



*ERASMUS SCHOOL OF HISTORY, CULTURE
AND COMMUNICATION*

Master Thesis-Final Version

The determinants of consumer behavior in
music consumption in China

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Abstract

The thesis concentrated on the determinants of consumer behavior in the field of Chinese music industries. It included several key concepts, such as cultural consumption, music industry, and consumer behavior. Through the literature review of these academic concepts and existed relevant studies, a theoretical framework has been concluded. Then, a quantitative research tested the theoretical framework in order to exam whether it can be applied to China's situation. According to the research and data analysis, it is seen that Chinese situation have some differences from western countries' while most of the determinants influence Chinese consumer behavior as well.

Keywords: consumer behavior, cultural consumption, music industry, China

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Chapter 1. Introduction

Culture touches everyone's life in one way or another so that cultural goods are full of our daily life, such as music, movies, paintings and so on. When you are shopping, you can listen to some music or songs in the shopping mall. When you are drinking a cup of coffee in the Starbucks, you may find some scrawl in the guest book. Even though you are at home, you may still find some picture poster in your mailbox. All of these things can be seen as the cultural goods. Hence consuming cultural goods becomes a general social activity and an everyday practice (Storey, 1999).

Cultural consumption is a term used to generalize that we consume cultural purchase or participate in cultural activities. Gradually, with the development of cultural and creative industries, cultural consumption has become a hot topic. A number of scholars have done some research to discuss and analyses the cultural consumption in the sphere of methodological and theoretical issues (Warde, 1994; Schor, 1999; Storey, 1999; Chan, 2010; Vecco, 2012). Why does cultural consumption attract so much attention? From economic perspective, Towse (2010) explained it for two reasons: at first, consumers' purchases of cultural goods and services have revealed **patterns of consumption**; and then, the **theory of demand** would like to explain that how the consumers make choices. What's more, Katz-Gerro (2010) noted that the distribution of cultural consumption is interesting from sociological dimension for two reasons as well. First of all, cultural consumption obviously represents cultural tastes, which distinguish the social groups and social status (Katz-Gerro, 2010). Secondly, "consumption is central to the process by which social groups reproduce themselves" (Katz-Gerro, 2010, p.12). Therefore, the first part of this thesis would like to review those existed papers and literature in order to scan the consumption of cultural goods and services, which belongs to demand side of cultural market, in sphere of economic and sociological perspective.

However, cultural consumption covers the whole cultural industries

including cultural heritage, performing arts, visual arts, music industry, film industry, book publishing and so on, which is a big scale to discuss. The consumer behaviors are various from different specific sectors on the basis of their own features. In my thesis, I concentrate on the music industry, which is engaged in person's everyday life. In the past, music products imply music tapes and CDs only. In the current times, the range of music products is increasingly broadened. For instance, Leyshon (2001) pointed out that more and more commentators of the music industry have argued the rise of software formats pose a threat to sales of music. It is quite easy to understand: the most popular format of music now is MP3, which is much easier storage in multi-media and more easily distribute than CDs and tapes. Due to this kind of development and changes music industry is increasingly popular than ever so that it can be easily published and distributed. As a result, music and songs are more and more entertainment than other cultural products. I believe everyone has ever gone to the KTV, which is a specific place to sing a song, with friends or classmates. In addition, much more singing competition have been held by some cultural organizations then before. I have to say that music industry is full of our daily life. On the basis of this development, consumer behavior, without any doubts, has been affected in the music industry as well. Therefore, I focus my research scope on the music industry in China.

However, Chinese culture is quite different from other countries, which leads to different cultural values that affect **consumer behavior** deeply. The term "consumer behavior" is a hot topic as well with the development of cultural consumption. Consumer researchers are increasingly exploring and comparing behavior and cognitions in diverse national environment. For instance, Douglas and Craig (1997) did a cross-cultural research about the changing dynamic of consumer behavior. Luna and Gupta (2001) also concluded a framework about that how culture influences consumer behavior from the perspective of managers and consumer researchers. These researchers discussed consumer behavior more or less from marketing aspect

a couple of years ago. Currently, increasing number of cultural economists focused on many other determinants that influence consumer behavior in the field of cultural industry. On the basis of existing literature and research some determinants, such as living environment, education degree, and family agreement have been found positive or negative impacts on consumer behavior as well as products' characteristics and their quality (van Eijck, 2000; Stavkova, 2008; Diniz & Machado, 2009). When I was reviewing these literatures and researches I found that there were not too many discussions that focused on Chinese situation. Therefore, one of the objectives in this thesis is to deep study the determinants that influence the consumer behavior in the sphere of Chinese cultural and creative industries, especially in the music industry.

My thesis would like to be divided into four parts. At the very beginning, ***cultural consumption*** is the key term to be discussed by reviewing existing literature. As I mentioned above, it can be discussed from several different dimensions. The comprehensive explanation of this term is the basic to probe deeply into further research. Besides general understanding of cultural consumption, I would like to do more discussion about consumption in music industry. In other words, the sub question in this part is that ***which specific items belong to music consumption?*** In the second part, giving a clear and definite explanation of consumer behavior by and large as well as providing some specific examples of consumer behavior in music industry is the key task. As I mentioned above, less researches were related to Chinese cultural consumption in the past. Therefore, I had no choice but to summarize the theoretical framework from other countries. And then, I would like to use a quantitative method to collect data from proper Chinese group. Data analysis will indicate that whether former theoretical framework can apply to Chinese situation. In other words, my research question is **can the determinants that affect consumer behavior in western countries still be applied to China's.**

When I came up with this subject, the first reason was that there are fewer

studies on China's consumer behavior. Meanwhile, at that time, there was a piece of news raised and become a hot topic in Chinese society. It was said that several music websites decided to cancel the free download of music and songs as well as prohibited illegal upload any format of music. Currently, most of Chinese songs can be found from the Internet. What's more, these songs can be downloaded without paying, even though without any permission of the authors and singers. All of these realities led to a bad environment for developing Chinese music industries. That is why I would like to do a research about Chinese music industries. Furthermore, the news caused a discussion among consumers about whether it is necessary to pay for the songs and other music. Obviously, if the rules put into effect in future, the consumer behavior would be influenced with no doubts. But what are the influences and what cause those influences? These two questions lead to my interesting. After reading a number of studies relevant in this subject, I found there was less research in the field of Chinese consumer behavior. So I want to do such a kind of research to study the Chinese situation.

After a quantitative research, I found that even though there were some differences between China and other western countries, the determinants influencing western countries also affected China's.

Chapter 2. Cultural Consumption

Katz-Gerro (2010) pointed out that cultural consumption seizes an important place in the research of consumption, culture and lifestyle while it is not clearly articulated. It is obviously that “cultural consumption” is a term related to daily life and lifestyle. However, scholars have paid little attention to a specifically comparative point of view on differences in cultural consumption that come from various economic regimes (Katz-Gerro, 2010).

Before reviewing analysis and understanding of cultural consumption from different aspects, it is necessary to give an appropriate conception of the term “cultural consumption”.

2.1 Explanations of Cultural Consumption

Consumption can be defined as the purchase and use of products and related services. But how can we define the consumption of culture? A broad definition of cultural consumption implies to looking at people who attend, read, listen to, participate in and buy cultural goods as well as enjoy relevant services. In other words, when we talk about “consuming culture”, it is accustomed to think of consuming various specific art forms in some professional venues, such as enjoying famous painting in museums, watching movies in cinemas and the like. Speaking in general, cultural consumption refers to that when consumers, including the buyers, audiences, visitors and viewers of the whole range of cultural products of the creative industries, buy an item such as a ticket to the concert or to visit a monument (Towse, 2010). For short, cultural consumption means consumers purchase cultural goods and services in the market.

What’s more, Bianchi and Marchi (2012) argued, “the consumption of culture is no longer confined to designated artistic products and activities but has migrated also to what are considered ordinary products and activities” (p. 45). Their arguments extended the conception of “cultural consumption”.

These kinds of changes have made consumers from passive to active, and at last to be more creative (Bianchi & Marchi, 2012). When consumers’ creativity

influence the cultural consumption, it demonstrates that much more internal factors, such as consumers' thoughts and tastes, will increasingly affect consumer behavior and their decision-making than before. In addition, Singh (2011) rose that consumer culture is a set of behaviors found in all times and places that "is dominated by the consumption of commercial products" (p. 61). On the basis of this definition, cultural consumption can be defined as a system in which consumption, a series of behaviors found in daily life and everywhere, is dominated by cultural products and services.

Besides, Stearns (2006) came up with that China's consumer culture has been stemmed from the Chinese urban culture and a secular outlook. Actually, Chinese consumer culture has many hierarchies and constraints before the 1979 economic reforms due to the specific national situation. However, after the year 1979, cultural industry emerged and many consumers have been freed from political structure, which leads to more freedom on cultural consumption (Singh, 2011). More or less, it is one of the features of Chinese cultural consumption. I will discuss more specific features in the following part, especially in the music industry.

In a nutshell, no matter how we define the "cultural consumption" the core issue of it is to consume the products and services that is related to cultural industry.

2.2 Measurement of Cultural Consumption

The explanation of the term "cultural consumption" is very clearly and easily understood. But another question is that how can we measure the influence of internal factors on consumer behavior? In other words, what are the measurements of the cultural consumption? In this part, I pay more attention on this issue.

Featherstone (1991) pointed out that contemporary research sees in cultural consumption individuality, self-expression and a stylistic self-consciousness. In addition, I mentioned above, the term "cultural

consumption” is related to taste as well as lifestyle. Concerning this issue, many scholars did research and raised their arguments through the discussion. Storey (1999) proposed that identity, taste and consumption patterns could be formed by cultural resources and cultural products. Moreover, lifestyle is a kind of expression, which can be observed and measured as leisure activities, cultural consumption movements, and cultural tastes (Bryson, 1997; Slater, 1997). Therefore, the indicators of measuring lifestyle include leisure pastimes, cultural consumption and cultural tastes, which are relevant to cultural industries, such as music, reading books, movies and the like (Featherstone, 1991).

Besides those arguments, DiMaggio (1994) pointed out that **participation in highbrow and lowbrow culture activities** is a main method of measuring cultural consumption in most research. From my understanding, time of participating in cultural activities can be seen as one indicator or a measurement. In addition, other scholars raised another measurement of cultural consumption: they investigated the **consolidation of consumption patterns and tastes** (Katz-Gerro, 1999; Aschaffenburg, 1995). Meanwhile, Throsby (1999) also found some indicators from the projects conducted by UNESCO. Those indicators are relevant to measuring various aspects of cultural consumption, such as **cultural capital, status groups and consumption clusters**. However, more and more cultural consumption emerged, which includes different kinds of cultural forms and activities. Therefore, the diversity of cultural consumption leads to their distinctive definitions and measurements in the field of social understanding from different aspects. In other words, the measurements of cultural consumption are various due to the different definition and different cultural activities.

To sum up, we would like to say that the measurements of cultural consumption are diverse. That is because of the distinctive definition of cultural consumption and a number of cultural activities included. If people want to do a comprehensive research, they could integrate different indicators and take

different aspects of cultural consumption into account. Most researchers always focus on only one indicator and ignore the interaction between different indicators. Actually, as Katz-Gerro (2010) pointed out only by integrating indicators can we identify taste formation. In a similar way, it is only through comprehensive combination of indicators that such complex cultural consumption can be measured clearly.

2.3 The Theory of Demand

In addition to the general understanding of cultural consumption, cultural economists have explained the term “cultural consumption” from economic dimension under the general market situation, which stems from demand side of the market. There are two aspects of cultural consumption that are analyzed from economic perspective: one is *patterns of consumption*, which is revealed by consumers’ purchases of cultural goods and services; the other one is *the theory of demand*, which can explain the choices consumers make and also give references of consumer behavior study in the following part. In other words, “the theory of demand seeks to explain consumer behavior in terms of the economic factors that affect consumer decision-making, in particular price and income” (Towse, 2010, p.135). In the Towse’s the theory of demand, it also refers to the participation in cultural activities, which is seen as a measurement mentioned above. So that is to say, the measurement of cultural consumption stems from economic background. Furthermore, the features and information of participants, such as age and family background are important for policy makers (Towse, 2010). Therefore, the theory of demand and participation in cultural activities makes up the basis of marketing cultural products for suppliers.

2.3.1 Participation Studies

Towse (2010) explained participation in the cultural activities is always measured by using surveys that collect data on attendance and their features.

As we do the survey on site for event, it is a useful method to see the feedback of the events from the participants. In terms of cultural activities, participation surveys usually include several socio-economic variables in order to provide a profile of the participant in total, such as **income, occupation, age, gender, ethnic origin, education level** and the like. Through those variables, we could get the basic information about the participants, which could give policy makers and managers a relevant reference when they adjust their strategies. Simply speaking, this kind of survey could let manager know their aimed group in the market.

Through the participation studies, I found that participants are the main body of my research. In other words, when I do a survey to collect necessary data, I, without any doubt, need to know their basic information, such as those socio-economic variables and then do the deeper research. Those socio-economic variables may become the key determinants of consumer behavior, especially income and education level I assumed.

2.3.2 Demand Theory

The data, which is collected by survey, could tell us what cultural activity they participated in, but it cannot tell us what economic factors affect their decisions to purchase or participate in one item or another. Therefore, demand theory can help researchers to analyze the factors, which influence the consumers' choices, especially in terms of the relative prices of goods and services, consumers' income and their tastes and preferences (Towse, 2010). General speaking, prices, income and tastes are three determinants of consumer behavior as well.

In addition, Towse (2010) came up with a formula about the quantity of demand: "the quantity demanded (QD) can be expressed as a function of the price of the good (P), the price of other goods (PZ), the consumer's income (Y) and tastes and preferences (T)" (p. 142).

Through the analysis from Towse (2010), I summed up several

conclusions here in order to clearly demonstrate the impacts of those four variables on the quantity of demand.

a. The changes of “P” lead to the QD’s movement along the demand schedule. Generally speaking, the relationship between the price and quantity demanded is negative, which means that price goes up while quantity goes down.

b. When the price of the complement increases, quantity will decrease, which represents a shift to the left of the demand schedule.

c. The price of the substitutes rise while the quantity will increase because consumers prefer to the cheaper option, which leads to a shift to the right of the demand schedule.

d. From economic perspective, income is assumed as a positive variable of the quantity demanded. In other words, economists thought when the income of consumers goes up; the quantity of cultural products will increase as well. So it causes a shift to the right of the demand schedule.

e. “The strength of the consumer’s taste for a good or service and preference for one item over another obviously play a significant role” (Towse, 2010, p. 148). In other words, tastes and preferences are out of control by the economists while it has great impact on the consumer’s decision-making.

In a nutshell, from economic perspective, income, price of the goods, price of the substitutes and complements, tastes and preferences have great impacts on consumer behavior, especially their consume choices. However, the relationship between demand quantity and those variables cannot be only analyzed from economic aspects. Some of them are still affected by social and cultural factors.

2.4 Sociological Interest of Cultural Consumption

As I mentioned above, Katz-Gerro (2010) pointed out that there are two main reasons that let cultural consumption become the hot topic nowadays.

To begin with, “cultural tastes serve as a means for distinguishing social

groups” (Katz-Gerro, 2010, p. 12). It is easy to understand. We discussed before that one of the measurements of cultural consumption is to see participation in highbrow and lowbrow cultural activities. Therefore, the social groups can be clarified through their participation in different cultural activities. Although the distinction between high culture and mass culture is insufficient (Ritzer, 1999), social status can still be shown through their friend circle and participation of activities. In other words, many celebrities try to raise their status and level through participating high culture events, such as fashion show, new products releasing meeting and so on. They try their best to highlight their social status and let other person confirm their status as well. For instance, a businessman from Hong Kong has bided for a very famous Chinese painting, but he never saw it after coming back from auction with that painting. His bidding just aimed at highlight his cultural tastes and help for his social relationship with other business partners.

Secondly, cultural consumption can lead social groups to reproduce themselves (Katz-Gerro, 2010). In terms of cultural industries, “cultural resources are embodied in symbolic abilities and tastes, and the consumption of cultural products with high symbolic value contributes to the legitimization of privilege and facilitates the selection of the next privileged generation” (Katz-Gerro, 2010, p.12). From my perspective, “reproduce oneself” reflects that cultural activities could rise their level of cultural tastes and get more knowledge from diverse cultural events, such as opera, performing arts, museum visit and so on.

2.5 Definitions and Consumption in Music Industry

Music industry has several segments, such as composition, performance, songwriting, copyright issue and so on. However, in my thesis I just need to get a general understanding and concepts of music industry. The more important things are related to the consumption of music products.

2.5.1 Concept and General Understanding of Music Industries.

Defining the term “music industry” is quite complex and confused. Williamson and Cloonan (2007) argued that people couldn’t distinguish between “recording industry” and “music industry”. Actually, recording industry is only one form of music industry. Recording is only one specific method to produce the music or songs. It cannot represent the whole “music industry”.

Towse (2010) came up with a kind of explanation of the term “music industry”: the very beginning for the production of music is the musical composition as well as songwriting, and then published music through some institutions or individuals. On the basis of this understanding, the music industry could be defined as that the companies and individuals make money by creating and selling music.

Besides, Williamson and Cloonan (2007) have reviewed the notion of “the music industry” from official and political use and academic aspect. They concluded that the government, especially European government, has examined the value and structure of different aspects of the local, national or international music economy. From their review, I listed several representative definitions from official reports or documents.

a. *Overseas Earnings of the Music Industry* proposed that five aspects include into music industry – recording, publishing, performing, musical instruments, and music theater and miscellaneous (British Invisibles, 1995, p.2).

b. The National Music Council identified seven sectors made up music industry – composers and publishers; instrument and audio makers and sellers; promotion; management and agency-related activities; live performance; recording; retail and distribution; and education and training (Dane & Manton, 2002).

c. In UK, the website of the Department of Cultural, Media and Sport recognized eight parts as music industry – composers; producers; managers; music publishers; artists; concert promoters; record companies; live music

entrepreneurs ([www. Culture.gov.uk](http://www.Culture.gov.uk)).

Making a conclusion from above understandings, it is obvious to see that all those definitions have focus on recording, live music, music publishing, performers and composers. Other parts tend to show the diversity of the music industry and its complexity.

Additionally, academic use is quite different from official ones. Williamson and Cloonan (2007) pointed out “the serious academic study of popular music and its related industries emerged from a range of disparate academic disciplines” (p. 311). In the past, scholars have always researched the “recording industry” instead of the term “music industry” (Hirsch, 1973). Gradually, more and more of them realized those two are quite different. Garofalo and Chapple (1977) discussed more about radio, artists, managers, agents, promoters, and the rock press besides the recording industry. What’s more, the focus of discussion work has also gradually changed from production to the importance of rights (Frith, 1978, 1983, 1996, 2001). Although a number of studies have still use the term of “recording industry” when they did the research related to the popular music, they have recognized that it is an autonomous industry and distinctive from the term “music industry” (cf Hull, 1998; Barfe, 2004).

In essence, a great number of academic studies pursued the notion of “music industry” helpless and inaccurate although we have yet to find detailed academic analysis of so-called “music industry” and related industries, especially before the year 2000 (Williamson & Cloonan, 2007). Through the reviewing of academic study of the term “music industry”, I summed up that the term “music industry” has never accounted for the complexity and it has been changing all the way in the real world. Therefore, the music industry, in my thesis, will refer to a specific industry, which makes for money by creating and distributing music products.

2.5.2 Consumption in the music industry

Actually, Towse (2010) pointed out that it is difficult to give a general picture of the whole industry due to the various features of music industry. If we want to build up a whole structure of the music industry, the best choice is to consider the different sectors in turn, such as composition, songwriting, music publishing, sound recording, international trade and so on. However, those several parts belong to music making not music consumption. In my thesis, I didn't do more review on the whole music industry; I only concentrated on demand side, which refers to the consumption and participation of the music industries.

2.5.2.1 Consumption and Participation

As I reviewed above, consumption implies the products are purchased in the market. But in terms of music products, this explanation cannot cover the "consumption in music industry" or we call "music consumption". As we all known that music is one of the mass entertainment in the current society so that a number of people make music as their pleasure or just for fun. Consequently, "even amateur activity usually involves payment for some items, however, such as sheet music or musical scores, musical instruments and, in the case of amateur bands, orchestras and choirs, the services of professional musicians as accompanists and conductors" (Towse, 2010, p. 407). In other words, besides traditional purchased products those entertainment activities that are related to music are also parts of music consumption.

2.5.2.2 Specific Actions of Music Consumption

Without any doubts that buying CDs or tapes are traditional approaches of consuming music products in the past. However, with the development of technologies and economics the way we consume music is not only about listening but also includes the ways that integrated into our personal lives and social activities (O'Hara & Brown, 2006). For instance:

- ◆ Buying CDs or Tapes;
- ◆ Listening Music through Internet: YouTube; QQ Music (Chinese online network);
- ◆ Attending Music festivals;
- ◆ Participate in Live Music Performance: Concert;
- ◆ Listening Music Radio;
- ◆ Sharing Music in Public Places: Cars; Restaurants; Coffee Shop;
- ◆ Purchasing Mobile Music App;

2.5.2.3 Impacts of Internet on Music Consumption

Internet becomes more and more essential for today's life, not only in terms of technology but also in the field of information distribution. As well, Internet still plays a crucial role in terms of music industry. Lam and Tan (2001) pointed out that an emerging distribution channel is redefining the roles of traditional music retailers, tightening competition within the industry and allowing more efficient ways for consumers to get their music. It is obvious to see the Internet is essentially a method of delivery and communication so that it makes music distribution easier and more convenient for consumers. However, easier downloading music leads to illegal distribution, which means the distribution is not allowed by owners of music and without any other permit. This situation implies piracy of music, which is related to the copyright issue. Due to the subject of my thesis, I won't broaden the discussion on copyright and piracy.

Cultural economists concerned the question was that whether the illegal downloading was the main cause of the fail in record industry nowadays? Towse (2010) argued that recording industry had been fall in the late 1990s. No matter what other factors are, the illegal downloading, with no doubts, has great impact on the failure of recording industry. From my perspective, CDs and tapes may provide high quality while they may occupy larger space and cost more money than saving music in laptop through free download.

Although I won't do deeper discussion about piracy and copyright issue of

music industry, I still thought those problems might lead to changes of consumers' choices. For example, if downloading is not free the consumers can choose listen music online instead of downloading. Towse (2010) came up with that music could be assessed in a number of methods through the Internet, such as online sales and digital service. At the same time, the digital service includes streaming, downloading and mobile app.

Compare with free illegal downloading, online sales was authorized and paid for service providers so that it protects the copyrights of the artists as well (Towse, 2010). At the same time, music streaming is more and more popular. Towse (2010) also pointed out the "streamed music is also increasingly available from public and private broadcasters" (p.428). In China, it is also popular of streamed music due to its convenience and easy to go. QQ music, Kugou music and Sina music are three main channels to provide online service to consumers in China. Several months ago, some news reported that those three channels might provide high quality music with payment instead of free service. Most consumers responded negative voice because it was not free. I thought it demonstrates Chinese doesn't recognize the importance of copyright protection. That is one of the factors influences Chinese music consumption.

2.6 Summary of Chapter 2

In this chapter, I reviewed the cultural consumption and its measurement. At the same time, music consumption was another subject that reviewed in this part.

To begin with, the term "***cultural consumption***" was defined as "***system in which consumption, a series of behaviors found in daily life and everywhere, is dominated by cultural products and services***".

And then, the ***measurement of cultural consumption*** has a variety of indicators, such as ***cultural capital, status groups and consumption clusters***. However, it is only one kind of method to measuring the cultural

consumption. If we want to comprehensive research the cultural consumption, it is necessary to integrate different indicators from different aspects.

In the third part, from economic perspective the **participation studies** and **theory of demand** explains cultural consumption from demand side in the market. When we do the research, there are many socio-economic variables of participants need to be taken into consideration, such as **income, occupation, age, gender, ethnic origin, education level**. What's more, according to Towse's (2010) arguments, "**the quantity demanded (QD) can be expressed as a function of the price of the good (P), the price of other goods (PZ), the consumer's income (Y) and tastes and preferences (T)**" (p. 142). These two theories provide basic understanding of the cultural consumption from economic perspective.

In the fourth part, on the basis of Katz-Gerro's (2010) arguments there are two main reasons from sociological perspective that lead cultural consumption to the hot topic currently. One is "**cultural tastes serve as a means for distinguishing social groups**" (Katz-Gerro, 2010, p. 12). The other one is "**cultural consumption can lead social groups to reproduce themselves** (Katz-Gerro, 2010)."

In the last part, I reviewed music consumption and list a specific movement of music products. This chapter basically explores the theoretical issues of cultural consumption especially in terms of music industry, which is the foundation of the further research.

Chapter 3. Consumer Behavior

Why some music fans develop loyalty to a certain singer? Why do they want to spend more time and money on their idols' concerts and CDs? Why do you prefer to support a singer rather than another one? All these questions are related to a term "consumer behavior". In other words, consumers have their own standard to make a choice when they consume the music products. In this chapter, I focus on understanding of consumer behavior. What's more, there are a number of determinants that influence consumers as well as their purchase decision. Therefore, the same as in Chapter 2, the general understandings of the term "consumer behavior" are at prior place. Then, through reviewing scholars' former research in other countries I conclude and explain the determinants, which affect consumer behaviors directly and from several different aspects.

3.1 General Explanation of Consumer Behavior

What is the meaning of the term "consumer behavior"? Literally speaking, it refers to what consumers do when they consumed the products and services. Gupta (2001) came up with a conception of this term; consumer behavior is the mental and physical actions of individuals who actually make use of the purchased goods and services. On the basis of this explanation, consumer behavior is defined as a function of the interactions of interpersonal influences and personal factors (Gupta, 2001). However, what belongs to interpersonal influences and what personal factors imply to? Simply speaking, interpersonal influences include culture, friends, classmates, coworkers and relatives. Furthermore, personal factors refer to attitudes, learning and perception (Towse, 2010). In other words, the consumer behavior stemmed from the inputs from others, which belongs to external influences, as well as individual's internal factors. Both of these two parts affect their consuming behavior.

3.2 Determinants of Consumer Behavior

Determinants of the consumer behavior are the key theoretical framework before doing my empirical research in this thesis. Why it is important and necessary? Schiffman and Kanuk (2004) pointed out that the research of consumer behavior provides better understanding of consuming motivations and purchasing frequency as well as forecasting the subject of purchase. What's more, in my further empirical study I would like to test influences of these determinants on the consumer behavior in the field of music industry. Based on the former explanation of consumer behavior, Solomon (2006) identified four kinds of consumers' activities that include in the term "consumer behavior": "**consumption as an experience** (emotive or aesthetic reaction to product consumption), **consumption as an instrument of integration** (usage and consumption of the product integrates us somehow to the society), **consumption as a classification scale** (choice of products influences the way how we are perceived by our environment and how we are ranged in the society), **consumption as a game**" (Stavkova, Stejskal & Toufarova, 2008, p. 277).

Therefore, which kinds of determinants affect consumer behavior greatly on the earth? Actually, there are a variety of factors affecting consuming action by decision-making process. The existing literature classifies and structures them in many different ways (Stavkova, Stejskal & Toufarova, 2008). For instance, Diniz and Machado (2010) came up with that the activity of consumption could be generalized as an individual personal decision-making process, considering the observable specialties of the consumers and their individual experiences in the past. According to a number of scholars' literatures (Koudelka, 1997; Kotler, 2001; Brown, 2006; Towse, 2010), I distinguish six categories of those determinants: personal, psychological, social, cultural, situational and economic ones. Each one is explored in the following.

3.2.1 Personal Determinants

Trommsdorff (2002) pointed out that there are no other factors more crucial for the consumer behavior research, considered with consumption, than personal characteristics. These individual characteristics include age, gender, educational level, occupation, resident region and so on.

- ◆ **Age:** people would have quite different cognition of the society and conscious of culture and arts. And also they have distinctive demand of them as well. Therefore, the increase of age may affect their consuming choice. In other words, the demand of consumers can change with the increase of age, mainly because of accumulation of human capital and changes in the opportunity cost of consumption (Diniz & Machado, 2010).
- ◆ **Gender:** Gray (2003) argued that from socio-cultural perspective it could be thought that different gender of a certain individuals could be most exposed to the good or have had higher levels of past experience, which implies a better present consuming experience. Simply speaking, male and female have different focus even completely opposite concentration when they consume cultural products, such as music purchase. As a result, their consumer behavior, or we said decision-making process may be quite difference. However, the relationship between demand of art and gender are still under discussion and debatable. **Some scholars claim there is no correlation between gender and demand (De Graaf, 1991) while others still believe the gender has a great impact on consumer behavior (Gray, 2003).**
- ◆ **Education:** Diniz and Machado (2010) proposed that education is a crucial component of human capital thanks to its contribution to the individual's capacity of acquiring and processing information. In other words, cultural consumption entails the processing of cultural or aesthetic information (Eijck Van, 1997). In addition, family education as well as training in any artistic or cultural activity is exposure to the good in childhood and in adolescence (Diniz & Machado, 2010).

To be more specific, culture, especially highbrow culture, contains more complex information to be processed and interpreted by the consumers themselves. Accordingly,

“As brighter people are considered to be more likely to experience this processing of complex information as pleasant or challenging than people with less intellectual competence, it would follow that the more highly educated find a more gratifying pastime in the consumption of high culture than the less educated” (Eijck Van, 1997, p.199).

On the basis of this argument, Ganzeboom (1982) concluded that the positive correlation between education level and participation in highbrow culture stems from the increasing complexity of cultural products. In a nutshell, **the former empirical studies indicate that education level is expected to have a positive impact on consumer behavior.**

- ◆ **Resident Region:** Regional factors play an essential role in influencing consumers' demand in terms of cultural consumption as well. Diniz and Machado (2010) pointed out that many regional and urban economics literatures on this topic indicate that supply is quite different among different regions and sectors because of “divergences in the socio-economic structures of the population and in the cultural infrastructure” (p. 4).

Actually, from my perspective there are two aspects need to be taken into consideration. One is religion believes and ethnical background. This one is especially for China, which is a multi-ethnic country. Some people who come from minority ethnic are good at dancing and singing so that it may have more concert hall or mini-stage of dance in their region that belong to the cultural infrastructure. Others who prefer movies or museums also need to take regional factors into accounts. The other aspect is about the infrastructure in terms of art and cultural activities, which is usually measured by the cultural equipment of the locality.

Markusen and Gadwa (2009) argued that the infrastructure in relation to cultural activities is expected to have a positive influence on cultural consumption. Speak in general, more cultural equipment, larger capacity of culture supply. Consequently, it affects the demand of resident in terms of cultural consumption directly.

However, what is the meaning of “cultural equipment”? Diniz and Machado (2010) defined the term cultural equipment “as the places devoted to the involvement of the public with cultural-artistic activities, such as theaters, music halls, libraries, museums, art galleries, cultural centers, etc” (p.4). To be a summary, cultural equipment can be described as the places in which art and cultural activities happen or in which consumers purchase the cultural products. On the basis of this definition, it is obviously that the art and cultural activities would be focused in the larger city centers thanks to their larger potential market and higher possibility of information distribution among larger popularity. In general, we can easily understand that the large urban may have a strong capacity to build up cultural infrastructure in order to attract more people join in the cultural activities.

3.2.2. Psychological Determinants

Brown (2006) came up with that the psychological factors related to the consumer behavior include perception, motivation, skills and knowledge positions, personality and life style. According to other scholars’ study, I also plus taste formation, which is also includes psychological aspects of consumer, into this part.

3.2.2.1 Taste Formation

As I reviewed in the Chapter 2, one of the indicators, which are seen as the measurement of cultural consumption, is the taste. So we can say taste is expected to have influence on consumer behavior. From the economic points

of view, when we say a consumer has a taste of a song, it means no matter he or she likes or dislikes this song, the song enables certain utility to the consumer. If the utility is positive, it may induce the consumer to consume more and more songs, if not, vice versa.

In terms of cultural consumption and consumer behavior, many scholars argued for different aspects. Stigler and Becker (1977) thought the consumption of cultural products as a positive addiction, which is effected by the accumulation of specific skills and knowledge. At the same time, Stigler and Becker (1977) argued that consuming taste and preferences are stable in time. As well, they maintain that whether the consumption of cultural goods increase doesn't depend on the changes of taste, but due to the ***past experiences of consumption***. However, I thought the changes of taste depend on the past experiences of consumption as well. These experiences include real consuming movement as well as the learning knowledge in terms of art and culture activities. This is also defined as the term "***consumption capital***" while other scholars has regarded it as "***learning by consuming***" (Towse, 2010).

In addition to Stigler and Becker's argument, Towse (2010) pointed out that tastes form during the lifetime and build up over the adulthood time. Consequently, economists came up with that taste formation is a dynamic process, which means it always takes place over time (Towse, 2010). On the basis of these two arguments, it is obviously to know that cultural products may always be regarded as ***experience goods*** and trust goods as well.

Experience goods is always used in terms of cultural products and services and it can be explained from three aspects (1) pleasure increases with experiences; (2) consumers have to experience the products and services in order to have detailed information about it and judge their quality; (3) consumers may get the experience through the products they purchase (Towse, 2010). On the basis of these three explanations, it is obviously to see the relationship between the experience and taste formation. In other words,

taste will be changed due to the past experience. Furthermore, the past experience can make consumers acquire more skills and knowledge, which may also influence the taste as well.

However, Towse (2010) also claimed that the first paraphrase implies that consumers' willingness to pay for cultural products "increase with age and experience" (p. 152). Under this arguments, some scholars, especially cultural economists, developed deeply this point and came up with a term "**rational addiction**", which implies that the more you have the more you want, and also indicate the growing taste of specific cultural products (Towse, 2010). What's more, Han (2012) came up with three interpretations: " (1) taste is given; (2) tastes are stable and constant over time, and similar among people; (3) and choices about which goods to consume and willingness to pay for them completely depend on relative prices, income and obtained utility" (p. 8).

In a nutshell, there are three conclusions I summarized through the above review. To begin with, cultural products are always regarded as experience and trust goods. Secondly, experience in consuming builds up consumption capital, which refers to the consumers' investment in knowledge about culture, can develop their own taste so that they become more and more smart in the regard of making good decision (Towse, 2010). Last but not least, the term "rational addiction" indicates that the change of taste cannot change the demand of cultural products.

3.2.2.2 Other Psychological Factors

Other factors from psychological perspective are reviewed in this part in turns.

- ◆ **Perception:** Brown (2006) explained it as the adaption of reality. The adaption includes the process of selection at first, and then process the input data, finally interpret them from environment to make them purposeful.
- ◆ **Personality:** It indicates an individual's inner characteristics and influences the personal behavior. As well, it implies a person's uniqueness.

However, Stavkova, Stejskal and Toufarova (2008) pointed out that it is difficult to find a reliable relationship between the individual personality and the behavior type.

- ◆ **Knowledge and skills:** As I reviewed in the last part, consumer's knowledge and skills may influence on the changes of consumers' taste, which has impact on consumer behavior. What's more, only by providing adequate information can lead to the changes of consumer behavior. Accordingly, learning process is necessary and it could go through the complicated set of rational activities, which may increase the knowledge of cultural activities (Stavkova, Stejskal & Toufarova, 2008).
- ◆ **Motivation:** " Motive means the inner driving force that orients human or consumers' activities towards meeting the needs or achievement of the definite aim" (Stavkova, Stejskal & Toufarova, 2008, p. 277). Brown (2006) also argued that there are more than one motivation during the decision-making process.

In addition, positions and style of life are also psychological factors that influence the consumer behavior. What's more, these determinants may influence each other more or less. For example, knowledge and positive or negative feelings may have impact on humans' perception and consequently decision making and consuming behavior. Moreover, consumer generally turn down the information, which is in conflict with his or her positions, finally he or she would like to improve and modify them in order to reach correspondence.

3.2.3 Social Determinants

Diniz and Machado (2010) thought that in addition to the determinants of personal capital, the factors related to the social capital also need to be taken into account, especially information issue.

Market has the transaction costs for producers as well as the case for consumers. They need to spend time and other resources, such as money, to acquire accurate information about the products so that they can judge that

whether they like it or not. This is also mentioned above as building up “consumption capital”. Consumers try to obtain useful information by different approach, such as by experience, by learning, by getting expert opinion and by observing the choices of others (Towse, 2010). The more information consumer get, the less risk they may come across. The most traditional method to get the information is from the media. Currently, the effect of media may affect the consumers’ perception of the quality of the cultural goods (Diniz & Machado, 2010). What’s more, the information of the cultural products, not only from the media but also from the other consumers, is also crucial to the consumers especially when they make decision and choice. In brief, it can be concluded as **intermediaries’ effect** and **network effect**.

Intermediaries divide into two types, traditional intermediaries and new intermediaries. All the traditional media belong to the traditional intermediaries, such as magazines, newspapers, radio. While, the new intermediaries imply to Internet. Both of these two kinds of intermediaries always introduce the contents, artists, and producers of movies, music, TV, books and the like. Also, some critical reviews are open to public through these intermediaries in order to let consumers obtain more real information and get the experience from others. “The fundamental economic notion of criticism is as a source of information” (Cameron, 2003, p.276). This statement indicates one of the main functions of the intermediaries: give the critical guide to the consumers, especially for ones who don’t consume before. Furthermore, Caves (2000) came up with three main functions of the critics: to begin with, some critics provide objectively describing content of the cultural products so that consumers can obtain useful and correct pre-purchase information, which can decrease the risk of consumption; secondly, critics have the great impact on consumers’ decision-making process due to its comprehensive critical review; thirdly, critics lead to formulate or change consumers’ taste. To make a conclusion, intermediaries play an inspect role as well as a guide in the process of consumers’ decision-making and consuming process.

What's more, the term "network effect" has distinctive meaning under the different context. In terms of consumption, it means that "some goods and services are more valuable to the consumer the more people there are using them – that is, the bigger the network, the greater each individual's utility" (Towse, 2010, p.155). In other words, the more consumers, the better service will be provided. There are two kinds of network effect, bandwagon and snowball effects. Towse (2010) pointed out that these two terms essentially mean that consumers always follow what others do and what others' choice. That is to say, consumers are always influenced by other's comments or suggestions in the process of decision-making. To be more specific, people are always talking about their consuming experience in the social life, which may deliver a lot of information to the others (Caves, 2000). Therefore, consumers may be influenced by others and influence others at the same time.

3.2.4 Situational Determinants

Situational factors refer to the factors forming the surrounding environment of the concrete decision-making situation. Social environment, physical environment of the consuming location, time influences and previous states fall into this part (Berkowitz et al. 1992). In this category I would like to focus on reference group, which belongs to environmental factors.

Gyor (2008) highlighted that people purchase products not only due to their own utility but also thanks to the message they mediate. However, where the message comes from? In addition to the social media, almost everyone contact with their families, classmates, colleges and other peers, which is so-called reference group. What's more, Bearden and Etzel (1982) came up with that from the perspective of consumer behavior, it seems that products and brands, which individual consumer selects, can be influenced by their reference groups. The term "**reference group**" is defined as "any person or group that serves as a point of comparison (or reference) for an individual in forming either general or specific values, attitudes, or a specific guide for

behaviors” by Schiffman and Kanuk in the year 2004 (p. 264). In addition, Hyman (1942) clarified distinctions between two categories of the reference groups; one is the **comparative reference group** while the other one is the **normative reference group**. The comparative reference groups are used for self-appraisal while normative reference groups are used as a source of personal norms, attitudes and values (Kelly, 1947).

These two types of reference groups have been reviewed in many scholars’ research and studies. Childers and Rao (1992) concluded that parents, teachers, and peers are typical representative of normative reference group “who provide the individual with norms, attitudes, and values through direct interaction” (p. 199). In addition, parents and teachers play a significant role in cultivating young people general sense of behavior and common sense of social value. Making a comparison with normative reference groups, the comparative reference groups, such as sports heroes, celebrities and entertainment superstars, “provide standards of achievement to which individuals aspire and are relatively further removed from the individual” (Childers & Rao, 1992, p.199).

Besides the general explanation of the term “comparative conference groups, Schiffman and Kanuk (2004) gave more detailed distinguish into three levels: the first level can be as small as that a roommate who shares the same room with you; the second level is broader, the good example is a classmate who have the same courses with you; and the third level is much broader than the second one, such as the membership in a large club in which you share a same interest. Han (2012) defined first level of comparative reference group as **resident reference group** while the second and third ones as **non-resident reference group**. In my thesis, I also used her model.

No matter how we classified these two kinds of reference groups, both of them can have influence on consumers’ sense of value, attitude and even decision-making process. As Schiffman and Kanuk (2004) concluded that normative reference groups may affect general value, which is the most basic

code of behavior, while comparative reference groups could influence specific or narrowly attitude and behaviors, such as expression of certain particular behavior.

On the basis of these conceptions and understanding of conference groups, there are three forms of reference group influences that are presented by Schiffman and Kanuk (2004): **informational influence**, **value-expressive influence** and **normative influence**.

To begin with, informational influence happens when people have difficulty in judging the characteristics of products or brand by their own contacts or observations (Schiffman & Kanuk, 2004). As we discussed in section 3.2.3, information can be acquired from network or other intermediaries. Compared with information provided by mass media, the reference group could provide information based on consumers' preferences or close to their tastes. In other words, consumers believe the information provided by their reference groups more credible and valuable. Secondly, value-expressive influence takes place when a need for psychological association with a group causes acceptance of its norms, values, attitudes, or behaviors (Schiffman & Kanuk, 2004). Last but not least, normative influence will be shown when individuals alter their behaviors or beliefs to meet the expectation of a group (Schiffman & Kanuk, 2004). Avery (2010) also explained that the normative influence would occur when the decision of consumers is mainly based on his or her desire to meet the expectations of someone else. The force of this influence stems from the referent's power to reward or punish the consumer's behavior (Avery, 2010).

As person is not alone in this society, other people around them may influence them directly or indirectly, which is very normal situation. Therefore, I test this determinant in my empirical study.

3.2.5 Economic Determinants

Every market needs to take economic factors into considerations due to the importance of economy. Regarding the economic perspective, the demand of the cultural goods and their consumption need to consider the following factors as well. All these factors are from supply side. As well, these factors are included in the measurements of the cultural consumption, which I reviewed in Chapter 2.

- ◆ **The price of the goods:** The price of the products cannot only reflect the value of the goods but also the opportunity cost of consumption (Borgonovi, 2004). Diniz and Machado (2010) concluded that in the case of most economic products, the price of the cultural products have a negative impact on cultural consumption and consumer behavior. In brief, when the price of the goods increases, the demand of products will decrease. What's more, Towse (2010) puts forward that a lot of consumers judge that higher the price, the better the quality. Judging quality by price is not correct or incorrect from simply speaking, especially when people cannot acquire enough information. This rule usually works and reversal the usual negative relationship between the quantity and price as I mentioned above.
- ◆ **The price of the substitutes:** The substitutes of the cultural goods can be generally regarded as other sources of leisure and entertainment, such as sports activity and other group recreation not related to the arts and culture (Diniz & Machado, 2010). From the economic aspects, we can understand that the increasing price of the substitutes would stimulate the consumption of the cultural goods themselves.
- ◆ **Income:** this is another important economic determinant factor on the consumption of cultural goods. Speaking in general, higher income, more demand. In other words, increasing income may lead to more consumption. However, it is too so simple to explain the relation between the income and demand of cultural products. Much more empirical

research indicated that the influence of the income on the cultural consumption is mixed. From the opposite aspects, when a person can get more money, it demonstrates that he or she needs more time on working instead of leisure time so that it cannot stimulate his or her demand of cultural products.

3.2.6 Others

Besides all factors mentioned above, other factors I would think of are cultural dimension, geographic analysis, and occupation of consumers as well as value of the consumers. All these factors have been studied by some scholars (Douglas & Craig, 1997; Yau, Chan & Lau, 1999; Brook, Boyle & Flowerdew, 2010). They may also have positive or negative influence on consumer behavior.

3.3 Summary of Chapter 3

In Chapter three, I elaborated the consumer behavior and determinants of the consumers' decision making. Generally speaking, **consumer behavior comes from internal and external factors** on the basis of Gupta's (2001) explanation. To be more specific, **consumer behavior is a series of actions of individuals to use purchased products and enjoy the relevant services** from mental and physical aspects.

In the following part of the Chapter three, I reviewed a number of determinants of consumer behavior, which has been discussed in the past studies. It divided into **personal determinants** (such as age, gender, education, and resident region), **psychological determinants** (for example taste formation, perception, personality, knowledge and skill, and motivation), **social determinants** (for instance intermediaries' effect and network effect), **situational determinants** (including reference group) and **economic determinants** (the price of the goods, substitutes and income are included).

According to the reviewing, there are several conclusions and of those

determinants.

- a) The **age** could influence the consumers' demand.
- b) **Education level** may have a positive influence on consumer behavior.
- c) Large **urban** can attract more participants in the field of cultural activities.
- d) **Past experience** may influence the demand of cultural products.
- e) **Motivation**, which belongs to the inner driving force, could affect the decision making of consumers.
- f) **Intermediaries** play a inspect role and play as a guide in the consumers' decision making.
- g) **Reference group** may influence the consumers' decision.
- h) **The price of the cultural goods** has a negative impact on cultural consumption. (Higher price, less quantity.)
- i) Increasing **the price of substitutes** leads to stimulation of cultural consumption.
- j) There is an uncertain relationship between **income** and demand of cultural products.

All these findings from the existed literature formed the basic theoretical framework of my further empirical research. At first, **these conclusions have been tested that they are applied to the western countries**. And then, **“can they be applied to the China” will be tested in the following chapter**.

Chapter 4. Methodology

This chapter elaborates the methodology of research, which I used in my empirical study. In the first section, the **aim and motivation of the study** outline. What's more, due to the less research and study in China in terms of the cultural consumption, especially in music industry, my empirical study needs a great deal of literature review to conclude a theoretical framework. In the second part, all **theoretical framework** reviewed in last chapter is listed in brief in order to make some hypothesis for the empirical research and data analysis. Then, the following part presents **how the research is design and description of the key variables** in the research. The purpose of the research is to test the theoretical framework, which has been seen that they were applied to western countries in order to **answer the main research question “ can the determinants that influence the western countries’ consumer behavior still be applied to the Chinese music industries”**. Last but not the least, the **design of questionnaire** is discussed at the end of the chapter as well as the measurement.

4.1 Aims and Motivations of Research

The purposes of social research can be classified as three categories: exploring, describing and explaining (Babbie, 2011). Exploring refers to mapping out a topic that may warrant further study later; describing is the purpose of stating social affairs; explaining provides the reasons for some specific phenomena (Babbie, 2011). Go back to my thesis, my purpose is to describe a consumption issue in terms of music products in China, especially answer the question **“can the determinants that influence the western countries’ consumer behavior still be applied to the Chinese music industries”**.

In the Chapter 2 and Chapter 3, a great number of literatures have been reviewed. It can be seen that a large number of cultural economists have concentrated on the study of cultural consumption in the recent years, such as

Storey, 1999; Eijck Van, 2000; Luna & Gupta, 2001; Towse, 2010; Singh, 2011; Vecco, 2012. They regard the cultural consumption as daily issue and discuss the topic from different aspects in order to give a comprehensive understanding. Some research tries to study the influences of some specific determinants on cultural consumption, such as Diniz and Machado, 2010; Stavkova, Stejskal and Toufarova, 2008. With the development of cultural industry, some scholars still reviewed the theory as well as methodology in terms of cultural consumption research, such as Katz-Gerro, 1999 and 2010. The majority of these existing literatures examine the cultural consumption on the basis of research that study the western countries' cases. In other words, my assumption is that most of the theories are suitable for the western situations.

However, there is less study on the similar subject in China. Although cultural industry has been emerged in China during the past several years, it is still lack of theoretical basis. According to this reality, the most important aim of my thesis is to test that whether those theories can be applied to Chinese music industry in terms of cultural consumption study.

I have heard a news report at the beginning of the year 2013, it said that China's State Administration of Radio, Film and Television prepared to forbid the free online music service. The paid sites gradually replace most of the free online music websites in future. This new regulations may be passed and carried out in the few years, which aim is to protect the copyright of musicians, singers and any other providers of music. However, most of the consumers gave the negative feedback about this policy. Therefore, the motivation of my study focuses on the consumer behavior in the field of Chinese music market. I have a strong interest to inspect current situation of music consumption in China.

4.2 Research Concentration

My literature review has divided into two parts. To begin with, it reviewed some key concepts that I research in my thesis. The second part focus on is the key terms of my central research question in the thesis: determinants of consumer behavior. In other words, in order to answer the research question I need to reviewed existed studies on determinants of consumer behavior at first. This part is also what I want to test in my empirical study so that the answer of the research question would be shown. Therefore, I summarized those theories together at the end of the Chapter 3. In the following part, main research question and relevant sub questions are explained. What's more, I made some hypothesis on the basis of those conclusions here so that the empirical research would test them in deeper study.

4.2.1 Research Questions and Hypothesis

The research questions of this thesis can be generalized as follows:

- **Main research question:** can the determinants affecting consumer behavior in western countries still be applied to China's?
- Sub Research question 1: Does the gender and consuming decision-making have a kind of relationship?
- **Sub Research question 2:** Does the education level have a significant impact on music consumption?
- **Sub Research question 3:** Does the consumers' living area influence their choices of music products?
- **Sub Research question 4:** Does the economic determinants have impacts on consumers' music consumption?
- **Sub Research question 5:** Does the reference group and intermediaries have influence on taste formation?

In order to answer these research questions, I would like to make several hypotheses according to the reviewing theoretical framework above. Furthermore, these hypotheses would be tested in the SPSS analysis so that

the questions can be answered. The hypotheses are as follows:

- (1) **Gender has an influence on decision-making process.** In other words, the choice of consuming music products may be different based on gender.
- (2) **Education level is expected to have a positive impact on consumer behavior.** Specifically, the higher education level, the more knowledge consumer may acquire.
- (3) Supply of cultural products is quite different among different regions and sectors. **Different residential region may cause distinctive consuming decision-making.**
- (4) **Network and intermediaries may influence the taste formation, and finally affects the choice of products.**
- (5) **Economic determinants have impacts on consumer behaviors.**
- (6) **Motivation is a kind of inner factors that affect the decision-making process,** but the motivation includes a variety of factors from different perspective, such as the price of the goods, time consuming, transportation and accommodation and so on.

Actually, there are still many other determinants can influence the consumer behavior directly. Considering Chinese situation and my motivation in this thesis, the arguments listed above are what I really focus on when I did my empirical study. In other words, the above arguments and theories I would like to test in my research.

4.2.2 Research Design

Currently, there are two main methodologies to conduct the consumer study; one is **qualitative research** while the other one is **quantitative research**. Generally speaking, the basic distinction between these two methods is essentially the distinction between numerical data and non-numerical data (Babbie, 2011). Actually, the process of quantitative research and qualitative research are quite different as well. The quantitative research always starts

from the theory in ground and then set the hypothesis, finally uses the empirical data to test hypothesis in order to find the conclusions (Bryman, 2012). In contrast, qualitative research usually begins from general research questions, and then collect data and interpret the data in order to conceptual and generalize a new theoretical work.

Through the different process, it is obviously to see that quantitative research is to test the existing theory whereas qualitative research is to build up new theory on the basis of grounded theory and obtain a new idea. Schiffman and Kanuk (2004) pointed out that quantitative research is “descriptive in nature and is used by researchers to understand the effects of various promotional inputs on the consumer” (p.15). As a result, the findings of quantitative research are descriptive, empirical and can be generalized from a sample size to a larger population when the data are collected randomly. We can use another set of theory to tell these two methodologies: **deduction theory** and **induction theory**.

Deduction moves from the general to specific while induction moves from specific to general. Deduction is a logical model in which specific expectations of hypotheses are developed based on general principles while induction is a logical model in which general principles are developed from specific observations (Bibbie, 2011). Therefore, quantitative research uses deduction theory whereas qualitative research employs induction theory.

So which method is suitable for my research? The answer of this question is based on the aim of the research. Considering the research purpose mentioned in the last part, I examine the existing theory on cultural consumption, especially music consumption, and test whether they can be applied to the Chinese context in terms of music consumption through my empirical study. As well, descriptive and empirical information are required. This is so-called moves from general to specific, which belongs to deduction theory and suitable for quantitative research. Therefore, quantitative research is employed in this thesis.

The process of a quantitative research is mainly having three stages: collect data, process data and analyze data (Bryman, 2012). Accordingly, the design of a quantitative research is also three stages: choosing the methodology of data collection, choosing a research sample, construction of the data collection instrument (Schiffman & Kanuk, 2004). Generally speaking, there are three popular approaches for data collection: observational research, experimentation and surveys. In my study, the method of collecting data is survey. To be more specific, the survey is a form of self-completion closed-ended questionnaire. This study belongs to cross-sectional research. It means that the collection of data on **more than one case** and **at a single point in time** in order to collect a body of quantitative data in connection with **more than two variables**, which are examined to detect **patterns of association** (Bryman, 2012).

In my thesis, the sampling is **probability sample**, which means a sample that has been selected using random selection so that each unit in the population has a known chance to being selected (Bryman, 2012, p. 187). My target population is the Chinese people who have the habit to consume music products. All the questionnaires are distributed through QQ group mail, Weibo (similar with Twitter), Wechat (similar with what's app) and other online channel. I used website www.diaochapai.com to help me collect data and update basic data statistics in time. I opened the questionnaire to the public for one week online and expected to get around 200 respondents in total.

To be more specific, my research has been done through several steps. At first, after designing the questionnaire I sent it to my 10 friends and asked them to take part to a pilot test in order to check the reliability and internal consistency of my questionnaire. According to their comments, I adjusted several points and improved my questionnaire. For instance, at first I just asked the motivation of consuming some music products. But my friend gave me a feedback, which pointed out that the reason I listed were extremely the reason why he or she didn't consume that product. Therefore, I added some

questions as well. And then, from 1st to 7th in June, I sent the link of my questionnaire through the WeChat, QQ group mail and Weibo to collect the data. In one-week collecting, there were 208 respondents in total. But in fact only 168 of them are valid. In other words, only these 168 data can be used to do the analysis.

4.3 Questionnaire Design

My questionnaire is divided into 4 sections. To begin with, it is about the personal information, which belongs to socio-demographic features of the respondents, including age, gender, education level, living area. What's more, I put the question "how often do you receive the information about the music from following items?" in this part. This question can let me know the information influence on consumer behavior. To be more specific, the "items" included "newspaper", "magazine", "Internet", "TV", "Radio", "Outdoor advertising" and "People around me". All of these are the main channels to get the information.

The second part is about the frequency of music consumption, including respondents' frequency and their reference groups. And the consumption frequency is measured by the five-point Likert-scale: "Never", "Rarely", "Sometimes", "Often" and "Very often". These options can reflect how often they consume the specific music products on average. In the table of this question I listed five specific music products, including purchasing CDs or tapes, listening music online, attending music festivals, participating in live music performance (such as concerts), listening music radio. Those five ones are the most popular music consumption nowadays. Through the frequency of their consumption, it can be seen that which products is the most popular nowadays. As well, through making a comparison between the frequency of respondents and frequency of reference groups, it can show the basic influence of reference groups directly.

The third section is about the motivation of music consumption. I listed

several motivations in the table so that the respondents just need to specify their attitude towards different motivations. It is measured by five-point symmetric scale from “Strongly disagree” to “Strongly agree”. Through the questions in this part, I plan to figure out the reason why different people choose the different activities in terms of music industry. For instance, the people who prefer to purchase CDs may due to his or her collection habit. However, the people who doesn't like to by CDs considered its expensive price.

The fourth part contains five statements with regards to the environment influence and so on. Respondents are required to present their attitude toward these five statements. For instance, to check whether the environment, such as reference groups have influence on the preference of type of music, respondents need to clarify their level of agreement on the statement: “cultural environment influence on my preference of type of music” through five-point symmetric scale from “strongly disagree” to “strongly agree”. If the one who choose strongly disagree and disagree, it can be expected that reference group or other environment factors haven't affected him or her in terms of music preference and taste.

In my questionnaire, I used the measurement “Likert-scale”. Burns and Grove (1997) explained that it is used to measure attitudes or opinions through fixed choice response formats. This skill is always used for closed questionnaire.

Chapter 5. Empirical Results

The empirical results of my study are presented and explained in detail in this chapter. All the charts and tables come from my own elaboration and SPSS analysis.

5.1 General description

I expected to get around 200 valid feedbacks. Finally, there are 168 completed and valid ones. In this part, I gave a general description of the total respondents and related data analysis.

First of all, I delivered my questionnaire through the Internet, especially the platform of Weibo (Chinese Twitter), which is a most popular information distribution platform. In my Weibo, I have more than 1200 followers, but most of them of female, which cause the following results:

Table 5.1 Gender information of the sample

1. What is your gender? 您的性别?

(单选, 必填)



选项	数据量	百分比
Male 男	31	18.45%
Female 女	137	81.55%

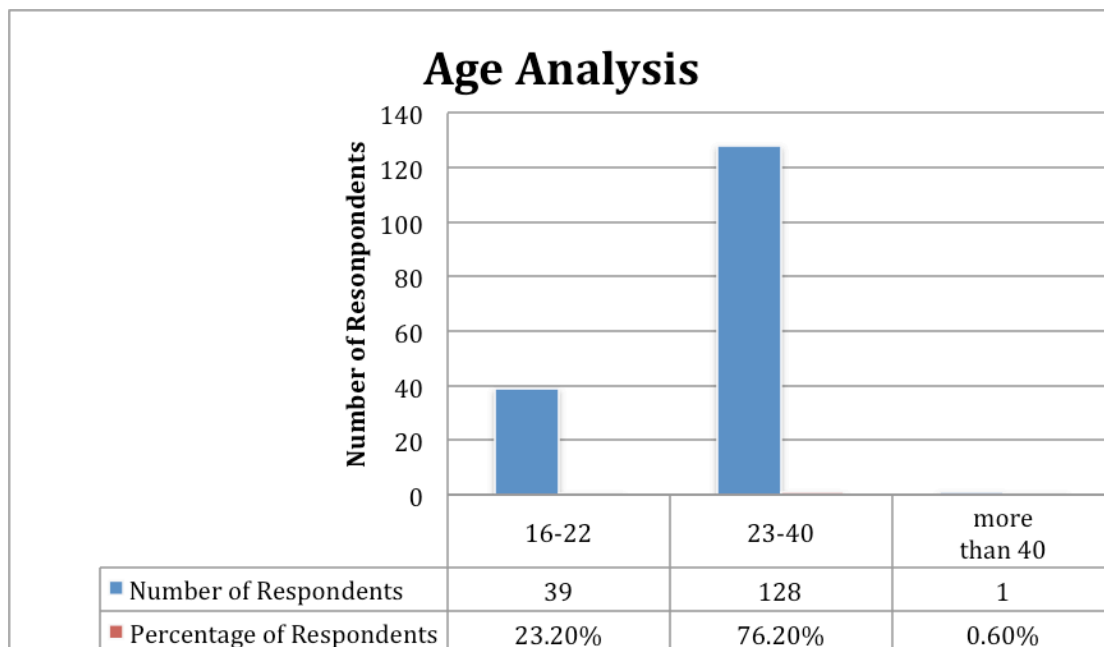
回答 168 (100%)

It can be seen from the table that the percentage of the female respondents are more than 80%. In contrast, the male respondents are less than 20%. This result may affect the gender influence on consumer behavior and decision-making process.

Secondly, the age of the respondents is mainly range from 16 years old to 42 years old. Most of the respondents are between 23 years old to 40 years old. You can see the **Table 5.2**, about 23.2% respondents are from 16 years old to 22 years old. However, 76.2% of the respondents are from 23 years old to 40 years old. Only one respondent is older than 40 years old. Why I

distinguish the age of respondents in this way? In China, most people acquire the bachelor degree at the age of 22 years old in average. At that time, they get the some basic knowledge and their own opinion on music and other cultural activities. What's more, **age between 23 and 40 are the key force of the consuming market.** At the stage, most people have basic economic ability to consume the cultural products and experience more than ever. Generally speaking, this situation is normal and shows the basic consumer group nowadays in China.

Table 5.2 Age information of the sample



Thirdly, most of the respondents acquire the bachelor degree at least. Some of them even acquire the higher education level, such as Master or PhD.

It can be seen from **Table 5.3** that almost 66.1% of the respondents get the bachelor degree. The second one is the master degree, which accounts for 16.1% The data basically demonstrates that the education level may influence the consumer behavior. In general, only less than 10% of the respondents cannot acquire the bachelor degree, which means that most of the respondents have the basic education background in order to recognize the music products.

Table 5.3 Education information of Sample

3. Which kind of degree do you study? 您的学历?

(单选, 必填)



选项	数据量	百分比
High School 高中	16	9.52%
Bachelor 本科	111	66.07%
Master 硕士研究生	27	16.07%
PhD 博士研究生	2	1.19%
Other (Please Specify) 其他 (请特别说明) 查看	12	7.14%

回答 168 (100%)

Fourthly, from the Table 5.4 it can be seen that most of the respondents come from Northern China, it takes up 68.45%. In China, Beijing, which is located in northern China, is the center of the culture. Therefore, there are a great number of cultural activities, such as music festivals; live concerts are happened in Beijing and its surroundings. It may cause that most resident in northern China are more like to consume music products than the people from southern China. However, in the recent years, some music awards ceremonies are held in southern city, such as Guangzhou, Shanghai and so on. It stimulates consumption of music products in southern China as well. Therefore, it is still 31.55% of the respondents are from southern China.

Table 5.4 Resident Region of Sample

4. Which area do you live in China? 您居住在中国的哪里?

(单选, 必填)



选项	数据量	百分比
Northern China 北方	115	68.45%
Southern China 南方	53	31.55%

回答 168 (100%)

In addition to that socio-demographic information of the respondents, I also want to know where the respondents get the information about the music

and how often occurred their music consumption? As I reviewed above, intermediaries, including traditional and new intermediaries, can influence the taste and preference of the consumers' choice. The result of this question is below, please see the **Table 5.5**. It is obviously to observe that the most popular information sources are from the "Internet", which belongs to the new intermediary. About 74.4% of the respondents said they very often acquire music information from the Internet. 34.52% of the respondents often acquire the information from the TV as well as 35.71% of the respondents often influence from the people around them. **The result shows the influence of the new media and reference group.** In contrast, most of the respondents rarely get the useful information from the traditional intermediaries, such as magazines, newspapers and outdoors Ads, they accounts for 47.62%, 41.67% and 39.29% respectively.

Table 5.5 Information Sources of Music used by Chinese People

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不
Newspaper 报纸	5 (2.98%)	6 (3.57%)	30 (17.86%)	80 (47.62%)	47 (27.98%)
Magazine 杂志	4 (2.38%)	14 (8.33%)	62 (36.9%)	74 (44.05%)	14 (8.33%)
Internet 网络	125 (74.4%)	39 (23.21%)	4 (2.38%)	0 (0%)	0 (0%)
TV 电视	47 (27.98%)	58 (34.52%)	57 (33.93%)	5 (2.98%)	1 (0.6%)
Radio 广播	36 (21.43%)	44 (26.19%)	55 (32.74%)	24 (14.29%)	9 (5.36%)
Outdoor Advertising 户外广告	10 (5.95%)	18 (10.71%)	48 (28.57%)	70 (41.67%)	22 (13.1%)
People around me 朋友及身边的人	32 (19.05%)	60 (35.71%)	58 (34.52%)	16 (9.52%)	2 (1.19%)

5.2 Frequency of Music Consumption

This part provides a general idea about the music consumption of Chinese. What's more, through the feedbacks from the respondents it can be seen how often they consume the different music products. In the questionnaire there

are five levels of frequency, respectively “very often”, “often”, “sometimes”, “rarely” and “never”. There is no clear definition about these five levels; actually it depends on respondents’ judgment according to their own experience. For example, if a person listen the online music everyday, his or her frequency of listening music online is very often. But he or she also buy one CDs in one month on average, it can be shown as “sometimes”.

Table 5.6 Frequency of Music Consumption

6. How often do you consume the following music products? 你消费以下音乐产品得频率是：

(单选, 必填)



	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不	合计
Purchasing CDs or Tapes 购买CD或磁带	12 (7.14%)	26 (15.48%)	55 (32.74%)	61 (36.31%)	14 (8.33%)	168
Listening Music Online 在线收听音乐	111 (66.07%)	46 (27.38%)	7 (4.17%)	2 (1.19%)	2 (1.19%)	168
Attending Music Festivals 参加音乐节	5 (2.98%)	12 (7.14%)	37 (22.02%)	56 (33.33%)	58 (34.52%)	168
Participate in Live Music Performance: like Concert 参加演唱会、演奏会等现场演出	5 (2.98%)	14 (8.33%)	64 (38.1%)	52 (30.95%)	33 (19.64%)	168
Listening Music Radio 收听音乐广播	28 (16.67%)	47 (27.98%)	62 (36.9%)	21 (12.5%)	10 (5.95%)	168

From **Table 5.6**, it is obviously to see the most popular music consumption is “listening music online”. Actually, based on the Chinese situation it can be understood easily. Online service is convenient and least costs. In totally, there are almost 93.45% of the respondents “often” or “very often” listen music online. Combined with the last question, which is about the information channel, it can be concluded that **new media, especially Internet, has a great influence on music consumption**. In addition, participating in live music performance and listening music radio are also the normal activities for respondents in terms of music consumption. Almost 44.65% of the respondents “very often” or “often” listen the music radio while other 36.9% of the respondents “sometimes” consume music radio. Compared with these

three music activities, purchasing CDs and attending music festivals are less popular, especially music festivals. Only around 10% of the respondents “often” attend music festivals while almost 35% of the respondents even “never” attend music festivals. This may be the quite difference from western countries. Until now, music festival is still a new type of music consumption for Chinese people. Even though more and more music festivals are held in China recently, less people have time or recognize this kind of music consumption.

Table 5.7 Resident Reference Group’s Frequency of Music Consumption

7. How often do your resident reference group consume the following music products? 你的父母，亲戚和室友等人消费以下音乐产品得频率是：

(单选, 必填)

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不	合计
Purchasing CDs or Tapes 购买CD或磁带	6 (3.57%)	3 (1.79%)	46 (27.38%)	78 (46.43%)	35 (20.83%)	168
Listening Music Online 在线收听音乐	55 (32.74%)	54 (32.14%)	28 (16.67%)	23 (13.69%)	8 (4.76%)	168
Attending Music Festivals 参加音乐节	4 (2.38%)	1 (0.6%)	31 (18.45%)	66 (39.29%)	66 (39.29%)	168
Participate in Live Music Performance: like concerts 参加演唱会、演奏会等现场演出	4 (2.38%)	2 (1.19%)	40 (23.81%)	63 (37.5%)	59 (35.12%)	168
Listening Music Radio 收听音乐广播	26 (15.48%)	34 (20.24%)	55 (32.74%)	35 (20.83%)	18 (10.71%)	168

Table 5.8 Non-Resident Reference Group’s Frequency

8. How often do your non-resident reference group consume the following music products? 你的同事和朋友等人消费以下音乐产品得频率是：

(多选, 必填)

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不	合计
Purchasing CDs or Tapes 购买CD或磁带	7 (4.17%)	24 (14.29%)	65 (38.69%)	58 (34.52%)	16 (9.52%)	168
Listening Music Online 在线收听音乐	90 (53.57%)	57 (33.93%)	12 (7.14%)	9 (5.36%)	3 (1.79%)	168
Attending Music Festivals 参加音乐节	2 (1.19%)	15 (8.93%)	46 (27.38%)	81 (48.21%)	25 (14.88%)	168
Participate in Live Music Performance: like concert 参加演唱会、演奏会等现场演出	4 (2.38%)	14 (8.33%)	71 (42.26%)	59 (35.12%)	20 (11.9%)	168
Listening Music Radio 收听音乐广播	31 (18.45%)	40 (23.81%)	54 (32.14%)	36 (21.43%)	7 (4.17%)	168

Compare with the **Table 5.6**, **Table 5.7** and **Table 5.8** show the frequency of the music consumption of their reference group, including resident reference group and non-resident reference group. The definitions of these two terms have been explained in the Chapter 3.

It demonstrates that the frequencies of music consumption of reference groups are similar with the respondents. There are two points can be concluded from this result: first of all, the respondent's frequency of music consumption can represent the most of the consumers in China; Secondly, the reference group may influence and may be influenced. In other words, **people can be influenced by others surrounding them.**

5.3 Motivations of Music Consumption

The motivation is the inner drive of consuming behavior. It is very important and complexity because too many factors may influence it, such as income, taste, reference group, price of products and so on.

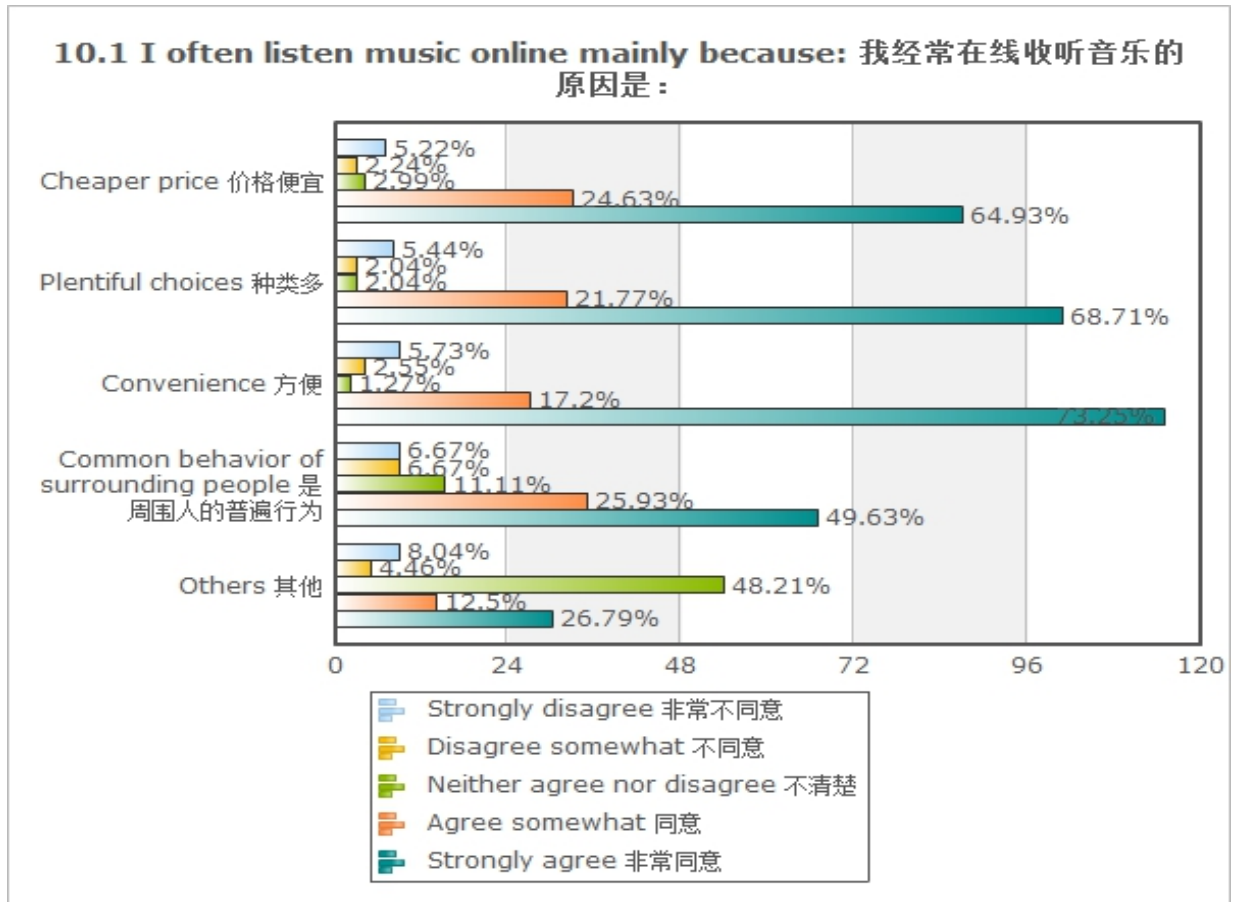
5.3.1 Listening Music Online

As the most popular music consumption, listening music online is the first one to be reviewed in this part. Let's see the motivation analysis of the respondents, why most of them prefer it rather than purchase CDs.

All the statement in this table are agreed or strongly agreed by more than 50% of the respondents. To be more specific, "convenience" is the first motivation that leads to increasing number of people listen the music online. There are almost 90.45% of the respondents "agree" or "strongly agree" it. "Convenience" refers to that consumer can listen the music everywhere and every time with the Internet. Then, around 90% of the respondents are agree that plentiful leads to their consuming music online. "Plentiful" means that they can search for many different kinds of music online, not only the regular published by music companies but also the person who records by them and shared online. Furthermore, about 40% of the respondents have other reasons

to choose the listening music online.

Graph 5.1 Motivation of Listening Music Online

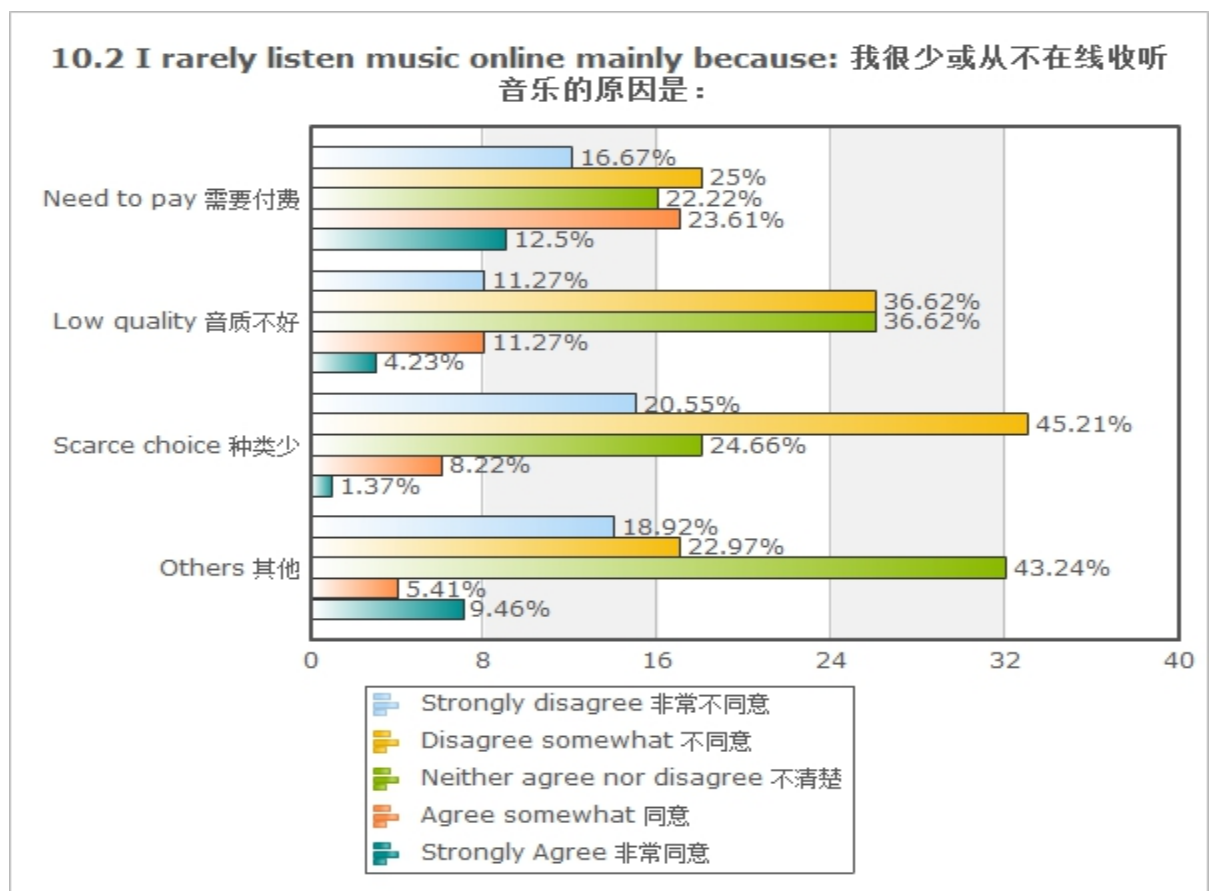


Compare with those who like listening music online, let's see whether others dislike it from **Graph 5.2**

It is shown that only 36% of the respondents agree or strongly agree that the listening music online needs to pay while 15% of them thought that the online music has low quality. What's more, more than 65% of the respondents disagree or strongly disagree that the online music has scarce choices. From above description, several points can be concluded: first of all, consumers don't think paying for music is necessary; secondly, online music can meet most of the consumers' requests in the field of choices and quality. The reason why I asked this question is that I mentioned above there was a piece of news raised at the beginning of the year 2013, some music websites decided to cancel the free listening and downloading while the consumers would need to

pay for them. Only by this way can the musicians and singers raise themselves as well as protect their copyrights. And I planned to know what the consumers think of about the paying music through this question. However, the results show that most of the consumers enjoy the online music because they are free. If the regulation changed, most of them may not accept. On the basis of it, relevant departments have to think about a solution.

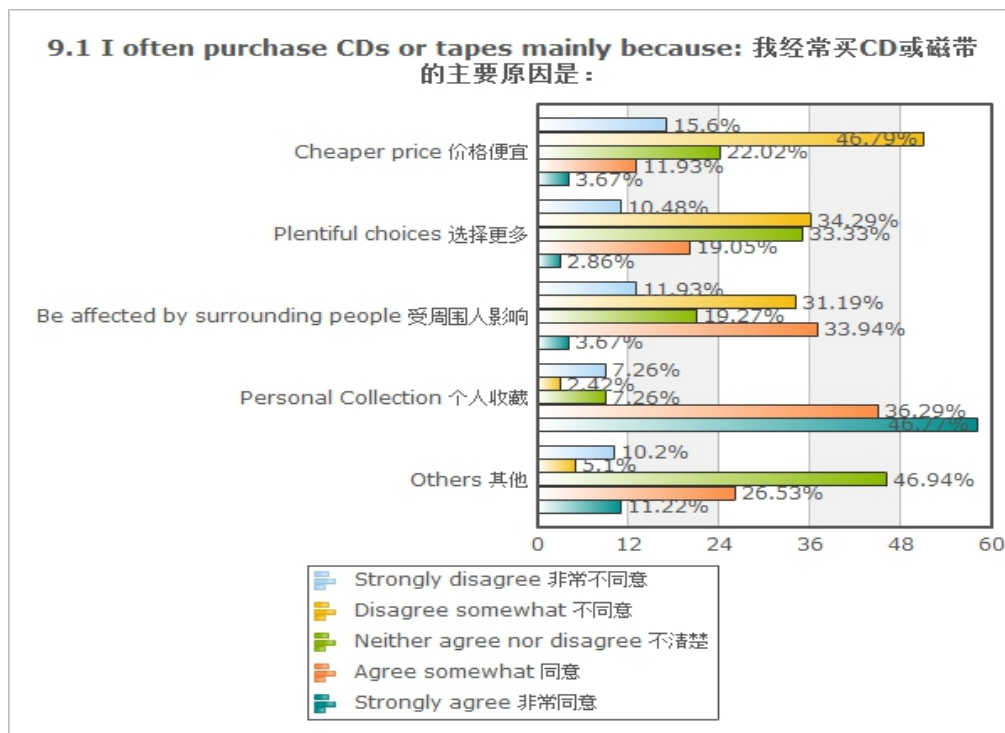
Graph 5.2 Reasons of not Listening Music Online



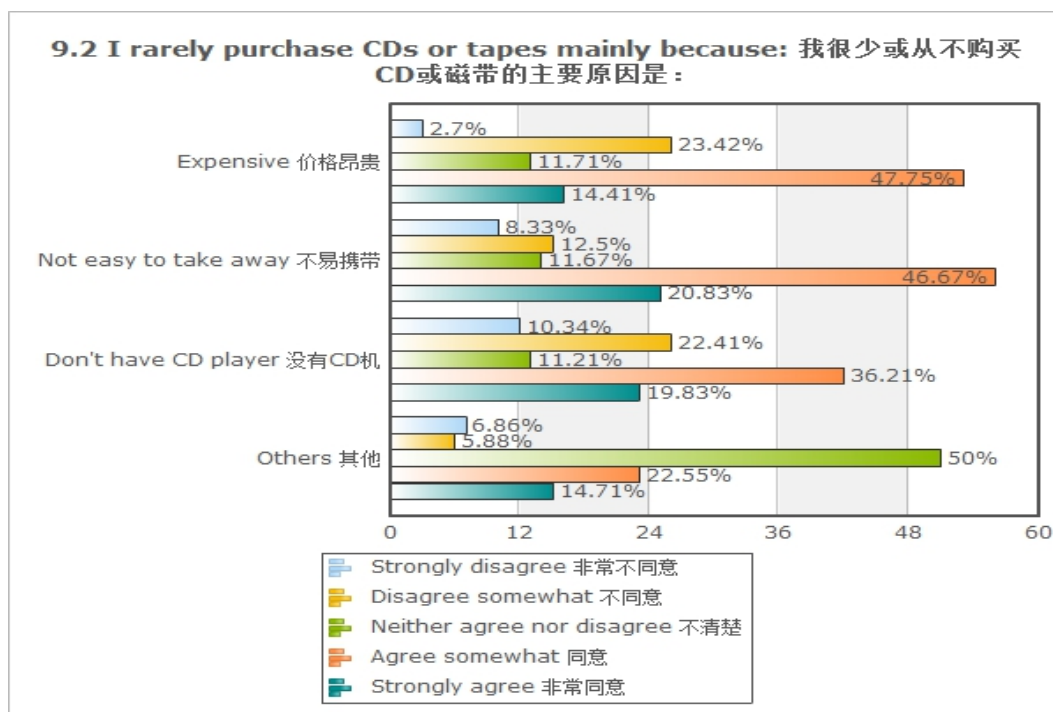
5.3.2 Purchasing CDs or Tapes

Purchasing CDs and Tapes are traditional method of consuming music products in the past. However, the former question shown that Internet has been more and more popular currently but still some of the consumers like to by CDs. From the above results, there are 23% of the respondents very often or often buying CDs and 33% of them sometimes buy CDs.

Graph 5.3 Motivations of Purchasing CDs and Tapes



Graph 5.4 Reasons of Not purchasing CDs and Tapes



From **Graph 5.3**, it can be shown that around 83% of the respondents explained that personal collection is their key motivation of purchasing CDs. In other words, CD has been become on of the collection among music fans.

However, among the respondents who prefer to purchasing CDs, around 62% of them didn't think the price is cheap. This result is similar with the **Graph 5.4**.

From **Graph 5.4**, more than 62% of the respondents, who rarely or never buy CDs, think that the price of CDs is too expensive and this is one of the key reason why they don't want to buy CDs. What's more, another reason why people dislike buying CDs is that they think CDs is not easy to take away. More than 67% of the respondents agree or strongly agree this statement.

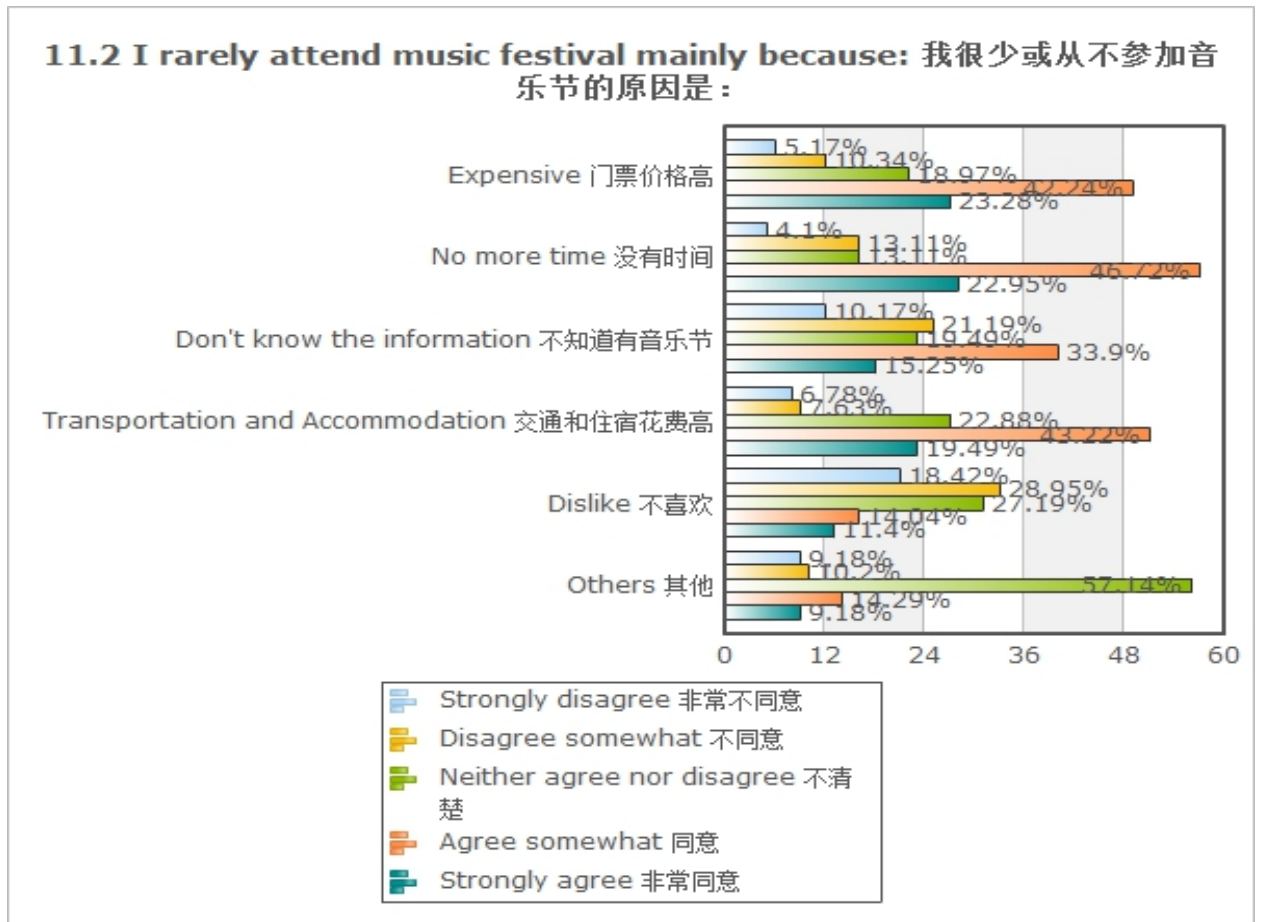
Comparing Graph 5.3 and Graph 5.4, it can be concluded that **the higher price of the CDs has a negative influence on their selling and consumers' consuming.**

5.3.3 Attending Music Festivals

As I mentioned above, music festival is a new form of music activity in China. More than 67% of the respondents rarely or never attend music festivals. I thought one of the reason is they even don't know where and when there will be music festivals. How about their own opinions? The **Graph 5.5** shows their answers.

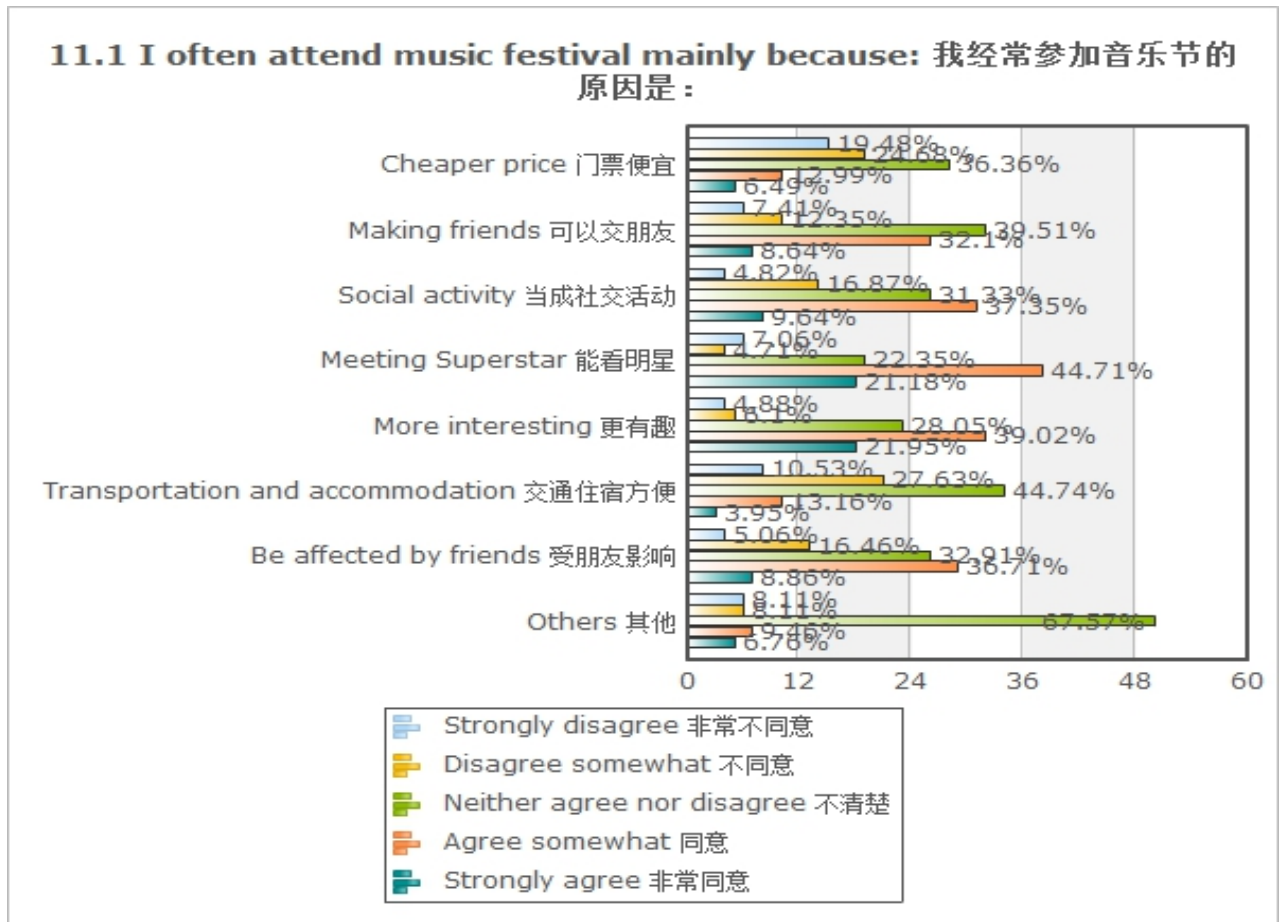
The **Graph 5.5** indicates that the economic determinants play an important role. In other words, most of the respondents didn't prefer to attending music festivals because of economic reasons. To be more specific, more than 65.5% of the respondents agree or strongly agree that the price of the music festival is too expensive. What's more, around 63% of the respondents agree or strongly agree that the cost of transportation and accommodation are expensive as well, which belongs to the additional cost. In addition to these two reasons, more than 50% of the respondents admit that they don't acquire the information of the music festivals.

Graph 5.5 Reasons of Not Attending Music Festivals



In contrast, what are the motivations of the respondents who attend the music festivals? The **Graph 5.6** indicates that meeting superstars play an essential role. In other words, superstars' effect stimulates consumers to attend music festivals. I have similar experience as well. When I was in the college, I was a fan of a young singer in China. I could get all his schedules at that time. I remembered in the summer of 2008, he was invited to perform in "Caomei (Strawberry in Chinese)" Music festival in China, which is one of the biggest music festivals in China. In order to watch his performance, that was my first time to attend music festival. From my own experience, I can understand that the consumers can get the information of the music festivals when their favorite singers take part in. Otherwise, most of the consumers don't know where and when has a music festival.

Graph 5.6 Motivation of Attending Music Festivals.



Additionally, among the participants, most of them regard music festivals as a kind of social activity so that they can make more friends there.

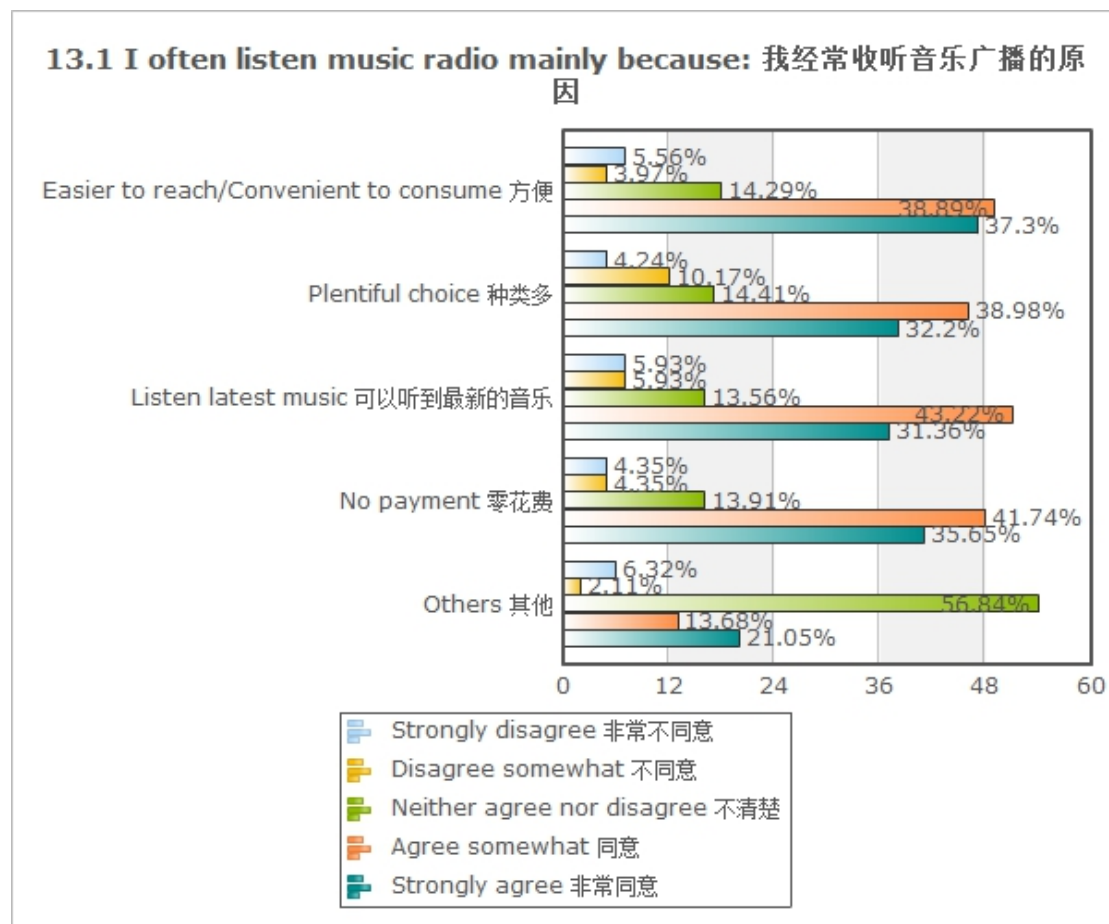
5.3.4 Listening Music Radio

In addition to the listening music online, listening music radio is also a kind of popular activity for the music consumers. According to the former result, it can be seen that except 18% of the respondents, the rest of them sometimes or often or very often listen the music radio. As a consumer, music radio is my favorite method to acquire latest music information as well. What's the others opinion?

From **Graph 5.7**, it demonstrates that economic determinants also occupy the first place. More than 77% of the respondents recognized that no payment is their main motivation to listen the music radio. Furthermore, more

than 75% of the respondents also thought that listening the music radio is a convenient way to consume the music products. In addition, over 74%o of the respondents admitted that through music radio they can listen the latest music. That is another trend in China. Some of my friends work at entertainment companies. When their singers make new albums, the radio is still the first choice for them to advertise their new songs. That is a reason why we can get the latest music information from the radio.

Graph 5.7 Motivation of Listening Music Radio

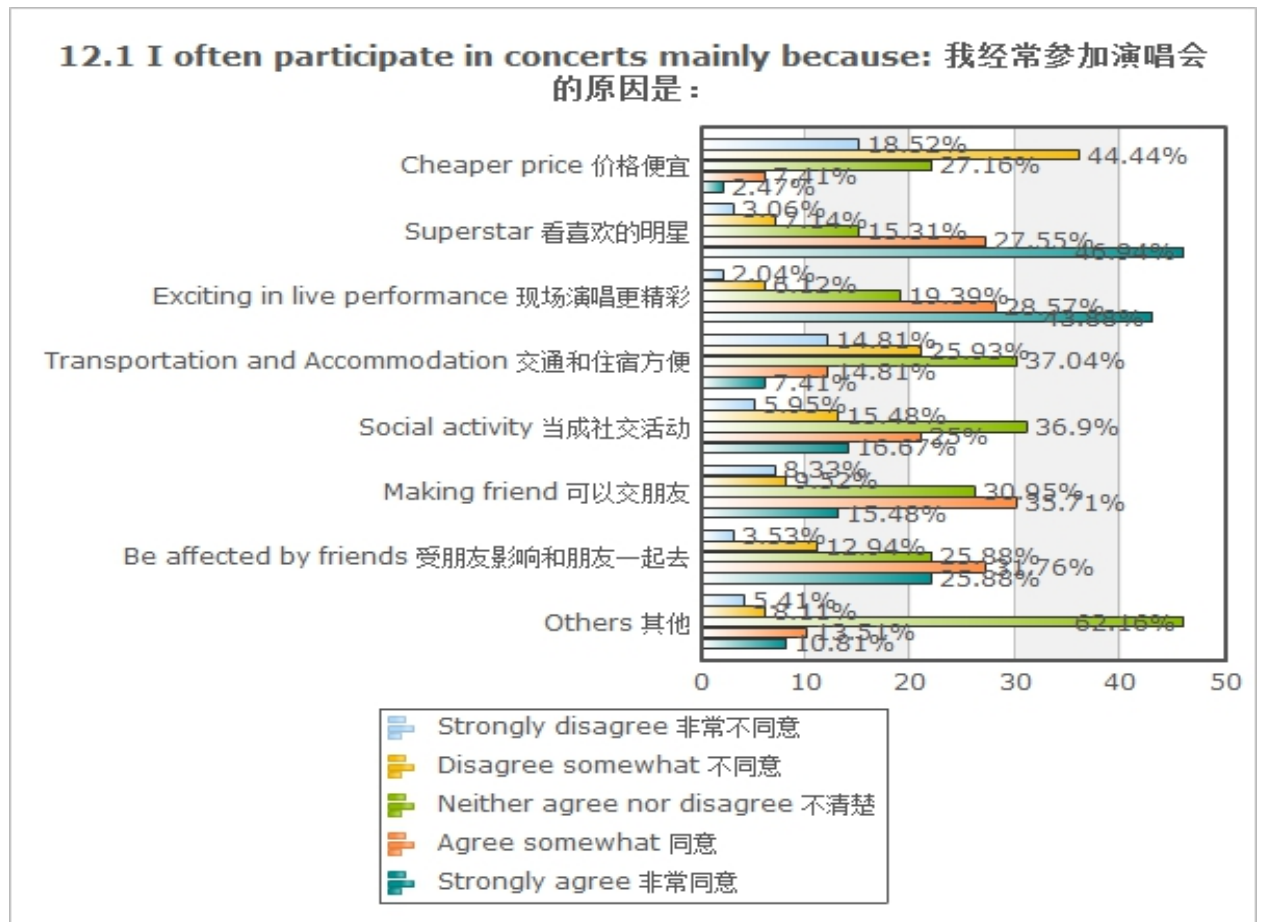


5.3.5 Participate Live Music Performance

In addition to listen the music through CDs, Internet and radio, some live music performances are more and more popular than before. Although not everyone has the chance to enjoy the live music performance, some consumers still

prefer to this direct communication with the performers and singers.

Graph 5.8 Motivation of Participate Live Music Performance



From the Graph 5.8, it can be seen that the one of the most important motivations of the participants is exciting in live performance. More than 72% of the respondents agree or strongly agree that they feel exciting when they take part in the live performance. Still, superstars' effects also stimulate consumers to participate in the live music activities, such as concerts. Over 73% of the respondents agree or strongly agree that they take part in the concerts in order to see their favorite star. At the same time, around 63% of the respondents thought that the prices of the concerts or other live performances are not cheap. This result also shows that the price of the product itself has a negative influence on consumers' demand. In other words, higher price, less

consumers.

5.4 Perceptions of Music Consumption

In addition to exploring the motivations of the consumer behavior, I still want to know more about the other perceptions of music consumption in China from consumers' aspects.

Table 5.9 Statements Related to Music Consumption

14. To what extent do you agree with the following statements? 关于以下说法，您的看法是？

(单选, 必填)



	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意	合计
My families consciously cultivate my art and culture related skills. 家长有意识的培养我的艺术技能。	12 (7.14%)	58 (34.52%)	56 (33.33%)	34 (20.24%)	8 (4.76%)	168
I prefer listening music with friends rather than alone. 我喜欢和朋友一起听音乐，不喜欢自己一个人听。	26 (15.48%)	78 (46.43%)	32 (19.05%)	26 (15.48%)	6 (3.57%)	168
Cultural environment influence on my preference of type of music. 文化环境影响我喜欢的音乐类型。	5 (2.98%)	19 (11.31%)	18 (10.71%)	98 (58.33%)	28 (16.67%)	168
Consumption of music products increase dramatically in China. 中国的音乐产品消费有大幅度提升。	7 (4.17%)	23 (13.69%)	61 (36.31%)	62 (36.9%)	15 (8.93%)	168
My tastes of music has been affected by surrounding people. 我音乐品味会受到周围人的影响。	14 (8.33%)	46 (27.38%)	26 (15.48%)	61 (36.31%)	21 (12.5%)	168

Statement 1 is about the family cultivation of culture. More than 41% of the respondents disagree or strongly disagree that their families cultivate their art and culture knowledge and skills. But currently, former results indicate that they have own the basic knowledge so that they can choose what they want and what they like in order to decide which kinds of music products they purchase. **This result indicates that education has a positive effect on consumer behavior.**

Over 70% of the respondents disagree or strongly disagree statement 2. It means that most of the Chinese consumers prefer listening music along rather than with friends. I think this result can also explain that why less Chinese consumers participate in music festivals, which is a place and chance

to share the music with others.

Statement 3 refers to the influence of network and intermediary. Only about 14% of the respondents disagree or strongly disagree that “cultural environment has influence on my preference of type of music”. In other words, the surrounding networks and intermediary, which form the cultural atmosphere and environment, have influences on taste formation of music.

Statement 4 says “consumption of music products increase dramatically in China”. The result indicates that only 18% of the respondents disagree or strongly disagree with this statement. Therefore, it demonstrates that most of the Chinese people consume music products more and more than before. As well, it implies a potential development market in China.

Statement 5 is about the impacts of reference group. Less than 26% of the respondents disagree or strongly disagree their tastes of music could be affected by surrounding people. In other words, reference group have a influence on taste format as well.

5.5 Influence of gender and living area

In this part, I would like to explore the relationship between gender (and living area) and consumers’ decision-making. In the former part, I listed five popular music products in order to specifically research the motivation of music consumption. However, the relationship between the gender and decision making process should not be changed if the products are different. Therefore, I chose the listen music radio as an example to do the SPSS analysis. As well, all the tables shown here are outputs from the SPSS.

As we learnt in the course “ *Introduction to Statistical Analysis*”, “**Cramer’s V**” determines the strength of the relationship between two variables (Sirkin, 2006). Therefore, I would like to use SPSS analysis to give the answer of the relationship between gender and consuming decision-making as well as the relationship between living area and consuming decision-making.

5.5.1 Gender and Consuming Decision-Making

As I reviewed before, in western countries this topic is still under discussion, some scholars think gender doesn't have influence on consuming decision-making while others hold opposite opinion. How about in China? The "consuming decision-making" in this part refers to how often they listen the music radio. SPSS outputs are shown as follows:

Table 5.10 Listening Music Radio* Gender Crosstabulation

			gender		Total
			male	female	
Radio	Very often	Count	6	30	36
		% within gender	19.4%	21.9%	21.4%
	Often	Count	7	37	44
		% within gender	22.6%	27.0%	26.2%
	Sometimes	Count	11	44	55
		% within gender	35.5%	32.1%	32.7%
	Rarely	Count	5	19	24
		% within gender	16.1%	13.9%	14.3%
	Never	Count	2	7	9
		% within gender	6.5%	5.1%	5.4%
Total	Count	31	137	168	
	% within gender	100.0%	100.0%	100.0%	

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	.056	.971
	Cramer 's V	.056	.971
N of Valid Cases		168	

The value of "Cramer's V" is 0.056. According to the interpretation of Cramer's V, if the value less than 0.1, it means very weak or no relationship between two variables. In other words, **there is no relationship between gender and consumers' decision-making in Chinese music industry.**

5.5.2 Living Area and Consuming Decision-Making

In above discussion and reviewing, the resident religion may influence the consuming decision-making. Can it still be applied in China's? The SPSS outputs are shown as follows:

Table 5.11 Listening Music Radio* region Crosstabulation

			region		Total
			Northern China	Southern China	
Radio	Very often	Count	34	2	36
		% with in region	29.6%	3.8%	21.4%
	Often	Count	32	12	44
		% with in region	27.8%	22.6%	26.2%
	Sometimes	Count	33	22	55
		% with in region	28.7%	41.5%	32.7%
	Rarely	Count	12	12	24
		% with in region	10.4%	22.6%	14.3%
	Never	Count	4	5	9
		% with in region	3.5%	9.4%	5.4%
Total	Count		115	53	168
	% with in region		100.0%	100.0%	100.0%

Symmetric Measures

	Value	Approx. Sig.
Nominal by Nominal Phi	.342	.001
Cramer's V	.342	.001
N of Valid Cases	168	

The value of "Cramer's V" is 0.342. According to the interpretation of Cramer's V, if the value larger than 0.3, it means a strong relationship between the two variables. In other words, **there is a strong relationship between resident religion and consuming decision-making**. Therefore, I make a conclusion that **the western theory can also applied to Chinese music industry**.

5.6 Limitation of the Research

Based on real situation of my empirical research, there are several limitations that influence my results.

At first, due to my interpersonal circle, I sent the questionnaire through Weibo (Chinese Twitter), WeChat (Chinese Whatsapp) and QQ group mail to my friends' circle. Although I uploaded my questionnaire to a public websites, which can attract more strangers to answer my questionnaire, it still cannot avoid that most of respondents are my friend or the friends of my friends. And most of my friends are female and live in the northern China. This situation could influence the results of the research.

Secondly, due to my re-schedule, there was only one week to collect the data. Although 208 respondents answered my questionnaire that reached my expectation, only 168 are valid. In other words, there are not enough samples.

5.7 Recommendation for Future Research

According to my research process, I felt that there are not too many studies in the field of Chinese consumer behavior, not only in music industry but also in other cultural industries. Therefore, this is no theoretical framework of China for me to use for reference. That is why I can only use the framework of western countries and to test their validity or not in China.

In future, when others do the similar research, it needs a long time to get the enough samples. China is a quite big country with a large population. This real situation will lead to the much more complexity situation of consumer behavior in China. Therefore, the selection of sample is quite important.

5.8 Summary of the Chapter 5

In this chapter I elaborate all the results of my research, and use the SPSS analysis to get more detailed explanation behind the data. I would like to use all these analysis output to answer my research question and sub-research questions.

In a nutshell, I gave the general description of the basic information of respondents at first. And then, I analyzed the tendency of music consumption in order to explore where the respondents get the information and how often they consume the different music products or take part in various music activities. Thirdly, I explained the motivation of consumer behavior. The results show the complexity of this inner drive force. Fourthly, through the five statements I know more about the respondents' perceptions of music consumption. At last, I used a measurement called "Cramer's V" to measure the relationship between two variables.

Chapter 6. Conclusion

In this part, I would like to summarize all the conclusions above through the empirical research as well as answer the research question on the basis of those conclusions.

There are several conclusions that came from the empirical research and analysis. All are as follows:

- ✓ The consumers aged between 23 and 40 are the key force of the consuming market.
- ✓ Educational level has an influence on the taste formation as well as consuming decision-making.
- ✓ Listening music online is the most popular music consumption nowadays.
- ✓ New media, especially the Internet, has a great influence on music consumption.
- ✓ Reference group has an impact on taste format of consumers.
- ✓ The price of the products has a negative influence on the consuming decision-making.
- ✓ Economic determinants are the key motivation of consumer behavior.
- ✓ There is no relationship between the gender and consuming decision-making.
- ✓ There is a strong relationship between resident religion and consuming decision-making.

According to these conclusions, I get the answer of my sub-research questions.

- **Sub Research Question 1:** Does the gender and consuming decision-making have a relationship?

No. There is no relationship between them. The influence of gender is still under discussion in the western countries. In my empirical research, no relationship is the result.

- **Sub Research Question 2:** Does the education level have a significant impact on music consumption?

Yes. Most of the Chinese families didn't cultivate their children's cultural knowledge and skills. But their education gave their basic knowledge and let them know how to recognize the music.

- **Sub Research Question 3:** Does the consumers' living area influence their choices of music products?

Yes. There is a strong relationship between living area and consuming decision-making.

- **Sub Research Question 4:** Does the economic determinants have impacts on music consumption?

Yes. The price of the products and additional costs has a negative influence on music consumption. In other words, the higher costs, the less consumers.

- **Sub Research Question 5:** Does the reference group and intermediaries have influence on taste formation?

Yes. Consumers' taste will be influenced by their surrounding people. What's more, new media, especially the Internet, will influence the taste formation as well.

All the results are similar to the western countries'. Therefore, I can answer my main research question: can the determinants that affect consumer behavior in western countries still be applied to China's? The answer is Yes. In other words, although China has a quite different context with western countries, it still has the similar consumer behavior with western countries. The theoretical framework can be applied to Chinese consumer behavior study as well.

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Appendix

Appendix A: The full version of questionnaire within both languages – Chinese and English.



unregistered

Student Study Survey: Consumer Behavior on Consumption of Music Products 音乐产品消费者行为调查

Part One: Personal Information 第一部分：个人信息

1. What is your gender? 您的性别? *

Male 男

Female 女

2. What is your age? 您的年龄? *

3. Which kind of degree do you study? 您的学历? *

High School 高中

Bachelor 本科

Master 硕士研究生

PhD 博士研究生

Other (Please Specify) 其他 (请特别说明)

4. Which area do you live in China? 您居住在中国的哪里? *

Northern China 北方

Southern China 南方

5. How often do you receive the information about music from the following items? 你从以下渠道获得关于音乐的消息的频率是： *

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不
Newspaper 报纸	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Magazine 杂志	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internet 网络	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV 电视	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radio 广播	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Outdoor Advertising 户外广告	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
People around me 朋友及身边的人	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Part Two: Frequency of Music Products

6. How often do you consume the following music products? 你消费以下音乐产品的频率是：

*

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不
Purchasing CDs or Tapes 购买CD或磁带	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening Music Online 在线收听音乐	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attending Music Festivals 参加音乐节	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participate in Live Music Performance: like Concert 参加演唱会、演奏会等现场演出	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening Music Radio 收听音乐广播	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. How often do your resident reference group consume the following music products? ^{unregistered}
 你的父母，亲戚和室友等人消费以下音乐产品得频率是： *

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不
Purchasing CDs or Tapes 购买CD或磁带	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening Music Online 在线收听音乐	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attending Music Festivals 参加音乐节	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participate in Live Music Performance: like concerts 参加演唱会、演奏会等现场演出	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening Music Radio 收听音乐广播	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. How often do your non-resident reference group consume the following music products?
 你的同事和朋友等人消费以下音乐产品得频率是： *

	Very often 非常经常	Often 经常	Sometimes 有时	Rarely 很少	Never 从不
Purchasing CDs or Tapes 购买CD或磁带	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Listening Music Online 在线收听音乐	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attending Music Festivals 参加音乐节	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participate in Live Music Performance: like concert 参加演唱会、演奏会等现场演出	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Listening Music Radio 收听音乐广播	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Part Three: Motivation of Music Consumption

According to the answer in Part Two, please answer your motivation of consuming specific action.

For example: "I often purchase CDs mainly because..." or "I rarely participate in concerts mainly because..."

根据第二部分的答案，请您回答您为什么经常或者不经常进行某种音乐消费。

例如：“我经常购买CD或磁带的原因是...”或“我很少参加现场演唱会的原因是...”等。

9.1和9.2只需要答其中之一，如果您第二部分回答的是经常做那就答经常做的原因，如果第二部分回答的是部经常做那就答部经常做的原因。同理，10.1和10.2也只需要答其中一题，以此类推。

9.1 I often purchase CDs or tapes mainly because: 我经常买CD或磁带的主要原因是:

	Strongly disagree 非常不同意	Disagree 不同意	Neither agree nor disagree 不清楚	Agree 同意	Strongly agree 非常同意
Cheaper price 价格便宜	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Plentiful choices 选择更多	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be affected by surrounding people 受周围人影响	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal Collection 个人收藏	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9.2 I rarely purchase CDs or tapes mainly because: 我很少或从不购买CD或磁带的主要原因是:

	Strongly disagree 非常不同意	Disagree 不同意	Neither agree nor disagree 不清楚	Agree 同意	Strongly agree 非常同意
Expensive 价格昂贵	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Not easy to take away 不易携带	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Don't have CD player 没有CD机	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10.1 I often listen music online mainly because: 我经常在线收听音乐的原因是:

	Strongly disagree 非常不同意	Disagree 不同意	Neither agree nor disagree 不清楚	Agree 同意	Strongly agree 非常同意
Cheaper price 价格便宜	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Plentiful choices 种类多	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Convenience 方便	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Common behavior of surrounding people 是周围人的普遍行为	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10.2 I rarely listen music online mainly because: 我很少或从不在线收听音乐的原因是:

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly Agree 非常同意
Need to pay 需要付费	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Low quality 音质不好	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Scarce choice 种类少	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11.1 I often attend music festival mainly because: 我经常参加音乐节的原因是:

	Strongly disagree 非常不 同意	Disagree somewhat 不同 意	Neither agree nor disagree 不 清楚	Agree somewhat 同 意	Strongly agree 非常同 意
Cheaper price 门票便宜	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Making friends 可以交朋友	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social activity 当成社交活动	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meeting Superstar 能看明星	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
More interesting 更有趣	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Transportation and accommodation 交通住宿方便	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be affected by friends 受朋友影响	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11.2 I rarely attend music festival mainly because: 我很少或从不参加音乐节的原因是:

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意
Expensive 门票价格高	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No more time 没有时间	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Don't know the information 不知道有音乐节	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Transportation and Accommodation 交通和住宿花费高	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dislike 不喜欢	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12.1 I often participate in concerts mainly because: 我经常参加演唱会的原因是:

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意
Cheaper price 价格便宜	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Superstar 看喜欢的明星	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exciting in live performance 现场演唱更精彩	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Transportation and Accommodation 交通和住宿方便	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Social activity 当成社交活动	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Making friend 可以交朋友	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Be affected by friends 受朋友影响和朋友一起去	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12.2 I rarely participate in concerts mainly because: 我很少或从不参加演唱会的原因是:

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意
Expensive 门票昂贵	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dislike 不喜欢	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Don't have time 没时间	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Transportation and Accommodation 交通和住宿昂贵	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13.1 I often listen music radio mainly because: 我经常收听音乐广播的原因

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意
Easier to reach/Convenient to consume 方便	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Plentiful choice 种类多	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listen latest music 可以听到最新的音乐	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No payment 零花费	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13.2 I rarely listen music radio mainly because: 我很少或从不收听音乐广播的原因:

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意
Not convenient 没有收听广播的条件	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dislike 不喜欢听广播	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Low quality 广播音质不好	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
More ADs 广播广告多	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others 其他	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Part Four: More Statement of Music Consumption

14. To what extent do you agree with the following statements? 关于以下说法, 您的看法是?

*

	Strongly disagree 非常不同意	Disagree somewhat 不同意	Neither agree nor disagree 不清楚	Agree somewhat 同意	Strongly agree 非常同意
My families consciously cultivate my art and culture related skills. 家长有意识的培养我的艺术技能。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I prefer listening music with friends rather than alone. 我喜欢和朋友一起听音乐, 不喜欢自己一个人听。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural environment influence on my preference of type of music. 文化环境影响我喜欢的音乐类型。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consumption of music products increase dramatically in China. 中国的音乐产品消费有大幅度提升。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My tastes of music has been affected by surrounding people. 我音乐品味会收到周围人的影响。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

提交