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EXPLANATORY FACTORS OF UNIVERSITY STUDENT PARTICIPATION IN FLAMENCO

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ABSTRACT. The present work offers a study exploring University of Seville students' cultural participation and how often they attend live flamenco shows. Based on the statistical yearbook of this university, a sample of 452 students from different fields was selected and, by applying a questionnaire, a binomial logit model and an ordered finance model were constructed. Our empirical findings offer descriptive, explanatory and predictive statistical results regarding participation and frequency. For example, the results evidence that 43% of the University of Seville students have never attended a live flamenco show and that one of the main issues influencing attendance is human and cultural capital.

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Introduction

It may seem surprising that 43% of university students in the city of Seville have never attended a live flamenco show. Two circumstances might lead us to find this rather striking: firstly, Seville is considered the world capital of flamenco, and secondly, this musical genre was recognised by the UNESCO as intangible world heritage in 2010.

What are the reasons behind this lack of involvement? Adopting an econometric approach based on constructing a logit discrete choice model divided into two parts, one binomial and another ordered (hurdle model), we explore the determinants of this reality (Atoche, 2017; Lyashevskaya, Brus & van der Meer, 2016; Yang, Harlow, Puggioni & Redding, 2017). Data were gathered from an "ad hoc" survey conducted during the 2016-2017 academic year amongst 452 University of Seville students, affiliated to different faculties.

Our research question could also have been posed in a positive way: what drives University of Seville students to consume flamenco as a product? A knowledge of which factors encourage participation, as well as those that limit it, may prove key to promoting flamenco,

particularly bearing in mind that over six thousand live flamenco shows are scheduled in Seville each year (Palma et al., 2017). The present work is motivated by the lack of studies of this type and thus aims to be a first contribution in this field, to the best of our knowledge

After this introduction, the work is structured in the following sections. The first section, Participation in culture and flamenco, pursues a two-fold objective. Firstly, we review the most relevant literature on participation in live shows, focusing particular attention on music consumption by young people. Secondly, we add a brief note on the economics of flamenco in order to adequately contextualise the empirical work carried out within the framework of cultural economics.

The second section contains the empirical study performed directly on participation. In the subsequent sections, the instrument used to obtain information and how it is obtained are presented. The econometric strategy is addressed in the third section, which also presents the models, selected variables with their justification and analysis of the results. The main conclusions are offered in the last section.

1. Participation in culture and flamenco

1.1. Cultural participation in live shows

According to Bell & Oakley (2015) the definition of culture in most of the forms currently used emerged in the nineteenth century through two contrasting approaches: culture as a set of artistic practices or products and culture as anthropology. The present work is framed within the first approach, for which it is important to consider that participation statistics are a measure of how the population uses (demand) the cultural goods and services available (supply), a key aspect in demand studies of cultural goods and services, and which proves extremely useful for cultural policy. Such studies usually distinguish between simple participation (whether you attend or not) and frequency of participation (number of times you attend) (Aguado, 2010).

Participation studies can be classified into two types; those based on surveys, addressing both specific attendance and participation, and econometric analyses that estimate the elasticities (price and income) of demand and the relative importance of other relevant variables (Corning & Levy, 2002).

Much has been written about the factors that can limit cultural participation in the two types (Aguado & Palma, 2015). From the seminal work of Baumol & Bowen (1966), the explanation of the "participation gap", identified by the authors in the performing arts, but extendable to other cultural activities, has sparked the development of a wide theoretical and empirical literature. The 'participation gap' indicates that cultural participation is located in a small segment of the total population: the urban population with high levels of education and income. From the standpoint of cultural economics, the participation gap has been explained as a product of individual characteristics and the home environment vis-à-vis intergenerational transfer of cultural consumption skills. The traditional participation model approach links this to the different accumulation of capital for cultural consumption, which affects the relative efficiency with which cultural experience is produced (Ateca-Amestoy, 2008; Levy-Garboua & Montmarquette, 1996; Michael & Becker, 1973; Stigler & Becker, 1977). Ferilli & Sacco (2012) point out that cultural experience allows individuals to develop new skills that involve the expansion of their range of consumer products, and in which the creative and innovative component is fundamental. Based on a careful review of the theoretical and empirical literature, in Aguado & Palma (2015) the determinants of cultural participation are broadened to include the structural factors that limit it, beyond the characteristics of individuals and accumulated

individual cultural capital. These factors would be linked to institutional and technological aspects that shape the social and economic valuation of cultural participation. Those identified are: the "costs disease" (Baumol & Bowen, 1966); Linder's observation with regard to the "harried idle class" (1970); the "rational bias against culture" (Scitovsky, 1976); investment in cultural consumer capital (Stigler & Becker, 1977); the cultivation of demand (Zakaras & Lowell, 2008), and the appreciation of cultural diversity (UNESCO, 2005). Aguado & Palma (2015) conclude that cultural participation is determined jointly by the typical variables of rational expectations models; "rational action" and "learning through consumption" and by a network of structural factors such as those mentioned above.

Other authors who highlight certain aspects as being determinants of cultural consumption should also be mentioned. These include authors who highlight characteristics such as age, sex and socioeconomic level. For example, Favaro & Frateschi (2007) conduct an empirical analysis of the "patterns of cultural choice" in relation to musical consumption in Italy, in an effort to verify whether musical tastes are diversified. Based on the theoretical model of the demand for cultural goods proposed by Levy-Garboua & Montmarquette (1996) they found that age, gender, and education are important predictors of an omnivorous musical taste. Prieto & Fernández (2000) explore the differences between the consumption of classical music and popular music, and observe that there is an innate taste for both types, which in the case of popular music decreases with age, with the exception of the 30 to 45 year-old age range, and that parents' educational level has a positive effect on listening to classical but not popular music.

Herrera-Usagre (2012) attempts to empirically observe the relationships of download and purchase, and download and attend concerts in individuals' behaviour, using the survey of habits of cultural practices (SGAE, Ministry of Culture, 2007), applying least squares linear regression and logistic regression. The conclusion is that the more recorded music individuals exchange, the more they will buy in physical format and the more likely they are to go to concerts. In addition, the author finds certain variables that influence both behaviours, such as educational level, age, socio-professional situation or the life cycle associated with paternity or maternity. In another work, the same author seeks to delimit which social characteristics have the greatest influence on cultural consumption habits, using theories of stratification. He finds evidence that cultural consumption continues to display characteristics of social stratification in contemporary Spanish society, and that practices considered to be "high culture" are associated with the best positioned strata (Herrera-Usagre, 2011).

In contrast, other researchers focus more on cultural capital. Ateca-Amestoy (2009) discusses the relevance of human capital to explain differences in cultural consumption and estimates what effect the availability of this personal resource has on differences in attending cultural activities, using data from the United States Survey of Public Participation in the Arts for 2002. The conclusion is that people who have received some type of formal or specific education in the arts are more likely to attend a show. In a more recent article (Ateca-Amestoy & Villarroja, 2017), the importance of research in cultural participation studies in Spain is highlighted, providing an overview of the main sources of statistical information available on cultural participation, as well as some research undertaken over the last two decades. Using a logistic regression employing data from a survey conducted in 1997, Gray (1998) attempts to explore whether early exposure to the arts affects participation as an adult and if so to what extent, and finds that lessons improve participation and can control other influences, although it is not so clear as to whether the school is the best place for such lessons, perhaps because they may be ill equipped to offer the breadth and depth required to achieve such effectiveness.

Falk & Katz-Gerro (2016) examine to what extent demographic and socioeconomic characteristics influence cultural consumption decisions using Probit models with data on

350,000 people from 24 EU countries. The conclusion is that acquired characteristics, such as education and income, have notably similar positive effects on cultural participation in the countries sampled, while the effects of age and gender are both weaker and less consistent in all countries.

In a recent work, Prieto, Pérez, & Suárez (2018) analyse cultural consumption according to taste or price and once again conclude that education is the factor which most influences cultural consumption, with the lack of interest being the main reason for not attending: hence the importance of a good early education.

Finally, it should be pointed out that one feature of cultural participation through attending live shows is the large number of people who decide not to attend, a phenomenon to be taken into account in societies whose offer of cultural goods is supported by grants. This is why it is interesting to know which factors determine whether an individual participates or not (Ateca-Amestoy, 2009). In Spain, some studies have focused on cultural consumption. Prominent amongst these are the National Statistical Plan (2002-2003) and the survey of cultural habits and practices undertaken by the Spanish Society of Authors and Publishers (SGAE) and the Ministry of Culture, with several editions to its credit (Ateca-Amestoy & Villarroya, 2017).

1.2. Musical consumption in young people

When analysing the cultural consumption of young people, we find numerous works related to this topic. Due to their importance for our study, we highlight those carried out by Ateca-Amestoy et al. (2017), Cuenca (2016), Fernández & Prieto (1997) and Terrazas-Bañales, Lorenzo, & González-Moreno (2013), which we comment briefly on below.

In an effort to pinpoint what kind of scheduling initiatives are being undertaken by European opera houses to reach children and young audiences, Cuenca (2016) explored how young audiences evolve and concluded that creating such young audiences is a key part of the Creative Europe Program for the European Commission 2014-2020 horizon. The author also concludes that factors such as exposure at an early age and the importance of programmes that take into account the product received by young people are decisive factors.

Ateca-Amestoy et al. (2017) reflect the importance of bringing music to the young through various incentives such as promoting formal education in the arts, both in primary and secondary education, or through public subsidies that foster consumption. As regards consumption preferences, for Terrazas-Bañales, Lorenzo & González-Moreno (2013), who studied the musical consumption of a group of 530 young students at the Autonomous University of Chihuahua (UACH) from 10 of the 15 faculties, the musical preferences of university students depend on their cultural baggage and what degree they are taking. Finally, based on the Class Structure, Consciousness and Biography Survey (ECBC-91), Fernández & Prieto (1997) study the consumption of some of the main cultural assets in Spain. They also analyse and quantify the influence exerted by various socioeconomic features to describe their demand and thus portray the average consumer profile. Except for the case of modern music, they conclude that consumption increases with age and university studies, and is greater among women than men.

1.3. *The economics of flamenco: A note*

Flamenco: a unique element of Andalusian cultural heritage

Flamenco is a musical genre which, according to the Royal Spanish Academy¹ (RAE), can be defined as certain sociocultural manifestations generally associated with the gypsy people, and which has special roots in Andalusia. The most relevant features of flamenco is its consideration as an arte vivo due to its oral tradition (Heredia-Carroza, 2019) and was declared intangible heritage by UNESCO² on 16 November, 2010 in Nairobi (Kenya).

Flamenco, as a set of cultural manifestations and a shared practice (Heredia-Carroza, Palma & Aguado, 2019b), holds a prominent place in the culture of Spain and even more so in Andalusia. In its area dedicated to culture, the regional government of Andalusia devotes one section to flamenco, which is considered “*the symbol par excellence of our cultural identity: it is the art of our land, a symbol that identifies us as Andalusians both inside and outside our region*”³. Reference is also made in said area to the existence of the Andalusian Institute of Flamenco, which researches, promotes and disseminates flamenco, and to the Andalusian Centre for Documentation of Flamenco, a historical reference that safeguards the conservation of flamenco through the important work of recovery, cataloguing and dissemination of cultural heritage. Article 68 of Organic Law 2/2007 of 19 March⁴ addressing the reform of the Statute of Autonomy for Andalusia also states that the region holds exclusive competence regarding matters of knowledge, conservation, research, training, promotion and diffusion of flamenco as a unique element of Andalusian cultural heritage.

Flamenco as a cultural asset: an approach to its supply and demand

Focusing on the economics of flamenco, we concur with Ortega (2006) who states that the importance of flamenco in all its meanings is undeniable in the development of Andalusia’s cultural industry, and is key to Spain’s image overseas, being an exportable product. In addition, a study carried out by the Ministry of Tourism confirms that flamenco is one of the main motivations for visiting Andalusia, with the most attractive being singing and dancing (Turismo Andaluz, 2004). Flamenco is thus inextricably linked to Andalusian culture. Seville, where our empirical work was carried out, is one of the main centres for its development, and is where there has been sustained growth recently in terms of its supply (Palma et al. al., 2017). In fact, the great international event of the world of flamenco, *La Bienal*, takes place every two years in Seville, where fans and professionals from all over the world meet (Heredia-Carroza, Palma & Aguado, 2019a).

Although it is a complex cultural asset where diverse areas of cultural economics merge, in its three facets of *cante*, *baile* and *toque*, flamenco can generally be approached from a twin perspective: first, as a live show and, second, as a cultural or creative product (Palma et al., 2017).

Following these authors, from the supply standpoint, in addition to its impact on tourism and the creation of wealth and employment, consideration should be given to the different types of show as well as to the specific nature of the companies or institutions that offer it and the type of market in which it is available. These authors made a study on the supply of flamenco in the period 2006-2013, in Seville. The resulting information regarding live shows (of

¹ <http://lema.rae.es/drae/srv/search?id=r16iFrYC9DXX2h7vWIFr>. Accessed on 10 August 2017

² <http://www.unesco.org/culture/ich/index.php?lg=es&pg=00011&RL=00363>. Accessed on 10 August 2017.

³ <http://www.juntadeandalucia.es/organismos/cultura/areas/flamenco/programas-flamenco.html>. Accessed on 10 August 2017.

⁴ <https://www.boe.es/buscar/act.php?id=BOE-A-2007-5825>. Accessed on 10 August 2017.

particular interest for our work) reveals that between 2006 and 2013 the number of shows increased from 3,891 to 6,797, thus reflecting its sustained growth⁵.

Other earlier works, such as Cantero & Hernández (2009), also focus on supply. These authors examine the supply of flamenco in Seville through festivals, clubs, and other aspects like public funding and activities in related industries such as tourism, fashion, musical instruments or recorded music. They offer global figures of the monetary value of this economic activity: Andalusian *peñas* (groups of friends who form an association) move almost €3 million, recorded music sales amount to around €30 million, income from flamenco tourism produces over €300 million, and festivals, such as *La Bienal* in Seville, bring in around €3 million. In this line, we can also cite the work by Ruiz & Pérez (2011) carried out for the regional government, which seeks to propose a table of basic indicators that sum up the main economic parameters of flamenco, and which confirms the above data. It also reports that flamenco tourism involves some 700,000 people and generates around €550 million in spending. All of these studies highlight the difficulty of obtaining data and, in many cases, force estimations to be made using calculations or approximate assumptions. All of this serves to reflect the usefulness of empirical works such as the present one.

From the demand standpoint, little information has been found. However, Table 1 does provide some data obtained from the latest available survey on consumer habits (Ministry of Education, Culture and Sports, 2015). Mention should also be made of Fernández, Pérez & Prieto (2017), who through a cluster analysis, identify 12 types of music listeners, and conclude the importance of education and exposure to art at a very early age. They also found that those who consume most flamenco are those with the lowest educational level. Recently, Heredia-Carroza, Palma and Marín (2020) in a similar work show how variables such as educational level, the way the music is listened or the valuation of the performer, amongst others, have an influence on the attendance frequency to flamenco live shows.

Table 1. Data on flamenco consumption (2014-2015)

Relevant data on flamenco consumption	Percentage
Attendance rate at flamenco shows	17.9%
Musical preference rate for flamenco amongst those attending concerts in general	3.8%
Musical preference rate for flamenco amongst those who listen to music at least once each three months	2.5%
Percentage of the population who engage in some form of flamenco dancing	1.7%

Source: Ministry of Education, Culture and Sports (2015). Own elaboration

Finally, it is interesting to highlight the data offered by the Yearbook of the General Society of Authors, according to which flamenco, with 7,758 shows, ranks second in terms of concerts performed behind pop-rock. Madrid followed by Andalusia were the regions with the greatest weight. Specifically, in Andalusia (2015 data) 15% of the shows offered that year were flamenco. As regards the number of spectators, and as a result of the crisis, in recent years there has been a general decrease in the number of attendees, which in the case of flamenco has been 25.6%. In Andalusia, the number of flamenco spectators in 2015 came to 625,875, representing 15.4% of the total number of those who attended music shows and accounting for 9.8% of all revenue from music shows.

⁵ Flama, the Flamenco Guide, a publication that has been providing information on live available flamenco shows since 2006, was used as the basis.

2. Methodological approach

2.1. Dataset and objectives

The analysis of the work we present is framed within a quantitative approach using the survey method⁶. For this, we first designed a questionnaire and then selected the sample, in accordance with the data offered by the latest available University of Seville statistical yearbook (2014-15). Taking into account that the total number of students enrolled at the university's own centres was 55,382, for a confidence level of 95.5% and a margin of error of 5%, the resulting sample needed to be at least 400 individuals⁷.

We thus calculated the weight percentage of students for each of the five areas (Health Sciences, Science, Engineering and Architecture, Social and Legal Sciences, Arts and Humanities), as can be seen in Table 2, which gave us the approximate number of respondents required for each area, although we finally obtained a greater number of surveys (452). It should be noted that selection within the areas was totally random.

Table 2. Data for sample selection

Percentage of weight by area, depending on students	Number of questionnaires required	Questionnaires finally completed by degree
Health Sciences 8,069 students (14.57%)	58	Odontology (41) Pharmacy (44)
Sciences 3,532 students (6.39%)	26	Mathematics (35)
Social and Legal Sciences 21,987 students (39.7%)	158	Primary School Education (44) Finance-Accounting (53) Economics (14) Pedagogy (50) Business Administration (22)
Engineering and Architecture 16,278 students (29.39%)	118	Engineering (80) Architecture (20)
Arts and Humanities 5,516 students (9.96%)	40	Fine Arts (49)
TOTAL 55,382 students (100%)	400	452

Source: own, in accordance with the University of Seville year book (2014-15).

With regard to all of the above, this work pursued a series of objectives, which we sum up as follows:

Objective 1: to know the determinants of University of Seville student attendance or participation in flamenco shows and their importance.

Objective 2: to ascertain awareness of, interest in and consumption of flamenco and the reasons for not attending.

⁶ Available upon request from the authors

⁷ <http://www.netquest.com/es/panel/calculadora-muestras/calculadoras-estadisticas.html>

3. Conducting research and results

3.1. The dependent variables

Participation statistics are a measure of how the population uses (demand) the cultural goods and services available (supply), since "a very important aspect of the demand studies of cultural goods and services, and which proves extremely useful for cultural policy, concerns the distinction between mere participation (attendance or not) and frequency of participation (number of times it is attended)" (Aguado, 2010: 133).

When using regression models, the main objective of econometric evidence is therefore to confirm or otherwise the variables that are linked to demand or cultural participation in live flamenco shows by University of Seville students. This then provides insights into the motivations for attending, satisfaction, as well as the impact of cultural capital and other socioeconomic features (Fernández & Prieto, 1997).

For this research, we propose two models, one that studies attendance or not at live flamenco shows and another that examines frequency of participation, which are the two dependent variables in this study. In the first case, it is a binary or dichotomous return variable, which can only take two possible values, yes or no, and in the second case, a variable that can take three values in an orderly manner: occasional, frequent or regular. In this type of qualitative response regression model, a cumulative distribution function is used that, depending on its type (logistic or normal), gives rise to a Logit or Probit model, which are both very similar (Gujarati & Porter, 2010).

3.2. Independent variables

Taking into account the information provided by the questionnaires and the bibliography consulted, we propose a series of explanatory variables grouped according to whether they belong to personal factors or characteristics, socioeconomic profile, cultural capital and external factors, as can be seen in Table 3.

Table 3. Definition of the variables

DESCRIPTION OF THE VARIABLES	MEASURE
Dependent variables	
Does or does not attend live flamenco shows	1= Yes; 0= No
How often these shows are attended	1= Occasionally (1-5 times)
	2= Fairly often (6-10 times)
	3= Regularly (more than 10 times)
Explanatory variables	
Sex	1= Male; 0= Female
Place of origin	1= Andalusia
	2= Not resident in Andalusia
Monthly income	1= 51-100€
	2= 101-200€
	3= Over 200€
Area of study at the University of Seville	1= Sciences
	2= Engineering and Architecture
	3= Social and Legal Sciences
	4= Health Sciences
	5= Arts and Humanities
Current studies	1= First year
	2= Second year

RECENT ISSUES IN SOCIOLOGICAL RESEARCH

	3= Later
Educational attainment of the father	1= Did not finish primary education 2= Finished primary or compulsory secondary education.
	3= Finished upper secondary education or vocational training 4= University degree
Attended flamenco shows as a child	1= Yes; 0= No
Family involvement with flamenco	1= None 2= Little 3= Some 4= A lot
Has read about flamenco	1= Yes; 0= No
Often listens to flamenco	1= Yes; 0= No
Attends other kinds of music concerts	1= Yes; 0= No
Knows that flamenco is listed as world heritage	1= Yes; 0= No
Has heard of the Andalusian Institute of Flamenco	1= Yes; 0= No
Has heard of CICUS (University of Seville Cultural initiatives center)	1= Has not heard of CICUS 2= Has heard of CICUS and has attended a live show 4= Has heard of CICUS but is not interested in its programme
Degree of familiarity with flamenco	1= None 2= Little 3= Some 4= A lot

Source: own

Following Andrade (2016), in order to propose a demand function for live flamenco by a University of Seville student at time t (D_{t_i}), this function would thus be given in our case by: $Y_{t_i} = D_{t_i} = F_{t_i}$ (gender, place of origin, monthly income, area of study at the University of Seville, current year in the degree, father's educational background, attending flamenco shows as a child, degree of family contact with flamenco, having read about flamenco, regularly listening to flamenco, attending other different music shows, knowing that flamenco is world heritage, knowing about the existence of the Andalusian Institute of Flamenco, having heard of CICUS, knowledge of flamenco).

3.3. Application of logistic regression model

As stated earlier, we propose two models for this research, one exploring attendance or not at live flamenco shows and another analysing frequency of participation. In fact, it is a two-part or "hurdle" model (Atoche, 2017, Lyashevskaya et al., 2016, Yang et al., 2017). These are two-component models: a first binary choice component, and a truncated count model, such as the ordinal logit model, used for positive counts.

Specifically, the two-part model combines a count data model $f_{\text{count}}(y; x, \beta)$ (truncated to the left at $y = 1$) and a binomial model $f_{\text{binomial}}(Y; z, \gamma)$ (truncated to the right at $y = 1$).

$$f_{\text{hurdle}}(y; x, z, \beta, \gamma) = \begin{cases} f_{\text{zero}}(0; z, \lambda) & \text{if } y = 0 \\ (1 - f_{\text{zero}}(0; z, \lambda)) \cdot f_{\text{count}}(y; x, \beta) / (1 - f_{\text{count}}(0, x, \beta)) & \text{if } y > 0 \end{cases}$$

Parameters β , γ are estimated by maximum likelihood, where the specification of the likelihood has the advantage that the count and binomial components can be maximised separately. The corresponding regression relationship is given by:

$$\log(\mu_i) = x_i \beta + \log(1 - f_{\text{zero}}(0; z_i, \lambda)) - \log(1 - f_{\text{count}}(0, x_i, \beta))$$

For data processing and construction of the models, the Stata 13.1 statistical program was used. After making several combinations of variables, collinearity problems were detected and corrected using the variance inflation factor. After performing this test, the age variable, which displays strong collinearity with the variables "year" and "degree of familiarity", was eliminated by collinearity, among others. In addition, the Wald test combinations of the different categorical variables indicate that all the categories included in the model are relevant and are correctly regrouped.

3.4. Analysis of results

Table 4. Descriptive Statistics

Variable	Observations	Mean	Std. Deviation	Min.	Max.
<i>Sex. Reference: female</i>					
Male	452	0,420	0,494	0	1
<i>Place of origin. Reference: Andalusia</i>					
Not in Andalusia	451	0,093	0,291	0	1
<i>Year. Reference: First year</i>					
Second year	452	0,363	0,481	0	1
Later	452	0,305	0,461	0	1
<i>Area of study. Reference: Science</i>					
Engineering and Architecture	452	0,221	0,416	0	1
Social and Legal Sciences	452	0,405	0,491	0	1
Health Sciences	452	0,188	0,391	0	1
Arts and Humanities	452	0,108	0,311	0	1
<i>Father's education. Reference: did not finish primary school</i>					
Finished primary or compulsory secondary	446	0,256	0,437	0	1
Upper secondary, vocational training	446	0,336	0,473	0	1
University degree	446	0,334	0,472	0	1
<i>Familiarity with flamenco. Reference: None</i>					
Little	450	0,371	0,484	0	1
Some	450	0,376	0,485	0	1
A lot	450	0,151	0,359	0	1
<i>Level of contact through family. Reference: None</i>					
Little	452	0,352	0,478	0	1
Some	452	0,274	0,447	0	1
A lot	452	0,226	0,418	0	1
<i>Awareness of CICUS. Reference: none</i>					
Has heard of it and has been to a live show	442	0,176	0,382	0	1
Has heard of it but is not interested	442	0,145	0,352	0	1
<i>Monthly income. Reference: 0-50€</i>					
51-100€	443	0,289	0,454	0	1
101-200€	443	0,221	0,416	0	1
Over 200€	443	0,140	0,347	0	1
Attended flamenco shows as a child	451	0,388	0,488	0	1
Knows that flamenco is listed as world heritage	449	0,577	0,495	0	1
Has attended other musical performances	444	0,793	0,406	0	1
Regularly listens to flamenco	448	0,317	0,466	0	1
Has heard of the Andalusian Institute of Flamenco	449	0,445	0,498	0	1
Has read about flamenco	451	0,399	0,490	0	1

Source: own

We now set out the statistics from the 452 questionnaires once they had been completed and the data loaded into the SPSS statistical program (see Table 4). We focus on those related to knowledge of and interest in flamenco, as well as the degree of contact or attendance since childhood to the present, in an effort to gather information concerning these issues, as well as the reasons for not attending. We also wished to ascertain how much students knew about the University of Seville Cultural Initiatives Centre (CICUS) given its link with this study.

Knowledge of and personal interest in flamenco

- As regards how much students knew about flamenco, just over 50% of respondents are above the *average*, *quite a lot* and *a great deal* values, thus indicating that, overall, there is nothing to suggest that most University of Seville students are not familiar with flamenco.
- As regards interest in this musical genre, the same can be said as for the degree of knowledge, since just over half were seen to be above *average*, *quite a lot* and *a great deal*.
- The majority of respondents stated that they were aware that flamenco is on the UNESCO world heritage list (58%).

Flamenco consumption and degree of contact

- 61% never attended flamenco shows as a child, a relevant fact that explains the scarce cultural capital acquired since that age.
- In terms of contact with flamenco through family or friends, practically half have had little or no contact, and only 20% have had *quite a lot* or *a great deal* of contact (16% and 4%, respectively).
- Most state that they have never bought flamenco clothes (67%) or read anything about flamenco (60%), although those who have, have mainly done so through the Internet (60%).
- 43% of respondents state that they have never attended a flamenco show, which is rather striking given that the survey was conducted in Seville.
- Of those who said they had attended a live flamenco show in the last few years (the remaining 57%), almost 60% have done so occasionally (1 - 5 times a year).
- As regards the characteristics of the shows they attended, most chose the mixed singing and dancing option (57%), which in 30% of the cases offered free admission. As for feeling *fairly* or *very* satisfied after the show, the figures were 60% and 40%, respectively. Finally, as regards the venue where the shows were held (*tablaos*, theatre, *peña*, festival ...) no significant differences were observed and the results are very similar for all the options.
- The mediums through which students have greatest access to information regarding this type of entertainment are street advertising and social networks, in that order.
- As for why students had never attended a flamenco show (43%), one third of respondents were indifferent to this musical genre, although they did not rule out the possibility of attending at a future date, while another third simply do not like it. The rest cited financial reasons.
- Another issue which we feel merits highlighting is the lack of awareness among University of Seville students (almost 70%) concerning the existence of the Centre for Cultural Initiatives (CICUS), since it is a centre dedicated specifically to promoting and disseminating culture in its different manifestations, and offers students an excellent opportunity to attend such shows. The CICUS has an annual programme, part of which is devoted to flamenco⁸.

Estimating the logit binomial and ordered logit models

⁸ <http://cicus.us.es/flamenco/>

- In the case of the binomial logit, and taking into account its level of significance, Table 5 below shows that significant factors ($P < 0.05$) are the year of the degree they are in (second year and later), the area of studies (engineering / architecture and social / legal sciences), awareness of flamenco in all its values, level of contact through the family (great value), awareness of the CICUS and having been to a show, monthly income (if over €200), attending shows as a child, listening to flamenco regularly, having heard of the Andalusian Institute of Flamenco, and reading about flamenco. We therefore note that the variables which figure most prominently are those that display a closer link to what the theory defines as cultural capital.
- Continuing with the ordinal logit, the most significant values were obtained for the variables relating to gender, place of origin, area of studies (arts and humanities), monthly income (from €101), habitually listening to flamenco and being familiar with the Andalusian Institute of Flamenco.

Table 5. Significance and marginal effects of logit binomial and ordinal models

Variables	Model 1	Model 2		
	Binomial	Occasionally	Frequently	Regularly
<i>Sex. Reference: female</i>				
Male	0.015	0.249***	-0.028***	0.221***
<i>Place of origin. Reference: Andalusia</i>				
Not in Andalusia	0.048	0.253*	-0.028*	-0.225*
<i>Year. Reference: First year</i>				
Second year	0.087*	0.032	0.0035411	-0.028
Later	0.195***	0.168	0.0187238	-0.149
<i>Area of study. Reference: Science</i>				
Engineering and Architecture	-0.138*	0.150	-0.0168	-0.133
Social and Legal Sciences	-0.153*	0.092	-0.0103	-0.082
Health Sciences	-0.033	0.177	-0.0198	-0.157
Arts and Humanities	-0.057	0.370**	-0.041**	-0.329**
<i>Father's education. Reference: did not finish primary school</i>				
Finished primary or compulsory secondary	0.035	-0.114	0.013	0.101
Upper secondary, vocational training	0.011	-0.048	0.005	0.042
University degree	0.065	-0.047	0.005	0.042
<i>Familiarity with flamenco. Reference: None</i>				
Little	0.165***	0.29156	-0.033	-0.259
Some	0.183***	0.1682	-0.019	-0.149
A lot	0.166*	0.1894	-0.021	-0.168
<i>Level of contact through family. Reference: None</i>				
Little	-0.051	-0.148	0.017	0.131
Some	0.086	-0.071	0.008	0.063
A lot	0.188***	0.122	-0.014	-0.108
<i>Awareness of CICUS. Reference: none</i>				
Has heard of it and has been to a live show	0.112***	-0.04	0.004	0.033
Has heard of it but is not interested	-0.033	-0.07	0.008	0.066
<i>Monthly income. Reference: 0-50€</i>				
51-100€	0.062	-0.098	0.011	0.087
101-200€	0.069*	-0.183**	.020**	0.163**
Over 200€	0.151***	-0.287***	0.032***	0.255***
Attended flamenco shows as a child	0.544***	-0.990	0.011	0.088
Knows that flamenco is listed as world heritage	0.025	-0.077	0.0080	0.068
Has attended other musical performances	-0.039	-0.004	0.0004	0.004
Regularly listens to flamenco	-0.080*	-0.148*	0.016*	0.132*

RECENT ISSUES IN SOCIOLOGICAL RESEARCH

Has heard of the Andalusian Institute of Flamenco	0.058*	0.190***	-0.021*	-0.168***
Has read about flamenco	0.085***	0.017	-0.002	-0.015
R2:	0.6133		0.123	
N:	420		224	
*** p<0.01, ** p<0.05, * p<0.1 Standards errors in parenthesis				

The marginal effects were then calculated, as can also be seen in the aforementioned Table 5. As regards the binomial model, it is worth noting that students who are in their third year or later are more likely to have attended a live flamenco show (almost 20%), compared to those who are in the first year. In addition, and as expected, knowing something about flamenco compared to knowing nothing increases the likelihood of having been to a flamenco show (around 16-18%). Contact through the family also increases the likelihood of having attended, although it only proves highly significant in cases where there is a lot of contact compared to when there is no contact (an increase of around 18.8%). Students being aware of the existence of Cicus and having attended a show also increases the probability of attending (11.2%), compared to those who are not aware of its existence. The income variable is also significant. Indeed, students whose income exceeds €200 are more likely to attend this type of show (around 15%) compared to those who only have €50 at most. Yet the variable that proves to be most relevant is having been to shows as a child. Specifically, those who attended as a child are more likely to attend (almost 55%) compared to those who did not. As regards other notable variables, it should be mentioned that people who had read about flamenco are more likely to attend compared to those who had not (8.5%).

With regard to the ordinal model, we have already seen that the gender variable emerged as significant. Specifically, among the people who attend, being male has a negative impact compared to being female for cases of frequent or regular attendance. In the case of those who attend fairly often, being male increases the probability of attending by almost 25% compared to being female. We note that there are contrasting values depending on the type of frequency in other variables, such as, for example, not being from Andalusia, in which only the likelihood of attending increases positively in the case of occasional attendance, whilst this is not the case for those who attend quite often or regularly. Students of arts and humanities are 37% more likely to attend occasionally compared to those from science. Another variable worth highlighting, as we saw, is monthly income. It is significant that those with an income of over €100 who attend are less likely to attend occasionally than those who have less than €50 (18%-28%). In contrast, they are almost 25.5% more likely to attend regularly. Much the same happens with listening to flamenco, which causes a 14.8% drop in the likelihood of attending occasionally and, in contrast, leads to a 13.2% increase in the probability of attending regularly. Finally, knowing the existence of the Andalusian Institute of Flamenco increases the probability of attending occasionally by 19%.

All of the above is summed up in Table 6 below, where it can be seen which factors or characteristics through the variables used are those that affect the proposed models (attendance and frequency).

Table 6. Summary of the impact of the variables in the models

		Impact on:		
		Attendance	Frequency	
Personal characteristics	Sex	No	Yes	
	Place of origin	No	Yes	
Socioeconomic factors	Father's profession	No	No	
	Subject's monthly income	Yes	Yes	
Human and cultural capital	Area of studies	Yes	Yes	
	Current year	Yes	No	
	Degree of familiarity with flamenco	Yes	No	
	Attended shows as a child	Yes	No	
	Contact through the family	Yes	No	
	Has read about flamenco	Yes	No	
	Regularly listens to flamenco	Yes	Yes	
	Attends other musical shows	No	No	
	External factors	Knows flamenco is on the UNESCO world heritage list	No	No
		Has heard of the Andalusian Institute of Flamenco	Yes	Yes
	CICUS	Yes	No	

Source: own

Conclusion

This work pursues two objectives. Specifically, we wished to ascertain which factors determine University of Seville student attendance at or participation in flamenco shows, and to find out information concerning their knowledge of, interest in, and consumption of flamenco as well as their reasons for not going to these shows.

We believe that human and cultural capital are the factors that primarily affect consumption the most. Yet despite this, the following considerations should be taken into account:

- Gender differences may be due to the fact that more women enter university than men, which therefore affects the sample, and proves significant in certain degrees and specialties. With regard to place of origin, it seems logical to assume that people from outside Andalusia who come for a certain period (in some cases only one year) may be attracted to and therefore consume flamenco, albeit only occasionally, due to their brief period of contact. According to some authors, geographical factors act as pull factors since they imply a spatial decision about the effort and ease of access to where cultural consumption occurs (Brook, 2016, Delrieu & Gibson, 2017).
- As might be assumed, socioeconomic factors influence attendance and frequency: the higher the level of income, the greater the likelihood of attending a show. Ease of access to different types of culture in Seville, which in many cases is free or inexpensive, allows practically anyone to attend this type of show regardless of socio-economic profile. Proof of this is the immense cultural offer contained in *Flama*, the guide to flamenco, and which has already been the subject of research (Palma et al., 2017).
- We consider that the key to determining the consumption or otherwise of flamenco among young people lies in human and cultural capital. We see how having attended shows as a child, the level of contact through the family, as well as the degree of knowledge one has of this musical genre, are factors that shape attendance at such shows, which is in line with authors who reflect the importance of parents in cultural education (Reay, 2004). Given these data, it is worth reflecting on the advisability of investing in cultural education from an early

age, as well as promoting, in the classroom, consumption among the young through advertising and cultural events. To this end, we see how the existence of centres that foster cultural initiatives, such as the CICUS, can exert an influence. Yet, as pointed out, it is striking to note that almost 70% of the student population are unaware of its existence. One future line of research might be to explore whether this type of show is being promoted or scheduled enough by different public bodies in their respective cultural programmes or whether, in contrast, other shows are being programmed to the detriment of flamenco, and even more, whether all that information is reaching the final recipients correctly and with sufficient motivation.

- Given all of the above, we must also consider what role different cultural policies should play and whether they should support demand or supply even though, according to Taylor (2016), the majority of the population are not usually committed to culture, and remembering that those who are tend to be of a certain educational and socioeconomic level. Some authors refer to live music as ecological, which allows us to distinguish not only its economic value, but also social and cultural value, and believe that live music should be supported through cultural policies that aim to improve cultural vitality in a particular city (Hoeven & Hitters, 2019). Cultural policies are a reality as indeed is state involvement in their funding, as reflected by Palma & Aguado (2011). These authors conduct a review of the literature and rightly point to the importance of generating consumption habits by promoting education in the arts in public schools and by subsidising demand. In addition, television can also play a crucial role in creating audiences (Borowiecki & Marvão, 2017). Another important issue to promote consumption is to organize participatory workshops before the live show, in order to make the audience interact by achieving positive (Toelle & Sloboda, 2019). Currently, and thanks to new forms of funding, such as crowdfunding, it is possible to engage in and obtain funding in a collaborative way through digital platforms, which does not imply that the state cannot and should not help new companies or professional artists. In fact, for 2019 the regional government of Andalusia has allocated €190,000 to promote the professional fabric of flamenco and €60.000 to increase attendance to festivals and other special cultural events (Junta de Andalucía, 2019).

This work has provided insights into the features of cultural consumption amongst young University of Seville students with regard to flamenco, and we feel that it may help to:

- Improve current knowledge of young people's cultural consumption.
- Determine whether the agencies responsible for facilitating or promoting the cultural participation of young people through the live consumption of various forms of art are achieving their purpose, for which the existence of subsidies, grants or special offers is important (Propheter, 2015).
- Understand that cultural consumption is changing, and is becoming increasingly technological and online (Navarrete & Borowiecki, 2016), which may result in less physical access to live shows. In fact, the use of the smartphone as an audio consumption device has eclipsed the presence of other options (Pedrero-Esteban, Barrios-Rubio, & Medina-Ávila, 2019).
- Establish which determining factors most influence consumption or attendance at flamenco shows.

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