemaet er 100% anonymt, og at undersøgelsen er fuldstændig uafhængig af KLASSISK. Spørgsmålene reflekterer således ikke KLASSISKs holdninger og ideer, men er udelukkende udarbejdet med henblik på at blive brugt i vores afhandling

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I det følgende vil vi bede dig svare på en række spørgsmål om dig selv. Husk på at spørgeskemaet er fuldstændigt anonymt.

---

1. Angiv din alder
- [ ] 15-19 år
- [ ] 20-24 år
- [ ] 25-29 år
- [ ] 30-34 år
- [ ] 35-39 år
- [ ] 40-44 år
- [ ] 45-49 år
- [ ] 50-54 år
- [ ] 55-59 år
- [ ] 60-64 år
- [ ] 65-69 år

❑   70-74 år
❑   75-79 år
❑   80 år eller ældre

2. Køn
❑   Mand
❑   Kvinde

3. Personlig årsindkomst (før skat)
❑   Under 100.000
❑   100.000-199.999
❑   200.000-299.999
❑   300.000-399.999
❑   400.000-499.999
❑   500.000-749.999
❑   750.000-1.000.000
❑   Over 1.000.000

4. Civilstatus
❑   Single
❑   I parforhold
❑   Gift
❑   Enkemand/enke

5. Hvilken region bor du i?
❑   Hovedstaden
❑   Midtjylland
❑   Nordjylland
❑   Sjælland
❑   Syddanmark

6. Uddannelse (vælg din højstrangerende påbegyndte eller færdiggjorte uddannelse)
❑   Folke-, privat- eller efterskole
❑   Gymnasial
❑   Erhvervsuddannelse
❑   Kort videregående (1-2 år)
❑   Mellemlang videregående (3-4 år)
❑   Lang videregående (5 år eller derover)

7. Hvad er din primær beskæftigelse?

- ❑ Studerende
- ❑ Lønmodtager
- ❑ Selvstændig
- ❑ Ledig
- ❑ Efterløn
- ❑ Pension
- ❑ Deltidsarbejde
- ❑ Andet, notér venligst _____

8. På en skala fra 1-5, hvor højt prioriterer du følgende elementer?
(1 er meget højt, mens 5 er meget lavt)

Vigtighed

	1	2	3	4	5	Ved ikke
Job/karriere	❑	❑	❑	❑	❑	❑
Familie	❑	❑	❑	❑	❑	❑
Venner	❑	❑	❑	❑	❑	❑
Rejser/hobby	❑	❑	❑	❑	❑	❑
Sport	❑	❑	❑	❑	❑	❑
Statussymboler som bil/tøj/tasker	❑	❑	❑	❑	❑	❑
Uddannelse	❑	❑	❑	❑	❑	❑
Frivilligt arbejde	❑	❑	❑	❑	❑	❑

Vi vil i det følgende stille dig en række spørgsmål om dine vaner og adfærd på internettet. Husk på at spørgeskemaet er fuldstændigt anonymt

9. Hvor ofte er du online?

- ❑ Flere gange dagligt
- ❑ Dagligt
- ❑ 4-6 gange om ugen
- ❑ 2-3 gange om ugen
- ❑ Ugentligt
- ❑ Sjældnere

- ❏ Jeg bruger ikke internettet
- ❏ Ved ikke

10. Hvad bruger du primært tiden på når du er online? Du må gerne vælge flere.
- ❏ Læse nyheder
- ❏ Opsøge ny viden om musik, sport eller anden interesse
- ❏ Læse e-mails, nyhedsbreve etc.
- ❏ Kommunikere med venner og familie (e-mail og sociale medier som f.eks Facebook)
- ❏ Surfer tilfældigt rundt
- ❏ Netbank
- ❏ Spil
- ❏ Andet, notér venligst hvad _____
- ❏ Ved ikke

11. Kan noget forhindre dig i at bruge internettet? Du må vælge flere grunde.
- ❏ Ja, manglende kendskab
- ❏ Ja, manglende lyst til at lære nyt
- ❏ Ja, jeg har begrænset adgang til en computer
- ❏ Ja, manglende tid
- ❏ Ja, manglende lyst
- ❏ Ja, anden grund, notér hvad _____
- ❏ Nej
- ❏ Ved ikke

12. Hvilke online kanaler bruger du til at kommunikere med andre?
- ❏ Sociale medier
- ❏ E-mail
- ❏ Debatindlæg
- ❏ Skype
- ❏ Chat
- ❏ Andre, hvilke? _____
- ❏ Ingen

13. Bruger du regelmæssigt nogen af følgende sociale medier? Du må gerne vælge gerne flere.
- ❏ Facebook
- ❏ Twitter
- ❏ LinkedIn
- ❏ Google+
- ❏ Vimeo
- ❏ YouTube
- ❏ Andre, notér venligst _____
- ❏ Jeg bruger ikke ovenstående sider

14. Angiv, hvor enig du er i følgende udsagn
(Ved online interaktion og kontaktskabende aktiviteter menes chat, facebook-opdateringer og -kommentarer, e-mail o.lign.)

Jeg føler mig tryg ved at skabe venskaber på internettet

- ❑ Meget uenig
- ❑ Uenig
- ❑ Hverken enig eller uenig
- ❑ Enig
- ❑ Meget enig
- ❑ Ved ikke

Jeg er åben overfor at møde nye mennesker over internettet

- ❑ Meget uenig
- ❑ Uenig
- ❑ Hverken enig eller uenig
- ❑ Enig
- ❑ Meget enig
- ❑ Ved ikke

Jeg har aldrig brugt internettet i forbindelse med sociale aktiviteter, udover at holde kontakt til venner og familie.

- ❑ Meget uenig
- ❑ Uenig
- ❑ Hverken enig eller uenig
- ❑ Enig
- ❑ Meget enig
- ❑ Ved ikke

Hvis jeg havde haft bedre tid og mulighed for det, ville jeg have være mere kontaktsøgende via internettet

- ❑ Meget uenig
- ❑ Uenig
- ❑ Hverken enig eller uenig
- ❑ Enig
- ❑ Meget enig
- ❑ Ved ikke

Ideen om at interagere online tiltaler mig

- ❑ Meget uenig
- ❑ Uenig
- ❑ Hverken enig eller uenig
- ❑ Enig
- ❑ Meget enig
- ❑ Ved ikke

Jeg holder af at være i kontakt med andre online via e-mail, chat etc.

- ❑ Meget uenig
- ❑ Uenig
- ❑ Hverken enig eller uenig
- ❑ Enig
- ❑ Meget enig
- ❑ Ved ikke

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Jeg bruger mest internettet i sociale kontekster såsom at e-maile med venner og familie og deltage i online diskussioner

- ❏ Meget uenig
- ❏ Uenig
- ❏ Hverken enig eller uenig
- ❏ Enig
- ❏ Meget enig
- ❏ Ved ikke

For mig er internettet mere en kilde til information end et kommunikationsredskab

- ❏ Meget uenig
- ❏ Uenig
- ❏ Hverken enig eller uenig
- ❏ Enig
- ❏ Meget enig
- ❏ Ved ikke

Jeg deltager aktivt i online kontaktskabende aktiviteter, såsom e-mail, chat og debatter

- ❏ Meget uenig
- ❏ Uenig
- ❏ Hverken enig eller uenig
- ❏ Enig
- ❏ Meget enig
- ❏ Ved ikke

Jeg er afhængig af internettet i de fleste af mine daglige kontaktskabende aktiviteter

- ❏ Meget uenig
- ❏ Uenig
- ❏ Hverken enig eller uenig
- ❏ Enig
- ❏ Meget enig
- ❏ Ved ikke

15. Angiv, hvor enig du er i følgende udsagn
(Ved online interaktion og kontaktskabende aktiviteter menes chat, facebook-opdateringer og -kommentarer, e-mail o.lign.)

Internettet er et uundværligt kommunikationsredskab

- ❏ Meget uenig
- ❏ Uenig
- ❏ Hverken enig eller uenig
- ❏ Enig
- ❏ Meget enig
- ❏ Ved ikke

Jeg har haft gavn af online interaktion

- ❏ Meget uenig
- ❏ Uenig
- ❏ Hverken enig eller uenig

	❏ Enig
	❏ Meget enig
	❏ Ved ikke
	❏ Meget uenig
	❏ Uenig
Online kommunikation har gjort det muligt for mig at nå mine mål hurtigt	❏ Hverken enig eller uenig
	❏ Enig
	❏ Meget enig
	❏ Ved ikke
	❏ Meget uenig
	❏ Uenig
Jeg er glad for, at jeg har lært at bruge internettet til at kommunikere med andre	❏ Hverken enig eller uenig
	❏ Enig
	❏ Meget enig
	❏ Ved ikke
	❏ Meget uenig
	❏ Uenig
Online interaktion skaber glæde i min hverdag	❏ Hverken enig eller uenig
	❏ Enig
	❏ Meget enig
	❏ Ved ikke

16. Hvor ofte giver du feedback eller kommenterer på Facebook-opdateringer, nyhedsbreve o.lign.?
❏ Aldrig
❏ Sjældent
❏ Jævnligt
❏ Ofte
❏ Ved ikke

16.1. Hvilke faktorer opmuntrer dig til at give feedback eller kommentere på Facebook-opdateringer, nyhedsbreve o.lign.?
❏ Konkurrencer
❏ Noget, der provokerer mig
❏ Noget aktuelt
❏ Noget, hvor jeg mangler information
❏ En afstemning
❏ Mit humør
❏ Andet, hvad? _____

☐ Ved ikke

17. Angiv, hvor enig du er i følgende udsagn: "*Det er vigtigt for mig, at virksomheder og brands er tilstede online*"
☐ Meget uenig
☐ Uenig
☐ Hverken enig eller uenig
☐ Enig
☐ Meget enig
☐ Ved ikke

> Vi vil i det følgende stille dig en række spørgsmål angående KLASSISK og klassisk musik generelt.

18. Har du opsøgt viden om klassisk musik online?
☐ Ja
☐ Nej

18.1. Hvor henne/hvorfor ikke?
_____

19. Kunne du forestille dig at deltage aktivt i dialog med andre klassisk musikinteresserede online?
☐ Ja, det gør jeg allerede
☐ Ja, selvfølgelig
☐ Ja, i begrænset omfang
☐ Nej, helst face to face i mit netværk
☐ Nej, angiv grund _____
☐ Nej
☐ Ved ikke

20. Kender du KLASSISK?
☐ Ja, jeg har læst det, men abonnerer ikke på det
☐ Ja, jeg kender det, men har ikke læst det

❑ Ja, jeg abonnerer på det
❑ Nej
❑ Ved ikke

21. På en skala fra 1-10, hvad er din overordnede holdning til KLASSISK?
(1 er meget negativ, mens 10 er meget positiv)

1	2	3	4	5	6	7	8	9	10	Ved ikke
❑	❑	❑	❑	❑	❑	❑	❑	❑	❑	❑

22. Hvad får dig til at besøge www.klassisk.org?
❑ Magasinet Klassisk
❑ Nyhedsbrev
❑ Min interesse for musikken
❑ Facebook-gruppen
❑ Tilfældig søgning på nettet
❑ Andet, angiv grund _____
❑ Kender ikke siden
❑ Ved ikke

23. Kender du til Facebook-siden *Magasinet Klassisk*?
❑ Ja
❑ Nej
❑ Ved ikke

24. Angiv, hvor enig du er i følgende udsagn: "*Det er vigtigt for mig, at KLASSISK er tilstede online*"
❑ Meget uenig
❑ Uenig
❑ Hverken enig eller uenig
❑ Enig
❑ Meget enig
❑ Ved ikke

25. Vurdér, hvor vigtig hver af følgende elementer er for dig på en skala fra 1 til 5. (1 er ikke vigtig og 5 meget vigtig)

Vigtighed

	1	2	3	4	5	Ved ikke
Magasinet udkommer til tiden	❑	❑	❑	❑	❑	❑
Hjemmesiden er opdateret	❑	❑	❑	❑	❑	❑
Der skal være aktivitet på hjemmesiden	❑	❑	❑	❑	❑	❑
Der skal være spændende artikler i magasinet	❑	❑	❑	❑	❑	❑
Der skal være en relation mellem magasinet og hjemmesiden	❑	❑	❑	❑	❑	❑

26. Hvad er KLASSISK for dig? Du må gerne vælge flere.
- ❑ Et magasin
- ❑ En formidler af information og viden om klassisk musik
- ❑ En hjemmeside
- ❑ En troværdig kilde til information om de bedste koncerter
- ❑ Andet, hvad? _____
- ❑ Ved ikke

27. Kunne du tænke dig, at KLASSISK i højere grad lagde op til dialog og debat online?
- ❑ Ja
- ❑ Nej
- ❑ Ved ikke

28. Kunne du tænke dig, at KLASSISK udelukkende blev et online magasin?
- ❑ Ja
- ❑ Nej
- ❑ Ved ikke

29. Vi vil i den kommende tid afholde fokusgruppeundersøgelser, og vil utroligt gerne have din hjælp. Hvis du har lyst til at deltage, vil vi bede dig angive din e-mailadresse:
_____

Tusind tak for din besvarelse. Spørgeskemaet er nu slut. Hvis du har spørgsmål eller kommentarer kan du sende dem til maje07ag@student.cbs.dk