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“DEMOCRATIZATION OR VULGARIZATION OF CULTURAL CAPITAL? THE ACCEPTANCE OF FACEBOOK’S USE BY THEATER AUDIENCES”

Abstract

This paper investigates the impact of Facebook on cultural audiences, putting the accent on the transmission of cultural capital in elitist circles. Our purpose is to provide new evidences concerning the digital opportunities and challenges for the implementation of social networks in the cultural management. Based on an exploratory study, we focus on the attitudes and the reactions of cultural audiences to the use of Facebook by theaters. We highlight the attention on the democratization or the vulgarization effects, seen as the acceptance or the rejection of the use of Facebook. We show that demographics and psychographics of the audience influence the acceptance, while the environmental factors such as peer and media influence the rejection of cultural capital. The present findings help cultural institutions to have a better understanding of the profile of the actual theater audiences and their needs, wants and fears.

Keywords: social networks and Facebook, arts consumer research, theater management, cultural capital

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Introduction

In 2007, the Observatory of Cultural Policies (OPC) realized a survey in the perspective to build an evolved portrait of the cultural consumption in the Belgian French Community. The focus was on the attendance of citizens in various cultural sectors, by expanding on issues such as the use of new communication technologies. Two years later, the French Ministry of Culture and Communication launched a similar initiative and it also engaged in a prospective study of cultural policies in 2030. As a result, they propose several scenarios which integrate the future cultural dynamics as the digital revolution.

Social media is considered as an information source, distribution channel, but also as a "place" of consumption and exchanges (Donnat, 2009). Public authorities promote networking and communities while offering multiple opportunities for access to cultural content (EU CultureMap Study, 2010). Web 2.0 tools are factors in the development of cultural institutions and they play a facilitating role in the organization of cultural events (Maresca and Van de Walle, 2006). It seems to be a real opportunity to facilitate the meeting between the public and the products works. Thus, it looks relevant ask us about their strategic use, the changes and the consequences of this new digital order.

In this study we want to investigate the reactions of cultural audiences to the use of Facebook by theaters. We choose specifically theatre as a cultural institution, because it represents a specific case in which the social context strongly influences the experience of consumption (Esquenazi, 2003). In particular, we aim to put the accent on the concept of cultural capital with its transitional factors in elitist circles. This is the novelty of our research because, until now, no projects have been developed on the reactions of cultural audience. Our scope is to provide new evidences concerning digital opportunities that are far from being fully exploited. Furthermore, in the perspective of a "democratizing" role of social networks, it seems important to consider the consequences of this phenomenon.

We start with a brief review of the literature concerning the topic, continue with the methodology and the explanation of the conceptual model used, proceed with the presentation and the discussion of the main results, and finally, show the limitations and the paths for the future research.

Literature review

Scientific research investigates the role of the Internet as a strategic channel in arts and cultural institutions (Kolb, 2005; Rentschler et al., 2006). Particularly, social media has gained interest both in research and in practice as one of the more recent marketing tools (e.g. Weinberg, 2009; Meerman Scott, 2010; Hettler, 2010). Indeed, research indicates that the performing arts seem to be especially eager to exploit its potential benefits (Hausmann, 2012).

Though social media is still a rather recent phenomenon, an increasing body of marketing research has already focused on this subject (Rentschler et al., 2006; Weinberg 2009). Scientific studies present the situation under different points of view: on the one hand, they focus on the management of the cultural institutions. In 2011, Hausmann and Poellmann present a research on the use of social media in Germany in which they offer a status quo of social media as used by 144 German public theaters. On the other hand, the academic research pays attention on the consumer's perspective. For instance, two French authors develop works on the impact of the Internet on audience behavior in performing arts, applying the MAO - motivations, attitudes and opportunities - model (Martinez & Euzéby, 2010).

Although a slowly increasing body of literature (Janer, 2011; Scheurer, 2010; Turrini et al. 2011) explores the social media phenomenon, empirical studies are still rather scarce, especially concerning the role of virtual communities on audience's decisions (Kozinets, 2008; De Valck, 2010). This is the reason why we choose to contextualize our research in a very particular ambience, as the theater. Indeed, several empirical evidences (Edgell, Hetherington & Warde, 1997) show that here the consumption often becomes ostentation of membership to a social class. And it is through this symbolic use of arts that high social classes reflect their distinctive role on the society (Veblen, 1899; Bourdieu, 1979). Research studies have shown repeatedly that the audiences of theater tend to be relatively upscale in socioeconomic status (Di Maggio, 1987) and the scientific research has long pointed to the differences in cultural consumption across social strata (Bourdieu, 1984). In our research, we are interested in this elitist aspect of consumption and we highlight the so-called "cultural capital" concept (Bourdieu, 1979).

Cultural Capital

One of the most influential positions regarding the symbolic properties of products and the sociology of consumption is elaborated in the work of Pierre Bourdieu (1987). Bourdieu argues that social classes are subject to similar conditions of existence (habits) and conditioning factors then members have similar preferences, taste and lifestyles (Bourdieu, 1987). In his work "Distinction: a social critique of the judgment of taste", Bourdieu provides a conceptual ground for explaining how one's taste in culture can be socially conditioned (Bourdieu, 1979; DiMaggio and Useem, 1978). He introduces the concept of cultural capital that consists of the cultural resources that are acquired through socialization.

Similar findings have appeared in the USA according to Holbrook (1995) which explains how highbrow (lowbrow) tastes appear to reflect a higher (lower) level of formal education. And more, this elitist concept is proven in a qualitative ethnography by Holt (1998) on the relevance of cultural capital to meaning-related "embodied tastes" in such areas as clothing, housing, décor, travel, music, television, movies, reading, hobbies and food.

Methodology and hypothesis development

Regarding this theoretical reflection and the empirical evidences developed in the existing literature, we focus on the elitist aspects of consumption on social networks. The question that needs to be answered is how cultural audiences react to the use of Facebook's by theaters. We aim to explore if cultural audiences accept or reject Facebook, as a kind of democratization or a vulgarization of their "cultural capital". On a deeper level, we want to predict future behaviors concerned the consequences on online theater communities.

In doing this, we assume that "the set of cultural resources acquired in early life" (Bourdieu, 1984) has an impact on the habits, the interest in going to the theater and the feelings lived during the experience. According to Bourdieu, the emphasis is on the unreflective acquisition of these dispositions (Bourdieu, 1984).

In a more recent paper, Colbert (2012) underlines and reviews the main factors involved in the cultural transmission as the family influence, the education in the arts, the peer and the media influences. Some thoughts about these dimensions: it is proven that the family influence (Bourdieu, 1984) plays the strongest role on the cultural consumptions (Van Eijck, 2012) and then the education in arts reinforces it (Di Maggio, 1978). Concerning the peer and the media influences (Bearden & Etzel, 1992), we state that they play a hidden mediation role on the cultural behaviors (Hennion,

1988) and that they are considered as environmental factors in the social cognitive theory (Bandura, 1986).

According to the literature in psychology and on consumer behavior, these four determinants represent a sort of stimuli for children that learn from the observation of others. But, at the same time, children play an active role in this journey of transformation and appropriation of learnings. As illustrated by Lahire (1995) in his heterogeneous socialization process, all these stimuli are translated into attitudes and behaviors.

Based on the aspects which play a role in the cultural consumer behavior, we develop our conceptual model using the so-called cultural transmission determinants (Colbert and Courchesne, 2012) as independent variables and we test the outcomes of our previous qualitative study (Milano, 2014). In 2012, we conducted a pre-study that allowed us to understand the general context in which social media is used by cultural institutions and to identify key reactions of the audience. In particular, we revealed two kinds of attitudes: a positive one and a negative one that we denominated "democratization effect" and "vulgarization effect". For simplicity of presentation, we linked these effects to the positive and the negative reaction to the use of Facebook by theaters. In the first case, the social network represents a means for a better fruition of theater, earn new audiences and increases the loyalty of the existing ones. In the second case, at the opposite site, the negative perception is linked to loss of quality and the trivialization of the experience.

Thus, we use these two scenarios to test the reactions of cultural audiences such as the acceptance or the rejection of the use of Facebook by theaters. Moreover and for giving relevance to theater implications, we also take into account the future behaviors of cultural audiences based on the outcomes of the research study by Hutter and Hautz (2013). Two different consequences are possible: the commitment (Kim et al. 2008) as the active and psychological involvement of the audience in the online community. Or, at the opposite, the annoyance (Tamborini et al. 2010) understood as an unpleasant emotional state of mind of the audience.

Figure 1 shows the conceptual model of our study. Our model includes the four cultural transmission determinants as independent variables and highlights the influence of those dimensions on the reaction of the audience and on the consequences in the theater online community (dependent variables).

We added control variables in order like geo-demographic aspects (gender, nationality, age, level of income, etc.) and behavioristic aspects such as the use of Facebook and the theater consumption. To understand the psychographic aspect we used the Big Five personality traits dimensions as a moderating effect (Rammstedt and John, 2007).

To conclude our literature research and review we therefore - related to the conceptual model (Figure 1) - test the following hypothesis:

H1: Cultural Transmission Determinants influence the reaction of the audience – like as Democratization (a) or Vulgarization (b)

H2: Cultural Transmission Determinants influence the consequences in the online communities - like as Commitment (a) or Annoyance (b)

H3: Democratization has a positive impact on Commitment

H4: Vulgarization has a positive impact on Annoyance

H5: Psychographic Aspects impact the reaction of the audience – like as Democratization (a) or Vulgarization (b)

H6: Psychographic Aspects impact the consequences in the online communities - like as Commitment (a) or Annoyance (b)

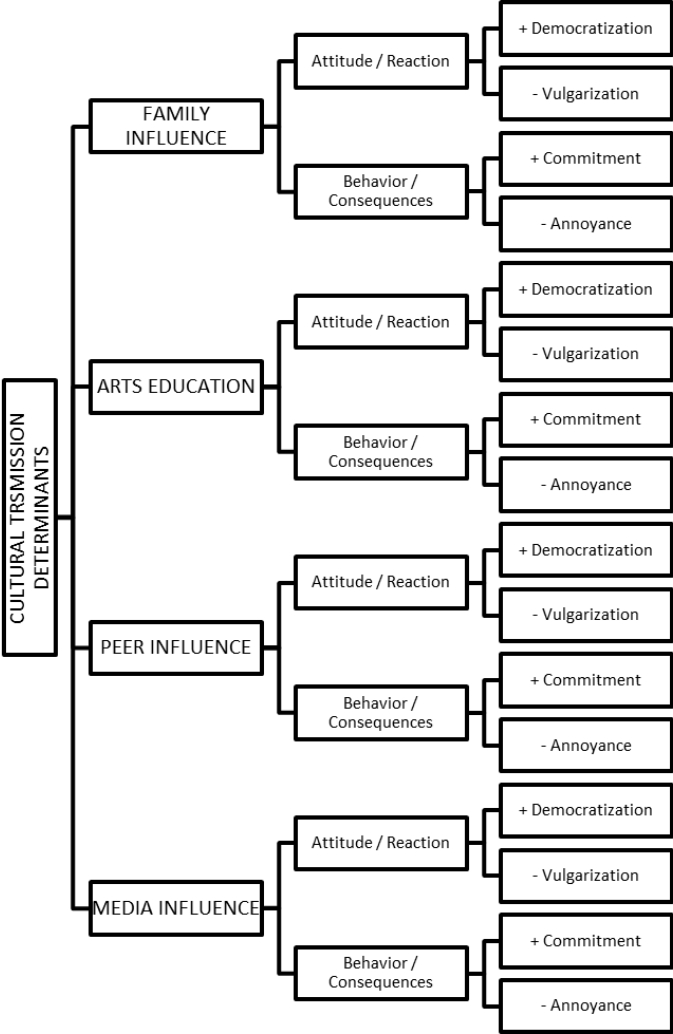


Figure 1 - Conceptual Model

Dataset Description

We developed an online survey that consists of 20 closed questions using 5-point-rating scales (from 1=strongly agree to 5=strongly disagree). We then conduct a pre-test with a limited number of cultural consumers (250 respondents) in order to refine and improve the model. We launched a multilingual standardized questionnaire in February 2016 and we were able to collect 521 replies. The dataset is mainly composed of Europeans (86.1%), women (56.8%), aged between 50 and 64 years (27.8%), with a high educational level (bachelor's and master's degree 66.4%). Of the total sample, 79.3% have a Facebook profile and they spend at least 1 hour per day on it (47.8%). They do not have a theater subscription (82.8%) and tend to go to the theater less than 3 times per

year(38.8%).The tables below summarize the main demographic and behavioristic aspects of the current sample.

Descriptive Statistics

	GENDER	NATIONALITY	AGE	EDUCATION	OCCUPATION	INCOME	THEATER SUBSCRIPTION	THEATER CONSUMPTION	FACEBOOK PROFILE	FACEBOOK TIME SPENT
MODE	Female	Belgium	50-69 y	Bachelor Degree	Employed	Undeclared	No	< 3 in the last year	Yes	0-1h
SD	,496	6,174	1,253	1,270	2,716	3,256	,378	,989	,406	,828

Table 1a – Descriptive Statistics with mode and standards deviation

Frequencies for Nominal and Ordinal Variables in the Study (N=521)

<u>Gender</u>	<u>%</u>	<u>Occupation</u>	<u>%</u>
Female	56,8	Employed for wages	32
Male	43,2	Self-employed	19,1
<u>Age</u>	<u>%</u>	Out of work	2,7
Under 18y	11,6	Student	30,1
18-29 y	22,6	Retired	16,1
30-49 y	22,6	<u>Income</u>	<u>%</u>
50-64 y	27,8	Under 10,000€	25,6
Over 65 y	15,4	10,000-34,999€	11
<u>Nationality</u>	<u>%</u>	35,000-49,999€	16,5
France	13,3	Over 50,000€	11,5
Belgium	29,8	Not declared	35,4
Italy	11,8	<u>Facebook Profile</u>	<u>%</u>
Spain	6,6	Yes	79,3
UK	16,8	No	20,7
Luxembourg	1,8	<u>Hours spent per day</u>	<u>%</u>
Germany	6	0-1h	47,8
EU (total)	86,1	1-3h	32,6
Africa	1,7	3-5h	17,1
Asia	4,2	Over 5h	2,5
Usa-North America	6,4	<u>Theater Subscription</u>	<u>%</u>
South America	1,6	Yes	17,2
<u>Level of Education</u>	<u>%</u>	No	82,8
High school diploma	18,4	<u>Theater Consumption</u>	<u>%</u>
Bachelor's degree	33,2	Never	31,8
Graduate degree	33	< 3 times in the last year	38,8
Professional Degree	10,8	3-5 times in the last year	16,9
Doctoral Degree	4,7	> 6 times in the last year	12,4

Table 1b – Descriptive Statistics with frequencies for nominal and ordinal variables

Results

For having a general feeling with the dataset, we start launching a component factor analysis with Varimax rotation. We develop it with the support of SPSS and it is with the objective to detect and create aggregated factors. Then we do a simple correlation analysis of all pairs of variables with the objective to detect the relationship and the statistical significance, thus we aim to underline the usefulness of the variables in explaining the model through the p-value. To measure the strength of the linear multiple relationships between the normally distributed variables, we used the Pearson's correlation.

As we can see in table 2, there are no significant relationships between cultural transmission determinants and the democratization effect. It seems a rejection of our first two hypotheses (*H1a and H2a*), in which we consider that each of the four cultural transmission determinants play a role in the acceptance of the use of Facebook by theaters and that make audience committed in the online community. On the opposite side, if we put our attention on the negative side, two of the cultural transmission determinants like peer (.142, $p < .05$) and the media influences (.149, $p < .05$) have a positive impact on the vulgarization effect and on the annoyance effect (peer: .181, $p < .05$ and media: .174, $p < .05$). It proves that the one who is more influenced by environmental factors will reject more the use of Facebook and will become more annoyed in the online community.

As the most relevant insight from our research framework (see figure 1), table 2 shows that a positive relationship (.213, $p < .05$) exists between the democratization and the commitment effects, like as the vulgarization and the annoyance effects (.396, $p < .05$). Vice-versa, we underline negative associations between the democratization and the annoyance effect (-.187, $p < .05$); and the same appears between the vulgarization and the commitment in the online communities (-.212, $p < .05$). It represents a confirmation of our hypothesis (H3 and H4).

After examining the correlations among the dependent and independent variables, we would like to underline some other interesting points linked to the control variable associations – see geo-demographic and behavioristic aspects in table 2.

Firstly, the gender has a positive impact on the annoyance effects (.145, $p < .05$) and peer influence (.123, $p < .05$); the age has a positive relationship on media influence (.148, $p < .05$), the vulgarization (.215, $p < .05$) and the annoyance (.241, $p < .05$) effects. It means that older cultural audiences accept less the use of Facebook by theaters and will become more annoyed in the online community. The control variable called nationality is associated neither with the dependent nor the independent variable, indicating that the cultural differences do not matter for analysis purpose.

Secondly, the frequency of theater consumption has a negative impact on the education in the arts (-.152, $p < .05$), the media influence (-.227, $p < .05$) and the annoyance (-.137, $p < .05$); this means that the one who has no education in the arts and is less influenced by the media will consume more theater and becomes more annoyed in the online community. Furthermore, the theater subscription is positively impacted by the peer (.119, $p < .05$) and media (.150, $p < .05$) influences which means that the one who is more influenced by environmental factors will buy more theater subscriptions.

Thirdly, some few results concerning the use of Facebook: cultural audiences that do not have a profile accept less (-.123, $p < .05$) the use of it and become more annoyed (.188, $p < .05$) in the online community. Moreover, the time spent on Facebook is negatively correlated to the education in the arts (-.116, $p < .05$), the age (-.237, $p < .05$) and the level of income (-.149, $p < .05$); that means that the one who is less educated in the arts, less aged with a low level of income spends more time on Facebook.

TABLE 2

Bivariate correlations for all pairs of variables

Variables	Family Influence	Education in Arts	Peer Influence	Media Influence	Democratization	Vulgarization	Commitment	Annoyance	Gender	Nationality	Age	Level of Education	Occupation	Income	Theater Subscription	Theater Consumption	Facebook Profile	Facebook Time
Family Influence	1																	
Education in Arts	-,097*	1																
Peer Influence	,023	,064	1															
Media Influence	-,206**	-,020	,185**	1														
Democratization	-,011	-,016	-,064	-,019	1													
Vulgarization	-,023	,087*	,142**	,149**	-,423**	1												
Commitment	,080	-,099*	-,067	,056	,213**	-,212**	1											
Annoyance	-,098*	,028	,181**	,174**	-,187**	,396**	-,313**	1										
Gender	,038	-,002	,123**	,097*	-,076	,085	,002	,145**	1									
Nationality	-,013	,081	,065	,032	,016	,085	-,050	,036	-,074	1								
Age	-,103*	-,052	-,002	,148**	-,167**	,215**	-,141**	,241**	-,007	-,049	1							
Level of Education	,007	-,031	-,031	-,068	-,062	-,019	-,035	-,006	-,023	,032	,405**	1						
Occupation	-,075	,025	,061	,076	,007	,059	-,018	,034	-,030	,005	-,036	-,390**	1					
Level of Income	,057	,011	-,087	-,040	-,071	,060	-,097*	,043	-,086	-,020	,619**	,359**	-,116**	1				
Theater Subscription	,006	,073	,119**	,150**	,054	-,051	-,008	,003	,147**	-,013	-,180**	-,050	-,004	-,146**	1			
Theater Consumption	,019	-,152**	-,016	-,227**	,023	-,094*	,017	-,137**	-,173**	,014	,019	,011	,013	,040	-,519**	1		
Facebook Profile	-,048	,041	,032	,086*	-,123**	,100*	-,117**	,188**	,051	-,035	,342**	-,019	,063	,210**	-,051	-,077	1	
Facebook Time	,033	-,116**	,050	,044	,084	-,071	,099*	-,091*	-,050	-,015	-,237**	-,053	,041	-,149**	,087*	,040	-,459**	1

Pearson's correlation is significant at level: * $p < .10$ and ** $p < .05$; means and standard deviations in the diagonal

Linear multiple regression for cultural transmission determinants on democratization, vulgarization, commitment and annoyance

	Model 1					Model 2					HYPOTHESES
	Loading	SE	Beta	T	P	Loading	SE	Beta	T	P	
(Constant)	4,279	,257		16,634	,000	,888	,278		3,189	,002	
FAMILY_INFLUENCE	-,010	,035	-,013	-,285	,776	,009	,038	,010	,227	,820	H1
ARTS_EDUCATION	-,018	,057	-,014	-,309	,757	,119	,062	,083	1,916	,056	H1
PEER_INFLUENCE	-,077	,057	-,061	-1,360	,174	,156	,062	,112	2,538	,011	H1
MEDIA_INFLUENCE	-,011	,048	-,010	-,224	,823	,151	,052	,132	2,932	,004	H1b
	a. Dependent Variable: DEMOCRATIZATION					b. Dependent Variable: VULGARIZATION					

	Model 3					Model 4					HYPOTHESES
	Loading	SE	Beta	T	P	Loading	SE	Beta	T	P	
(Constant)	3,711	,255		14,542	,000	1,151	,335		3,434	,001	
FAMILY_INFLUENCE	,071	,034	,092	2,055	,040	-,076	,045	-,073	-1,670	,095	H2
ARTS_EDUCATION	-,108	,057	-,083	-1,905	,057	,024	,075	,014	,314	,753	H2
PEER_INFLUENCE	-,101	,057	-,080	-1,796	,073	,268	,074	,158	3,606	,000	H2b
MEDIA_INFLUENCE	,092	,047	,088	1,937	,053	,181	,062	,130	2,916	,004	H2b
	a. Dependent Variable: COMMITMENT					b. Dependent Variable: ANNOYANCE					

As presented in the following table (Table 4), our third and fourth hypotheses can be confirmed: it exists a positive relationship between the democratization (.151, $p < .05$) and the commitment, then consequently between the vulgarization (.486, $p < .05$) and the annoyance in the online theater communities. In fact, cultural audiences whom accept the use of Facebook are more committed in the online community, vice-versa whom reject the use of Facebook are more annoyed in the online community.

We clearly see that this second relationship between the vulgarization effect and the annoyance effect is particularly powerful with a T value of 8.680 and a Beta of .386. This finding represents another confirmation of our conceptual model (see figure 1) and we clearly state that the intuition to link the attitudes of audiences (understood as the reactions to the use of Facebook) and the behaviors in the online community (commitment or annoyance) were correct.

Thus, the two scenarios proposed by Hutter and Hautz (2013) are perfectly applicable in this context and they permit us to give relevance to the virtual behaviors and, at the same time, to the theater implications in terms of communication and value creation. In this way we take into account the active and psychological engagement in the online community or, at the opposite, the emotionally unpleasant state of mind of the passive user.

TABLE 4
Linear multiple regression for democratization and vulgarization on commitment and annoyance

	Model 1					Model 2					HYPOTHESES
	Loading	SE	Beta	T	P	Loading	SE	Beta	T	P	
(Constant)	3,321	,239		13,880	,000	1,678	,303		5,532	,000	
DEMOCRATIZATION	,151	,047	,151	3,210	,001	-,032	,060	-,024	-,544	,000	H3
VULGARIZATION	-,135	,043	-,148	-3,161	,002	,469	,054	,386	8,680	,000	H4
	a. Dependent Variable: COMMITMENT					b. Dependent Variable: ANNOYANCE					

In order to extrapolate more information from our dataset, we proceed with an independent sample t-test (Tables 5a and 5b) to underline the major differences in means between different groups of population.

Table 5a

Independent Group T-Test on Gender

	Female		Male		T-Test
	M	SD	M	SD	
Annoyance	2,43	,838	2,68	,803	-3,284**
Theater Subscription	1,78	,412	1,89	,304	-3,313**
Theater Consumption	2,26	1,008	1,92	,876	3,967**

**p<,001 N=493

Table 5b

Independent Group T-Test on Age

	Less than 30 years old		More than 30 years old		T-Test
	M	SD	M	SD	
Vulgarization	1,95	,630	2,21	,728	-3,985**
Annoyance	2,33	,706	2,63	,869	-3,785**
Facebook profile	1,06	,231	1,29	,450	-6,041**
Facebook Time	2,00	,843	1,58	,743	5,598**

**p<,001 N=493

There is a significant difference in the annoyance effect by female (M=2.2, SD=1.3) and males (M=2.68, SD=.803); $t(491)=-3.284$ $p<.001$. Other significant differences are detectable in the theater subscription {f (M=1.78, SD=.412) and m (M=1.89, SD= .304); $t(491)=-3.313$ $p < .001$ } and in the theater consumption {f (M=2.226, SD= 1.008) and m (M=1.92, SD= .876); $t(491)=3.967$ $p < .001$ }. These results suggest that males tend to become more annoyed in the online community and subscribe more to the theaters, even if they consume less theaters than women.

Concerning the differences between different age groups, we can say that several significant differences exist in the vulgarization effect {<30y (M=1.95, SD=.630) and >30y (M=2.21, SD= .728); $t(472)=-3.985$ $p<.001$ } and in the annoyance effect {<30y (M=2.33, SD=.706) and >30y (M=2.63, SD= .869); $t(472)=-3.785$ $p<.001$ }. Another significant difference is detectable in the use of Facebook {<30y (M=2.00, SD= .843) and >30y (M=1.58, SD= .743); $t(472)=5.598$ $p < .001$ }. To conclude, cultural audiences over 30 years accept less the use of Facebook by theaters and will become more annoyed in the online community., Moreover, they tend to spend less time on it compared to the youngest group age.

Moderating Effects

As we are interested in the moderating effect of five personalities, we use the paired-samples t-test for testing if the different personalities play a role in the reaction of the audience. These outcomes are available in table 6 and represent a confirmation of our last two hypotheses.

The different personalities play a role in the reaction of the audience: neuroticism { $t(521)=28.510$, $p < .001$ } and agreeableness { $t(521)=20.221$, $p < .001$ } are positively impacted, while a strongly significant relation exists between extraversion { $t(521)=-36.690$, $p < .001$ }, agreeableness { $t(521)=-$

30.737, $p < .001$ } and openness $\{t(521)=-27.912, p < .001\}$. It means that whom is more neurotic and agreeable will agree more with the democratization effect of Facebook while whom is less extravert, agreeable and opened will agree more with the vulgarization effect of Facebook.

If we take into consideration the consequences in the online communities, we can detect the same relationships: whom is more neurotic $\{t(521)=20.035, p < .001\}$ and agreeable $\{t(521)=17.459, p < .001\}$ will be more committed in the online community while whom is less extravert $\{t(521)=-21.958, p < .001\}$, agreeable $\{t(521)=-18.648, p < .001\}$ and opened $\{t(521)=-17.499, p < .001\}$ will become more annoyed in the online community.

TABLE 6
The t-value of Paired T-Test Results for the BIG Five Personalities

	Democratization	Vulgarization	Commitment	Annoyance
Extraversion	14,779*	-36,690**	5,700*	-21,958**
Agreeableness	20,211**	-30,737**	17,459**	-18,648**
Conscientiousness	18,531*	-25,082*	10,426*	-15,790*
Neuroticism	28,510**	-24,177*	20,035**	-10,779*
Openness	12,784*	-27,912**	5,593*	-17,499**

p-value: * $p < .05$ and ** $p < .001$; N=521

Discussion

At this stage of the analysis, we reject the first hypothesis of our conceptual model, but we confirm all other hypotheses. In particular, cultural transmission determinants such as family influence, education in arts, peer and media influences have no influence in the acceptance of Facebook's use by theaters and on the commitment in the online community. As consequence of these first results, it looks relevant to ask ourselves what are the factors that influence the so-called democratization effect and what are the interactions between them. Until now, we can clearly state that the age has an impact on the attitudes and the behaviors of cultural audience. The multigroup analysis outcomes seem totally logic and comprehensible, so we can affirm that the generational effect has a clear impact on the acceptance of the Facebook's use by theaters and the commitment to the online communities. This statement is also confirmed by the analysis of the behavioristic variables linked to the use of Facebook. In fact, the one who has a profile and tend to spend on it at least 1 hour per day agrees more with the democratization effect and is more committed in the online community. It means that a regular use of the new technologies makes more confident the audiences.

But if we put a light on the negative sites of our conceptual model that take into account the reject of the use of Facebook by theaters and the annoyance in the online community, we can affirm that peer and media influences have an impact on the attitudes and the behaviors of cultural audiences. In a social cognitive perspective, the environmental factors affect the reactions of the cultural audiences that confirm the position of Colbert (2012). He argues that the transmission of cultural capital cannot be a simple transfer of learning from the family or the educational system, but it is a journey in which the child undergoes a process of transformation marked by the appropriation and the construction of his personality. Rather, the analysis push us to affirm that the contemporary cultural audiences that reject the use of Facebook by theaters tend to make more importance to the peer comments and media suggestions on a shared system of values typical of elitist circles.

In this context, less clear seems the behavior of men and the motivations that push them to react in a different way compare than women. Our findings underline that they tend to become more annoyed

in the online communities, they subscribe more to the theater but consume less than women. In general, men that consume more theater become more annoyed in the online communities; it looks like a tendency to prefer living in the “real life” instead of being part of the “net world”. It could be interesting to do more research on this aspect in order to understand better their state of minds.

To conclude, we aim to spend some few words concerning the moderating effect of the Big Five personalities. Our findings have clearly shown that the different personalities influence the attitudes and the behavior of cultural audiences. As previous research has established (Ross et al, 2009; Correa et al, 2009; Ryan and Xenos, 2011), extraversion and openness are central traits linked to the social media use. In particular, our results advance the literature on the use of new technologies and the intersection of personality, adding more shades to the existing outcomes that were applied only on a college age sample. In our case, the agreeableness plays a double limit role in which it represents a kind of a discriminant of attitudes and behaviors (both positives or negatives). It means that the one who accepts more the use of Facebook by theaters is more empathetic and altruistic, while the ones who agree more with the vulgarization effect is more related to selfish behavior and tend to competing with others rather than cooperating.

Conclusions and implications for management

To summarize, we confirm the major part of the hypothesis of our conceptual model. Firstly, the four cultural transition determinants affect the reaction of the audience: environmental factors (peer and media influences) have a positive impact on Vulgarization and Annoyance and that is confirmed in correlation analysis, in the regression and in the paired-samples t-test. Secondly, the acceptance of the Facebook's use has a positive impact on the commitment in the online communities; as the reject has a positive impact on the annoyance in the theater online communities. Thirdly, the Big Five personalities influence the acceptance or the reject of the use of Facebook by theaters and their behaviors in the online community.

Even if these first general findings are interesting, we estimate more research on our first hypothesis and it looks relevant to ask ourselves what are the factors that influence the Democratization effect. Until now, we can underline two main determinants: the generational effect and the personality of the audience. Those outcomes push some reflections for the theater management: it appears more and more useful for cultural institutions to choose a more specific positioning or change it for attracting new market segments. The use of Facebook could reflect the choice to target younger segments of the population, having in mind the main personality traits such as the extraversion and the openness. The value proposition process has also to take those implications into account, without forgiving the existing audiences that could be less agree with the use of Facebook.

Furthermore, the confirmation of our model wants to generate a direct impact on managerial approach of theaters, especially concerning cultural policies. In the perspective of a "democratizing" role of social networks, it seems important to consider the more practical aspects of this phenomenon. Web 2.0 tools may be consciously used both by public authorities than by small organizations that deal with the reduction of disparities between generational groups.

For future research, it would be interesting to explore and measure the impact of the generational effect and the personality effect on the democratization. We could suggest in add to go deeper into the analysis of different social networks' use presenting a comparative research focused on different social media like Twitter or Snapchat. It would be with the objective to provide future trends and scenarios, in order to provide a big overview of the topic and a strongest generalizability to our model in exploring the causality in relationships.

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