How to Measure Flamenco Performer Value? A Cultural Economic Approach

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Abstract

This article designs an empirical methodology to measure the perceived value of the performers, specifically using the significant example of flamenco performer. The methodology is based on an Ordered Logit Model whose dependent variable is the valuation of the flamenco performer by spectators, which complements the research carried out by Heredia-Carroza (2019). The results show that virtuosity, feelings, Roma origin of the performer are significant and they have a positive effect in the valuation of it. Also, spectator's features as time consuming and number of albums acquired have a positive effect in the performer valuation. Finally, the results have a greater importance as they provide recording companies, an instrument that reduces uncertainty about the characteristics of the performer and it can also be used as a decision-making instrument for future signings of performers in record companies based on the spectators' perceptions. This methodology could be replicated for the study of other musical genres.

Keywords: perceived value; performer; Ordered Logit Model; flamenco; Popular Culture; Cultural Economics.

JEL classification: Z11.

1. INTRODUCTION

There is an opportunity to develop empirical researches and methodologies about the relationship between Popular Culture and its audience behaviour in its valuation (Anderson, 1993; Heredia-Carroza, Palma Martos, & Aguado, 2021). This article applies to the example of flamenco performer, due to flamenco is a music genre included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, since 2010.

This article takes an empirical approach to the perceived value of the flamenco performer. Based on previous research carried out by Heredia-Carroza (2019) where three valuation factors were identified: virtuosity, feelings and influencer-brand, being added new aspects valued by 586 consumers of flamenco such as: social variables of the performer and variables linked to

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consumption profile of the spectators. After that, an Ordered Logit Model where the dependent variable is the valuation of the flamenco performer by spectators is applied. Finally, the main result shows how virtuosity, feelings, Roma origin of the performer are significant and they have a positive effect in the valuation of it. Also, spectator's features as time consuming and number of albums acquired have a positive effect in the performer valuation.

This article contributes to empiric literature on valuation of music. Concretely, the results have a greater importance as they provide recording companies, an instrument that reduces uncertainty about the characteristics of the performer and that can also be used as a decision-making instrument for future signings of performers in record companies based on the consumers' perceptions. This methodology could be replicated for the study of other musical genres.

2. FLAMENCO SPECTATORS' PERCEPTIONS: PERFORMER'S VALUE

Some authors analyse the impact inherent to valuation of the work and performer's capacity to infer an aesthetic experience (Cleeremans, Ginsburgh, Klein, & Noury, 2016; Hernando & Campo, 2017). Heredia-Carroza (2019) researched the performer's perceived value and this research looks at how flamenco spectators use their perception to value the performer in the flamenco market.

Flamenco is a traditional popular music genre with its own characteristics such as: aesthetics, performance, and socio-cultural significance, amongst others. Its wealth and variety can be observed from its three types of artistic manifestations such as *cante* – vocal music – *toque* – instrumental music – and *baile* – art of dancing (Heredia-Carroza, Palma Martos, & Aguado, 2019a). However, one of the most relevant features of flamenco is its consideration as an *arte vivo* due to its oral tradition (Bermúdez & Pérez, 2009). For this reason, the performers are considered as fundamental part of the creation process of the flamenco work.

Traditionally, the learning process of flamenco performers has been empirical in its three types of artistic manifestations: *cante, toque* and *baile*. Flamenco is learned through others or from sound recordings, musical scores are rarely used for this purpose (Donnier, 2011; McQueen & Peacock, 1995). In the performance, the performer assumes a crucial role over what is written and memorised.

As can be seen, it is necessary to explain the variables that influence directly the perceived value of the flamenco performer. The aspects arising from its talent have an effect in the perceived value of the work, but also in the perceived value of the performer. This paper aims to go one step further in the valuation of the performers adding new variables to the research by Heredia-Carroza (2019) from his *ad hoc* data base. These variables included are, on the one hand, social variables of the performer such as: Roma origin and its age. Both of them linked with two features of flamenco: the important contribution of the Roma people to the development and plurality of flamenco (Heredia-Carroza et al., 2019a; Manuel, 2010); and the age of the performer related with deeper knowledge that older performers can reach of the flamenco performance.

On the other hand, the second group of variables are related with consumption profile of the spectators. With those control variables, the research aims to demonstrate that people with strong habits of consume flamenco, recognize the importance of the performer in traditional popular music (Heredia-Carroza, Palma Martos, & Aguado, 2019b). Knowledge acquired

through this paper might continue to develop the mechanism at play in flamenco spectators' perceived value of the performer started by Heredia-Carroza (2019). See Table no. 1.

Table no. 1 – Descriptive Statistics

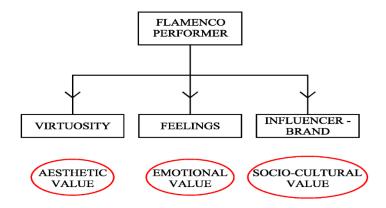| Variables	Obs.	Mean	Std. Dev.	Min.	Max
Roma origin	577	2.773	1.978	1	7
Age	579	2.333	1.764	1	7
Attendance frequency to flamenco shows	586	3.744	1.843	1	6
Time consuming flamenco	586	3.541	0.875	1	4
Number of albums acquired	586	2.061	1.087	1	4

Own sources

3. METHOD

Materials and Procedure

This paper uses the factors derived from Heredia-Carroza (2019) research: virtuosity, feelings and Influencer-Brand, adding the variables explained before: Roma origin, age, time consuming flamenco and number of albums acquired. The explained factors by Heredia-Carroza (2019) were:

Table no. 2 – Results of the Exploratory Factor Analysis for spectators

Factors	Loading	Eigenvalue	Percentage of Variance explained (%)
Virtuosity		5.04985	42.08
Distinctive element	0.6052		
Technique	0.7161		
Improvisation	0.641		
Musical repertoire	0.7496		
Consistency of the performance	0.7582		
Innovation of the performance	0.7297		
Feelings		2.52081	21.01
Generate Reflection in spectator	0.7433		
Ability to feel flamenco	0.9103		
Make others feel flamenco	0.9078		
Influencer-Brand		1.09359	9.11
Theatre	0.8583		
Record Sales	0.9538		
Ticket Sales	0.9365		
Total			**72.2**
Barlett's sphericity test			$\chi^2=4122.156$ df. 66 Sig. 0.000
KMO			0.844

Sources: Heredia-Carroza (2019)

Figure no. 1 – Distinguishable elements of the valuation of flamenco performers

With the *ad hoc* data base obtained by the surveys and the Exploratory Factor Analysis (Chan, Au, & Ying, 2016; Choi, Papandrea, & Bennett, 2007; Heredia-Carroza, 2019), this article aims to contrast which are the variables that determine the value of the performer. For this, the empirical strategy is the following one:

Firstly, the correlation analysis among the three factors and the new variables were analysed. These correlations are lower than 0.5, see Table no. 3.

Table no. 3 – Correlations among variables

	Virtuosity	Feelings	Influencer-Brand	Roma origin	Age	Attendance frequency to flamenco shows	Time consuming flamenco	Number of albums acquired
Virtuosity	1							
Feelings	0	1						
Influencer-Brand	0	0	1					
Roma origin	0.115	0.065	0.372	1				
Age	-0.029	-0.070	0.498	0.499	1			
Attendance frequency to flamenco shows	0.145	0.093	-0.100	0.025	-0.064	1		
Time consuming flamenco	0.146	0.138	-0.159	0.072	-0.097	0.211	1	
Number of albums acquired	0.255	0.066	-0.011	0.140	-0.050	0.120	0.328	1

Own sources

Afterwards, the dependent variable of the model was identified: spectators' perceived value of the flamenco performer. That variable is expressed in a scale of 7 possible categories, where the individual chooses a path of action from a finite set of option. That way, a variable whose qualitative nature corresponds to the use of discrete choice models, so a truncated count model, such as Ordered Logit Model is configured (Atoche, 2017; De Sancha-Navarro, Palma,

& Oliver-Alfonso, 2019; Heredia-Carroza, Palma Martos, & Marin, 2020; Lyashevska, Brus, & van der Meer, 2016; Yang, Harlow, Puggioni, & Redding, 2017). Otherwise, the Wald test combinations of the variables indicate that all of them are relevant and are correctly regrouped.

4. RESULTS

The results obtained via the triple Ordered Logit Model perspective are show on Table no. 4. In regard to the factors identified by Heredia-Carroza (2019) virtuosity and feelings deserve special attention, due to the influence directly to the perceived value of the performer but the influencer-brand factor is not significant in any model.

This idea focuses on the perception and recognition of the emotional and aesthetic dimensions engaged during aesthetic experience (Christensen & Calvo-Merino, 2013; Heredia-Carroza et al., 2021). So, it is plausible that flamenco spectators value exclusively the performance (virtuosity) and the emotions that they felt, they do not value the performer's brand.

They value positively its ethnic origin related with Roma. It is a very important social find, because of the flamenco spectators perceive the importance, the influence and the different way to perform of the Roma people in flamenco music. However, performer's age is not significant. Finally, the consumption habits are significant due to their importance in the deeper spectator knowledge of flamenco, as it can seen with the case of time consuming flamenco and number of albums acquired.

Table no. 4 – The probability of valuing performer

	Model 1 (Score 1)	Model 2 (Score 4)	Model 3 (Score 7)
Virtuosity	-0.010***	-0.045***	0.150***
	(0.003)	(-0.009)	(0.024)
Feelings	-0.011***	-0.0472***	0.155***
	(0.028)	(-0.009)	(0.022)
Influencer-Brand	-0.002	-0.01	0.032
	(0.002)	(-0.008)	(0.027)
Roma origin	-0.003**	-0.014***	0.045***
	(-0.0013)	(0.005)	(0.015)
Age	0.001	0.002	-0.007
	(0.001)	(0.005)	(0.017)
Attendance frequency to flamenco shows	-0.001	-0.003	0.010
	(0.001)	(0.0037)	(0.012)
Time consuming flamenco	-0.0068***	-0.0302***	0.099***
	(0.002)	(-0.0092)	(0.027)
Number of albums acquired	-0.006***	-0.027***	0.09***
	(0.002)	(0.008)	(0.023)
Obs.	502		
R2	0.123		

Note: Standard errors in parentheses. *** $p<0.01$

Own sources

5. CONCLUSIONS

This article contributes to empiric literature on valuation of performers. Concretely, it continues to expands the understanding of issues related with traditional popular music following the path initiated by Heredia-Carroza (2019).

The methodology combined the exploratory factor analysis carried out by Heredia-Carroza (2019) with new variables from the same *ad hoc* data base. And Ordered Logit Model was applied to those factors and variables, being identified the aspects that influence the perceived value of flamenco performer from the spectator perspective.

Of particular importance would be the determination as virtuosity and feelings such as the most relevant factors in the valuation of the performer, associated with the aesthetic experience of the spectator. And, other important social aspect is the recognition of the Roma origin such as a positive feature in order to value the flamenco performer.

Finally, this research has a greater importance as it provides recording companies, an instrument that reduces uncertainty about the characteristics of the performer and that can also be used as a decision-making instrument for future signings of performers in record companies based on the consumers' perceptions. This methodology could be replicated for the study of other musical genres.

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