DEMOCRATIZATION OR VULGARIZATION - THE IMPACT OF FACEBOOK ON CULTURAL CAPITAL

Abstract

This paper investigates the impact of Facebook on cultural audience, putting the emphasis on the transmission of cultural capital in elitist circles. Our purpose is to provide important evidence concerning the digital opportunities and challenges for the use of social networks in cultural management. Based on an exploratory study, we look closely at the attitudes and reactions of cultural audience to the use of Facebook by theaters. We focus hereby on the democratization (acceptance) or the vulgarization (rejection) effects of the use of Facebook. We conclude that demographics and psychographics such as the generational effect and the personalities of the influence “the acceptance”, while environmental factors such as peer and media influence “the rejection” of the use of Facebook. The present findings help cultural institutions to have a better understanding of the profile of the actual theater audience, their needs, desires and fears.

Key words: social networks and Facebook, arts consumer research, theater management, cultural capital, vulgarization, democratization, structural equation modeling

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Introduction

In 2007, the Observatory of Cultural Policies (OPC) carried out 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 not only considered as an information source and a distribution channel, but also as a "place" of consumption and exchange (Donnat, 2009). Public authorities promote networking and online 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 as they play a facilitating role in the organization of cultural events (Maresca and Van de Walle, 2006). Social networks could be seen to provide an opportunity that facilitates the meeting between the public and the cultural product. Thus, it seems relevant to examine their strategic use, the changes and the consequences of this new digital order especially concerning the causal relationships and the differences within population groups.

In this study, we investigate the reaction of cultural audience to the use of Facebook by theaters. We chose the theatre, in particular, as a cultural institution as 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 emphasis on the concept of cultural capital with its transitional factors in elitist circles. This is where the originality of our research lies. To the present day, no projects have been developed as far as the reactions of cultural are concerned. Our scope is to provide new evidence concerning digital opportunities that are far from being fully exploited. Furthermore, in the perspective of a "democratizing" role of social networks, it is important to consider the consequences of this phenomenon.

Initially, the paper presents a critical review of the existing literature, we then look into the development of the conceptual model. The methodology proceeds with the data analysis and discussion of the main results and implications, and finally, shows the limitations of and direction for future research.

Literature review and hypothesis development

Scientific research investigates the role of the Internet as a strategic enabler in arts and cultural institutions (Kolb, 2005; Rentschler et al., 2006). Social media, in particular, 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 represents a rather recent application in the cultural landscape, an increasing body of marketing research has already focused on this subject (Rentschler et al., 2006; Weinberg 2009). Scientific studies face the situation in two different ways: on one hand, they pay attention to the management of the cultural institutions, and on the other, they pay attention on the consumer's perspective. An example of the first approach is represented by the publication of Hausmann and Poellmann (2011) in which they offer a status quo of social media as used by 144 German public theaters. Concerning the consumer behaviour approach, a valuable contribution is has been offered by two French authors that develop research, focusing on the impact of the Internet on audience behavior for performing arts (Martinez & Euzeby, 2010). Although some works (Janner, 2011; Scheurer, 2010; Turrini et al. 2011) explore the social media phenomenon, empirical studies are still rather scarce, especially concerning the role of virtual communities and how it affects audience decisions (Kozinets, 2008; De Valck, 2010). For that reason, we chose to contextualize our research in a very particular setting, the theater. Indeed, several empirical evidence (Edgell, Hetherington &Warde, 1997) show that theater 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 in society (Veblen, 1899; Bourdieu, 1979). Research studies have shown repeatedly that the audience of theater tends to be relatively upscale in the socioeconomic status (Di Maggio, 1987). Scientific research has long pointed to the differences in cultural consumption across the social strata (Bourdieu, 1984). In this research, we are interested in this elitist aspect of consumption by highlighting the so-called "cultural capital" concept (Bourdieu, 1979).

One of the main 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. Hence the members of that social class 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.
According to Holbrook (1995), similar findings have appeared in the USA which explains how highbrow (lowbrow) tastes appear to reflect a higher (lower) level of formal education. This elitist concept is also 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.
Regarding this theoretical reflection and the empirical evidence developed in the existing literature, we focus on the elitist aspects of consumption on social networks. The question that needs to be addressed is how cultural audience reacts to the use of Facebook by theaters. We aim to explore whether cultural audience accepts or rejects Facebook, as a kind of democratization or a vulgarization of their "cultural capital". At a managerial level, we intend to predict future behavior of audience and the consequences affecting online theater communities.

The assumption is that "the set of cultural resources acquired in early life" (Bourdieu, 1984) has an impact on the habits, the interest in visiting theaters and the emotional experience within this context. According to Bourdieu, the emphasis is on the unreflective acquisition of these dispositions (Bourdieu, 1984).
Colbert (2012) underlines and reviews the main factors involved in the cultural transmission as the family influence, the education in arts, the peer and the media influences. Looking at these dimensions, it is proven that the family influence (Bourdieu, 1984) plays the strongest role with regards to the cultural consumptions (Van Eijck, 2012), which is reinforced by arts education (DI Maggio, 1978). Concerning the peer and the media influences (Bearden & Etzel, 1992), we state that they play a hidden mediation role with regards to cultural behaviors (Hennion, 1988). In addition, they are also considered as environmental factors in the social cognitive theory (Bandura, 1986).

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 (Milano, 2014). In particular, we revealed two kinds of attitudes: a positive one and a negative one that we denominated "democratization effect" and "vulgarization effect". To simplify the presentation, we linked these effects to the acceptance and the rejection of the use of Facebook by theaters. In the first case (democratization), the social network represents a means to improve the theater experience, earn new audience and increases the loyalty of the existing ones. In the second case (vulgarization), the negative perception is linked to loss of quality and the trivialization of the experience. Hence, we use these two scenarios to test the reactions of cultural audience and we posit the following:

Hypothesis 1: Cultural Transmission Determinants influence the acceptance of the audience to the Facebook use by theaters – Democratization

Hypothesis 2: Cultural Transmission Determinants influence the rejection of the audience to the Facebook use by theaters – Vulgarization

Moreover and for giving relevance to theater implications, we also take into account the future behaviors of cultural audience based on the outcomes of the research study by Hutter and Hautz (2013). The author's findings show how a Facebook fan page affects the perception of brands and influence the consumers purchase decision. Basically, two main scenarios are possible: first, the commitment (Kim et al. 2008) as the active and psychological involvement of the audience in the online community. Secondly, the annoyance (Tamborini et al. 2010) understood as an unpleasant emotional state of mind of the audience.

Thus, we propose the hypothesis that the cultural transmission determinants influence the audience behaviors in the online communities.

Hypothesis 3: Cultural Transmission Determinants influence the commitment to the theater online communities

Hypothesis 4: Cultural Transmission Determinants influence the annoyance with the theater online communities

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 such as 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, we therefore test the following:

Hypothesis 5: Psychographic aspects impact the acceptance of the audience to the Facebook use by theaters – Democratization

Hypothesis 6: Psychographic aspects impact the rejection of the audience to the Facebook use by theaters – Vulgarization

Hypothesis 7: Psychographic aspects impact the commitment to the theater online communities

Hypothesis 8: Psychographic aspects impact the annoyance with the theater online communities

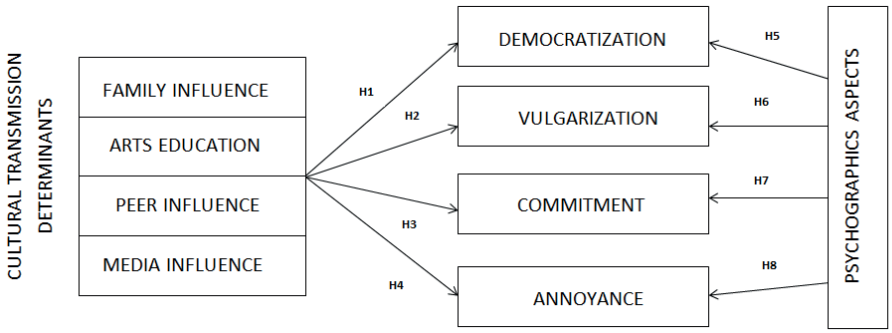

FIGURE 1 - Conceptual Model

Dataset

We developed an online survey that consists of 20 closed questions measured on 5-point-rating scales (from 1=strongly agree to 5=strongly disagree) and concerned theater's behaviors, the use of Facebook and socio-demographic variables. Democratization and vulgarization were set up on six items based on our previous qualitative study (Milano, 2014), while commitment and annoyance were measured using a total of six items based on the research study by Hutter and Hautz (2013).

We then conducted a pre-test with a limited number of cultural consumers (250 respondents) in order to refine and improve the model. To avoid all issues concerning the privacy policies with the direct contact of the audience, we built a network of institutions interested in forwarding the online survey to their consumers. We sent the link to Belgian, Italian, German and English cultural institutions in add to the EU Cultural Section - with the objective to reach their European partners. At the end, we launched a multilanguage standardized questionnaire – available in English, French, Italian and Dutch - in February 2016 and we were able to collect 521 responses.

The dataset is mainly composed of Europeans (86.1%), of whom women constituted (56,8%) and 27,8% were between 50 and 64, 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 (Table 1a and Table 1b) summarize the main demographic and behavioristic aspects of the current sample.

	GENDER	NATIONALITY	AGE	EDUCATION	OCCUPATION
MODE	Female	Belgium	50-64 y	Bachelor Degree	Employed
SD	,496	6,174	1,253	1,270	2,716
%	56,8	29,8	27,8	33,2	32
	INCOME	THEATER SUBSCRIPTION	THEATER CONSUMPTION	FACEBOOK PROFILE	FACEBOOK TIME SPENT
MODE	Undeclared	No	< 3 in the last year	Yes	0-1h
SD	3,256	,378	,989	,406	,828
%	35,4	82,8	38,8	79,3	47,8

TABLE 1a – Descriptive Statistics with mode, standard deviations and percentages

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

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

Results

Since this research attempts to investigate the impact of Facebook on theater audience behaviour, we are putting the emphasis on the transmission factors of cultural capital in elitist circles. In measuring our determinants, the relationships and causalities between them, we aim to provide new evidence concerning opportunities that are far from being fully understood and exploited.

Correlation Effects

As we can see in table 2, two of the cultural transmission determinants like peers (.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 those who are more influenced by environmental factors are more likely to reject the use of Facebook and will therefore become more annoyed with the online community. On the opposite side, there is no significant relationship between cultural transmission determinants and the democratization effect. At this stage of the process, it seems that two of our hypotheses (*H1 and H3)* are not confirmed, therefore we cannot consider that each of the four cultural transmission determinants play a role in the acceptance of the use of Facebook by theaters nor do they make the audience committed in the online community.

As the most relevant insight based on our research framework (see figure 1), table 2 shows that there is a positive relationship (.213, $p < .05$) between the democratization and the commitment effects, such as the vulgarization and the annoyance effects (.396, $p < .05$). Contrary to that, we underline negative associations between the democratization and the annoyance effect (-.187, $p < .05$); and the same appears between the vulgarization and the commitment within the online communities (-.212, $p < .05$).

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.

Gender has a positive impact on the annoyance effects (.145, $p< .05$) and peer influence (.123, $p< .05$); age has a positive relationship on media influence (.148, $p< .05$), vulgarization (.215, $p< .05$) and annoyance (.241, $p< .05$) effects. It means that older cultural audience are less likely to accept the use of Facebook by theaters

and will become more annoyed with the online community. Furthermore, the control variable called “nationality” is associated neither with the dependent nor the independent variable, indicating that the cultural differences are insignificant for analysis purpose.

Other results concerning the use of Facebook show that cultural audience that does not have a profile is less likely to accept (-.123, p < .05) its use and therefore become more annoyed (.188, p < .05) with the online community. Moreover, the time spent on Facebook is negatively correlated to arts education (-.116, p < .05), age (-.237, p < .05) and income level (-.149, p < .05); proving that those with no art education, who are younger, and 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**	**Committment**	**Annoyance**	Gender	Nationality	Age	Level of Education	Occupation	Level of 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	0,087	**,142****	**,149****	**-,423****	1												
Committment	,080	-0,099	-,067	,056	**,213****	**-,212****	1											
Annoyance	-0,098	,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 Regression Effects

The linear regression analysis shows that media and peer influence have an effect on vulgarization (media .132, p< .05) and the annoyance (media .130, p< .05 and peer .158, p< .05). It means that those who are more influenced by their peers and media will be more annoyed with the online community and that those who are more influenced by media are more likely to reject the use of Facebook by theaters. Table 3 confirms the results of the correlation analysis and shows clearly that no significant relationship exists between cultural transmission determinants and the democratization effect.

These outcomes clearly underline that environmental factors have an impact both on the vulgarization and the annoyance effect as a confirmation of our hypotheses (*H2 and H4*). Likewise, two of our hypotheses are rejected (*H1 and H3)*: family influence, arts education as well as peer and media influences do not play a role in the acceptance of the use of Facebook nor do they have an influence on the commitment of the audience within the online community.

	Model 1					Model 2					
	Loading	SE	Beta	T	P	Loading	SE	Beta	T	P	**HYPOTHESES**
(Constant)	4,279	,257		16,634	,000	,888	,278		3,189	,002	
FAMILY_INFLUENCE	-,010	,035	-,013	-,285	,776	,009	,038	,010	,227	,820	H2
ARTS_EDUCATION	-,018	,057	-,014	-,309	,757	,119	,062	,083	1,916	,056	H2
PEER_INFLUENCE	-,077	,057	-,061	-1,360	,174	,156	,062	,112	2,538	,011	H2
MEDIA_INFLUENCE	-,011	,048	-,010	-,224	,823	**,151**	**,052**	**,132**	**2,932**	**,004**	***H2***
	a. Dependent Variable: DEMOCRATIZATION					b. Dependent Variable: **VULGARIZATION**					

	Model 3					Model 4					
	Loading	SE	Beta	T	P	Loading	SE	Beta	T	P	**HYPOTHESES**
(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	H4
ARTS_EDUCATION	-,108	,057	-,083	-1,905	,057	,024	,075	,014	,314	,753	H4
PEER_INFLUENCE	-,101	,057	-,080	-1,796	,073	**,268**	**,074**	**,158**	**3,606**	**,000**	***H4***
MEDIA_INFLUENCE	,092	,047	,088	1,937	,053	**,181**	**,062**	**,130**	**2,916**	**,004**	***H4***
	a. Dependent Variable: COMMITMENT					b. Dependent Variable: **ANNOYANCE**					

TABLE 3 - Linear multiple regression for cultural transmission determinants on democratization, vulgarization, commitment and annoyance.

Multigroup Effects

In order to extrapolate more information from our dataset, we proceed with an independent sample t-test (Tables 4a and 4b) to underline the major differences in means between different groups within the population.

Table 4a

Independent Group T-Test on Gender

	Female		Male		
	M	SD	M	SD	T-Test
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 4b

Independent Group T-Test on Age

	Less than 30 years old		More than 30 years old		
	M	SD	M	SD	T-Test
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 females (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 with the online community and subscribe more to the theaters, even if they frequent the theater less than women do.
With regards to 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 audience over 30 is less likely to accept the use of Facebook by theaters and will therefore become more annoyed with the online community. Moreover, they tend to spend less time on Facebook compared to the youngest age group.

Moderating Effects
As we are interested in the moderating effect of the Big five personalities (Rammestedt & John, 2007), we use the paired-samples t-test for testing if the different personalities play a role in the reaction of the audience. These outcomes (Table 5) represent a confirmation of our last four hypotheses, which states that psychographic aspects impact the positive or negative reaction of the audience to the use of Facebook by theaters and, consequently, their beahviours in the theater online communities.
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}. In other words, those who are more neurotic and agreeable are more likely to agree with the democratization effect of Facebook. Similarly, those who are less extravert, agreeable and open are more likely to agree with the vulgarization effect of Facebook.
If we take into consideration the behavior of the audience in the online communities, we can detect the same relationship those who are more neurotic {t(521)=20.035, p < .001} and agreeable {t(521)=17.459, p < .001} will be more committed to the online community while those who are less extravert {t(521)=-21.958, p < .001}, agreeable {t(521)=-18.648, p < .001} and open {t(521)=-17.499, p < .001} will become more annoyed with the online community.

	Democratization	Vulgarization	Commitment	Annoyance
Extraversion	14,779*	**-36,690****	5,700*	**-21,958****
Agreableness	**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*
Openess	12,784*	**-27,912****	5,593*	**-17,499****

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

TABLE 5 - The t-value of Paired T-Test Results for the BIG Five Personalities

SEM Findings
In order to shed new light on the linear analysis we conducted previously and with the objective to run multivariate causal relationships in our model, we applied Structural Equation Modelling with the support of AMOS 24.
First, the structural model was used to assess the internal relationships and the causal consistency of the constructs. Those findings are summarized in Table 6. As we can clearly notice, 4 models were developed with the purpose of presenting multiple-group analysis and running the control variables already resulted significant in our linear regressions – like gender, age and the use of Facebook. Among the four cultural transmission determinants, the only one that impacts the annoyance with the theater online community is represented by the media influence (0.17 ***), especially by participants above 30 (0.267 ***) having a Facebook profile (0.195 ***). Women seem to agree more with the rejection of the Facebook use by theaters (vulgarization effect). This reaction is due to the media influence (0.225 ***).

Table 6

Unstandardized, Standardized, and Significance Levels for Model in Figure 2 (Standard Errors; N = 521)

Parameter Estimate	Model 1				Model 2 - Gender (Female)			
	Unstandardized	S.E.	Standardized	p	Unstandardized	S.E.	Standardized	p
FAMILY_INFL --> DEM	-0,047	0,062	-0,036	0,446	0,019	0,087	0,015	0,826
ARTS_EDU --> DEM	0,03	0,037	0,039	0,414	-0,043	0,053	-0,054	0,419
PEER_INFL --> DEM	-0,001	0,037	-0,001	0,98	-0,024	0,055	-0,028	0,659
MEDIA_INFL --> DEM	0,037	0,045	0,039	0,406	0,127	0,064	0,128	0,046
FAMILY_INFL --> VULG	0,013	0,06	0,011	0,834	0,061	0,084	0,05	0,469
ARTS_EDU --> VULG	0,067	0,036	0,094	0,06	0,048	0,051	0,066	0,344
PEER_INFL --> VULG	0,059	0,036	0,081	0,102	0,115	0,053	0,148	0,029
MEDIA_INFL --> VULG	0,108	0,043	0,122	0,013	0,204	0,061	0,225	***
FAMILY_INFL --> COMM	0,081	0,059	0,062	0,172	-0,025	0,081	-0,019	0,763
ARTS_EDU --> COMM	-0,075	0,035	-0,098	0,031	-0,065	0,05	-0,082	0,19
PEER_INFL --> COMM	-0,002	0,035	-0,003	0,946	0,048	0,051	0,057	0,349
MEDIA_INFL --> COMM	0,122	0,043	0,127	0,004	0,079	0,059	0,08	0,185
FAMILY_INFL --> ANN	-0,087	0,047	-0,088	0,065	-0,16	0,062	-0,169	0,01
ARTS_EDU --> ANN	-0,019	0,028	-0,033	0,497	-0,016	0,038	-0,028	0,673
PEER_INFL --> ANN	0,086	0,028	0,145	0,002	0,098	0,039	0,161	0,012
MEDIA_INFL --> ANN	0,123	0,034	0,17	***	0,1	0,045	0,14	0,028
	(Notes) χ2 = 67,480; p<.001; GFI 0,969 , NFI 0,918, RMSEA 0,023				*(Notes) χ2 = 77,895; p<.001; GFI 0,946 , NFI 0,901, RMSEA 0,039*			

Parameter Estimate	Model 3 - Age (>30 years old)				Model 4 - Use of Facebook (Profile)			
	Unstandardized	S.E.	Standardized	p	Unstandardized	S.E.	Standardized	p
FAMILY_INFL --> DEM	-0,063	0,081	-0,047	0,44	-0,035	0,077	-0,025	0,654
ARTS_EDU --> DEM	0,034	0,049	0,043	0,484	-0,013	0,045	-0,016	0,77
PEER_INFL --> DEM	-0,02	0,047	-0,026	0,671	-0,011	0,044	-0,013	0,804
MEDIA_INFL --> DEM	-0,003	0,052	-0,003	0,961	0,033	0,053	0,033	0,54
FAMILY_INFL --> VULG	-0,038	0,075	-0,032	0,612	0,048	0,074	0,037	0,515
ARTS_EDU --> VULG	0,061	0,045	0,087	0,17	0,023	0,044	0,03	0,602
PEER_INFL --> VULG	0,063	0,044	0,091	0,15	0,058	0,042	0,078	0,166
MEDIA_INFL --> VULG	0,074	0,048	0,093	0,126	0,333	0,099	0,395	***
FAMILY_INFL --> COMM	0,112	0,08	0,082	0,163	-0,002	0,073	-0,001	0,978
ARTS_EDU --> COMM	-0,102	0,048	-0,126	0,033	-0,108	0,043	-0,132	0,012
PEER_INFL --> COMM	-0,007	0,047	-0,008	0,885	0,014	0,041	0,017	0,739
MEDIA_INFL --> COMM	0,139	0,052	0,152	0,007	-0,145	0,101	-0,14	0,153
FAMILY_INFL --> ANN	-0,09	0,058	-0,095	0,121	-0,128	0,061	-0,115	0,036
ARTS_EDU --> ANN	-0,045	0,035	-0,079	0,196	-0,054	0,036	-0,083	0,133
PEER_INFL --> ANN	0,073	0,034	0,131	0,031	0,1	0,035	0,157	0,004
MEDIA_INFL --> ANN	0,17	0,037	0,267	***	0,153	0,042	0,195	***
	(Notes) χ2 = 92,452; p<.001; GFI 0,901 , NFI 0,961, RMSEA 0,01				*(Notes) χ2 = 86,298; p<.001; GFI 0,987 , NFI 0,971, RMSEA 0,061*			

To evaluate the overall causal model, multiple fit indices were examined: the ratio of chi-square to degrees of freedom (df), the goodness-of-fit index (GFI), the adjusted goodness of fit index (AGFI), the comparative fit index (CFI), the normed fit index (NFI), and the root mean squared error of approximation (RMSEA). These test statistics supported a satisfying overall fit of the model presenting in the following table (table 7).

Table 7. Model Fit Summary

Model	CMIN/DF	GFI	NFI	CFI	AGFI	RMSEA
Default model	4,435	0,969	0,918	0,957	0,961	0,023

Concerning the path analysis of our model, the following figure (Figure 2) displays the main findings of our analysis. Basically, the structural equation modeling permits us to focus the attention on the main cultural transmission determinants that impact our construct such as the media influence.

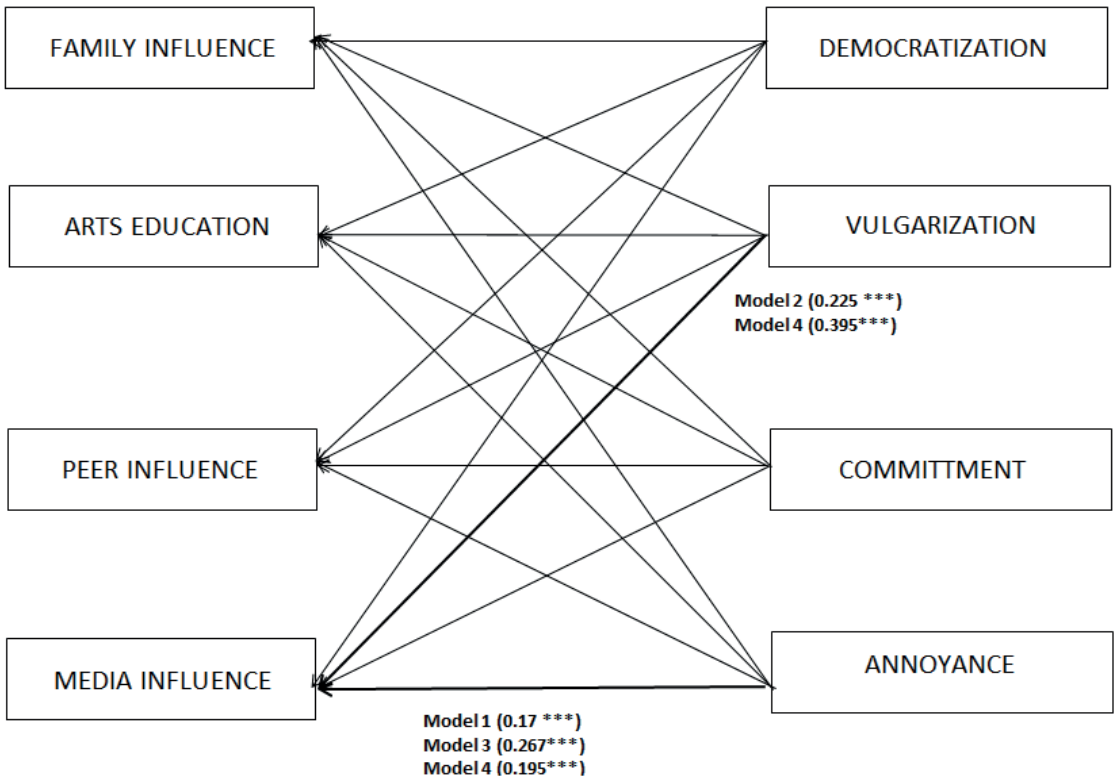

FIGURE 2 - SEM of Cultural Transmission Determinants on Reactions and Behaviors of Theater Audience (Standardized Solution = N. 521)

Discussion and managerial implications

At this stage of the analysis, we can confirm that peer and media influences have an impact on the attitudes and the behaviors of cultural audience. In a social cognitive perspective, the environmental factors affect the reactions of the cultural audience 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 states that the contemporary cultural audience that rejects the use of Facebook by theaters tends to give more importance to the peer comments and media critics based on a shared system of values typical of elitist circles.

If we focus on the positive scenarios of our conceptual model that takes into account the acceptance of the use of Facebook by theaters and the commitment in the theater online community, we cannot confirm the first hypothesis of our conceptual model. Cultural transmission determinants such as family influence, education in arts, peer and media influences have no influence on the acceptance of Facebook's use by theaters and on the commitment in the online community. As consequence of these results, it looks relevant to ask us what are the factors that influence the so-called democratization effect and what are the interactions between them (Milano, 2014). Until now, we can clearly state that age has an impact on the attitudes and the behaviour of cultural audience. The multigroup analysis outcomes seem totally logical and comprehensible, so we can affirm that the generational effect has a clear impact on the acceptance of the use of Facebook by theaters and the commitment in the online communities. This statement is also confirmed by the analysis of the behavioristic variables linked to the use of Facebook. In fact, those who have a profile and tend to spend at least one hour per day on Facebook agree more with the democratization effect and are more committed to the online community. This means that a regular use of the new technologies makes the audience more confident (De Valck, 2010).

Furthermore, we aim to address the moderating effect of the Big Five personalities traits (Rammestedt & John, 2007). Our findings have clearly shown that the different personalities influence the attitudes and the behavior of cultural audience. As previous research has established (Ross et al, 2009; Correa et al, 2009; Ryanand Xenos, 2011), extroversion and openness are central traits linked to social media use. In particular, our results offers an addition to 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 (Gosling et al, 2011). In our case, the agreeableness plays a double role in which it represents a kind of a discriminant of attitudes and behaviors (both positives or negatives). This means that those who are more likely to accept the use of Facebook by theaters are more empathetic and altruistic, while those who agree more with the vulgarization effect are more related to selfish behavior and tend to compete with others rather than cooperate.

To conclude, a special mention is place as far as media influence is concerned. As an interpretation of our structural equation model, we notice that it influences all negative scenarios that we hypothesized, such as the reactions to the use of Facebook by theaters and the behaviors in the online communities. In fact, it seems that women are more affected by this determinant when they tend to reject the use of Facebook by theaters. And the same reaction applies to consumers with Facebook profiles who tend to become easily annoyed with the online communities, like younger audience (<30years). To sum up, it seems that the use of media has to be accurately considered and managed in order to avoid negative reactions by women and annoyance in the younger consumer.

In this context, the behavior of men and the motivations that push them to react in a different way compared to women seems to be less clear. Our findings underline that men tend to become more annoyed with the online communities, while women tend to reject more the use of Facebook by theaters due to the media influence. This looks like a tendency to weight the erosion of the elitist character via Facebook advertisings more heavily then men.

Conclusions and future research

The four cultural transmission determinants (family influence, arts education, peer influence and media influence) affect audience reaction. In particular, environmental factors (peer and media influences) have a positive impact on vulgarization and annoyance, which is confirmed in our correlation analysis, regressions, and paired-samples t-tests and in the SEM analysis. , We show that demographics and psychographics aspects of the audience influence the acceptance of Facebook use by theaters, termed by us like as “the democratization”. This statement is confirmed in the correlation analysis, independent group t-test and in the multigroup SEM analysis.

Even if these findings are interesting, we estimate more research on our first hypothesis and it seems relevant to ask ourselves what the other factors that influence the democratization effect are. 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 even 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 decision to target younger segments of the population, bearing in mind the main personality traits such as the extroversion and the openness.

Furthermore, the confirmation of our model aims 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 and by small organizations that deal with the reduction of disparities between generational groups. The value proposition process has also to take into account these information concerning of actual theater audiences and their needs, wants and fears, without forgiving the older audience that could be less agree with the use of Facebook.

In this perspective, it seems that Facebook is used by theaters such as communication tool rather than a participative channel. As main conclusion of our SEM analysis we can clearly put an alarm on the massive use of Facebook ads by theaters, because this could affect the reaction of the audience. At the end, theaters should consider Facebook as a platform that allows sharing experiences with the audience and not only as a promotional tool. It seems that cultural performing arts institutions could apply those new models and actual values in fund raising auctions or with the objective to inspire the participation of the audience in new storytelling plans or in the new conception of real time participative shows.

In conclusion, we aim to underline the limitations of this study. Since we based our research on a single social network, we could suggest going deeper into the analysis of the different uses and perceptions in presenting a comparative point of view focusing on

Twitter, Instagram or Snapchat. This would be with the objective to provide future trends and scenarios, in order to provide a wider overview of the topic and a stronger generalization to our model in exploring the causality in relationships.

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