

# ENHANCING CONSUMER ENGAGEMENT WITH CHINESE NATIONAL ORCHESTRAS: UNVEILING CULTURAL IDENTITY AND CONSUMPTION MOTIVES

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## **Abstract:**

The Chinese national orchestra stands as a typical example of the country's artistic and cultural heritage within the traditional art forms. This diverse value distinguishes it from other artworks and commodities. Despite its abundance, national orchestras struggle with low audience numbers and low profitability, posing challenges to their sustainable growth. While existing research predominantly focuses on managerial aspects and establishment procedures, scant attention has been given to understand consumer purchase intentions from a market perspective. Prior studies in cultural and artistic consumption highlight the significance of cultural identity and consumption motives in shaping purchase intentions. However, the exploration of these factors within the context of national orchestras remains limited, leaving stakeholders without comprehensive guidelines for policy and brand development. Particularly, validated measures assessing the influence of cultural identity (CI) and consumption motives (CM) on purchase intention (PI) are lacking. This study introduces a novel model for understanding consumer purchase intentions towards national orchestras, drawing on Social Identity Theory and Maslow's Hierarchy of Needs. Employing a sequential explanatory mixed method (EMM), it combines structural equation modeling (SEM) for quantitative analysis with in-depth qualitative interviews for content analysis. By bridging this gap in the literature, the research aims to offer valuable insights and methodological approaches, contributing to the sustainable development of ethnomusicology in China. Moreover, its findings may inform similar studies in other emerging economies with comparable contexts.

**Keywords:** National Orchestra; cultural identity and consumption motives; purchase intention

## **1. Introduction**

The cultural industry falls within the tertiary sector, and China's recent transformations across its major industries have fueled the vibrant growth of this sector, leading to an increased share in GDP (Xin, 2020). Culture has become intricately intertwined with consumption, finance, tourism, science and technology, and investment, resulting in significant industrial spillover effect (Liu,

2021). In this environment, the art market has experienced an unprecedented surge, with total art consumption witnessing annual growth (Peng, 2023). These trends underscore the considerable potential for development within the current art market landscape.

A robust cultural identity is a crucial component of national development strategies (Wang & Li, 2024). In the contemporary era, the state places significant emphasis on cultural construction, characterised by the 'four confidences' of socialism with Chinese characteristics, cultural confidence, theoretical confidence, and institutional confidence ( Qi, 2023). The bedrock of cultural self-assurance lies in the preservation of China's rich traditional heritage (Liu & Cai, 2023). Among these traditions, the longstanding history of national orchestra music culture stands out as a essential representation. National orchestras not only capture the essence of Chinese cultural heritage but also display a distinct ethnic flavor, serving as a quintessentially Chinese symbol (Liu, 2021). The combination of diverse national instruments creates a musical vocabulary instilled with Chinese characteristics, providing the foundation for national orchestras to establish their presence on the global stage (Yu & Guo, 2023). The advancement of national orchestras facilitates the preservation and advancement of Chinese national music culture, fostering a deeper understanding of China's esteemed traditional heritage among consumers. This, in turn, bolsters cultural self-assurance and contributes significantly to the cultivation of cultural competitiveness and soft power (Yu & Guo, 2023).

Traditionally, China's national orchestras have emphasised management, creative analysis, research, instrumentation, preparation, and teaching to ensure their success ( Liu, 2019). However, since the 1980s, China has embarked on a comprehensive reform of its cultural system, leading state-owned arts, and cultural theaters to gradually undergo a 'market-oriented' transformation and experimentation (Gao, 2021). Thus, following the restructuring of the Chinese National Orchestra, there is a pressing need for a shift in marketing concepts. The traditional focus must evolve to embrace a new paradigm (Piancatelli, Massi, & Vocino, 2021), which places the audience at the forefront of consideration (Wang, 2022). In today's landscape, the audience is vital for the survival of national orchestras. To thrive, national orchestra organisations must actively engage audiences and demonstrate the value of their artistic or cultural endeavours (Garrido & Macritchie, 2020).

Mourato and Mazzanti (2002) highlight the crucial role of institutions, service organization, and resource allocation in shaping the well-being of individuals, including urban dwellers, and influencing their attitudes towards culture. This, in turn, underscores the significance of cultural offerings in acquiring public support for culture. For instance, the positive influence of cultural experiences often emerges as a key motivator for public endorsement of cultural initiatives. In our research, we explored the intention to purchase tickets for a particular cultural treasure: the Chinese National Orchestra.

Drawing from the theories of consumer behavior, numerous underlying factors contribute to behavioral intentions, encompassing perceived value, purchase motivation, perceived risk, emotions, and various other elements (Liu, 2021). Within the realm of culture, scholarly investigations have delved into the influencing factors shaping the purchase intention for cultural products. Multiple influences converge to shape behavioral intentions, including consumer attitudes, subjective norms, cultural identity, consumption motives, satisfaction, trust, loyalty, perceived value, among others (Boonzaaier, 2018; Liu, 2021; Ouazzani, Calderón-García & Tubillejas-Andrés, 2023).

Cultural identity and consumption motive emerge as pivotal factors influencing the intention to purchase tickets for Chinese national orchestra concerts. The Chinese National Orchestra, as a quintessential representation of China's traditional music culture, embodies profound historical and cultural significance. Exploring the inherent linkage between national music and cultural identity facilitates a deeper comprehension of regional culture (Du, 2023). Concurrently, individual consumption motive stands out as a paramount determinant in purchasing behavior, where consumers' drive for concert ticket acquisition directly shapes their purchase intentions (Carissa et al., 2020). Investigating consumption motive for concert ticket purchases offers insights into the burgeoning live music industry (Mulder & Hitters, 2021). Hence, studying the nexus between consumption and consumers' purchase intention becomes imperative. However, research focusing specifically on ticket purchase behaviour for Chinese national orchestras has predominantly centered around the performing arts market or management perspectives (Dong, 2020). Fewer studies have examined consumers' ticket purchase intention, and the specific mechanisms underlying the influence of cultural identity and consumption motive on intention to purchase remain unclear.

To address this issue and gain deeper insights into the preferences of consumers interested in attending Chinese national orchestra concerts, this study aims to investigate the influence of consumers' cultural identity and consumption motive on their tickets purchase intention for these performances. To accomplish this, two primary research questions are identified: What factors underlie the impact of cultural identity on consumers' tickets purchase intention for national orchestras? How do consumption motives influence consumers' tickets purchase intention for national orchestras?

The "Twelfth Five-Year Plan" explicitly prioritizes "promoting the great development and prosperity of culture" as a key developmental objective, propelling domestic art and culture-related industries to unprecedented heights (Chen & Li, 2019). Similarly, the 20th CPC National Congress report articulates a vision for the "prosperous development of cultural undertakings and cultural industries," thereby fostering the sustainable advancement of socialist culture and furnishing cultural backing for the comprehensive construction of a modern socialist nation. Furthermore, it emphasizes the importance of balancing social and economic benefits, integrating cultural

construction into major national strategies, and fostering high-quality economic and social development (Gu, 2023). These policy frameworks carry immense practical significance, providing valuable guidance for assessing the efficacy of pertinent government initiatives and ensuring the sustainable development of the country's cultural landscape.

Furthermore, a notable aspect of the study of consumer tickets purchase intentions for Chinese national orchestras lies in its potential to inform policymakers and orchestra leaders on strategies to enhance consumer interest, thereby charting an optimal course for safeguarding and perpetuating China's traditional music culture. This holds immense theoretical and practical implications for the future evolution of China's national orchestras and the preservation of national music heritage. The subsequent sections of this study will proceed with a review of theoretical frameworks and relevant literature, delineation of the methodology employed, presentation of findings, discussion of implications, and ultimately, the conclusion.

## 2. The review of literature

### 2.1 Theoretical orientation

<b>Social</b>	<b>Identity</b>	<b>Theory</b>
Tajfel & Turner (1985) formulated Social Identity Theory (SIT), theorising that individuals engage in categorisation processes whereby they classify themselves and others into groups defined by various factors such as gender, age, and culture. Through this categorisation, individuals construct their self-concept based on their affiliation or identification with specific social groups. This phenomenon manifests as an attribution of identity to the respective group (Tajfel & Turner, 1985).		

Social Identity Theory elucidates the mechanisms through which individuals bolster self-esteem and self-affirmation via processes of categorization, identification, and comparison (Tajfel & Turner, 2004). The theory posits that individuals possess both a self at the psychological level and an "I" at the social level, each playing a constructive role in social interactions and contributing to the formation of self-esteem. Moreover, membership identity within a group is perceived as positive, valuable, and fulfilling the member's security needs (Liu, 2021). Alternatively, social identity formation stems from individuals' intentional or unintentional social categorisation, wherein intergroup comparisons serve to emphasise the superior attributes of one's own group, thereby asserting its superiority (Zhu & Lin, 2022).

The formative process of Chinese national music cultural identity unfolds through the interaction and connection of Chinese traditional music culture characterised by the Chinese National Orchestra and Western artistic and cultural traditions. Individuals engage in comparisons between the spiritual attributes inherent in Chinese traditional music culture and the characteristics of Western art and culture, aiming to underscore the cultural superiority of their own heritage. This phenomenon directly aligns with the principles of Social Identity Theory, wherein group

superiority is sought through inter-group comparison. Furthermore, the cultivation of Chinese traditional art and cultural identity contributes to fostering positive national cultural self-esteem and cultural self-confidence, akin to the function of Social Identity Theory in emphasizing self-esteem and positive self-assessment (Liu, 2021).

### Maslow's Hierarchy of Needs Theory

This study's investigation into consumption motive is grounded in motivation theories, with Maslow's (1954) hierarchy of needs theory standing out as particularly influential. At the peak of Maslow's hierarchy lies self-actualization or transcendence, representing the highest level of needs. Typically, the motivation of the audience under study reflects their aspiration to fulfill these elevated needs.

Maslow's hierarchy of needs is commonly conceptualised as a pyramid, featuring survival needs at the broad base and self-actualization needs at the peak. Progressing upward from the base, the hierarchy comprises physiological needs, safety needs, belongingness and love needs, esteem or respectability needs, and self-actualization needs (Maslow, 1954, p. 35-46; Yağbasan and Şener, 2019, p. 140). Maslow's original five-stage model has undergone expansion to incorporate cognitive and aesthetic needs (Maslow, 1970a), as well as transcendent needs (Maslow, 1970b), thereby evolving into an eight-stage model (McLeod, 2020). These eight levels are further categorized into deficiency needs and growth needs.

As outlined by de Rooij and Bastiaansen (2017), cultural aesthetics, cultural relaxation, and social bonding emerged as the three fundamental motivations driving consumer engagement with artistic performances. These motivations correspond to both "Deficiency needs" and "Growth needs" within Maslow's hierarchy of needs. Consequently, this study employs Maslow's hierarchy of needs theory alongside the framework of consumer purchase behavior to scrutinize the influence of consumers' self-actualization motivation on their tickets purchase intention for the Chinese National Orchestra. Through this theoretical lens, the study seeks to discern any variations in consumers' parameters of purchase intention throughout the process of self-actualization. The examination juxtaposes the three core motives with Maslow's hierarchy of human needs, as delineated in Table 1.

**Table 1:** Consumer' motives and Maslow's hierarchy of human needs matrix (Developed by the Author)

Consumer' Motives	Maslow's hierarchy of human needs	
Cultural Aesthetics	Transcendence	Growth needs
	Self Actualization	
	Aesthetic Needs	

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Cultural Relaxation	Cognitive Needs	Deficiency needs
	Esteem Needs	
Social Bonding	Belonging and Love Needs	
	Safety Needs	
	Physiological Needs	

**2.2 Empirical Review**

**2.2.1 Cultural identity and purchase intention**

Cultural identity encompasses a profound sense of belonging that is intricately molded by various factors, including the consumer's surrounding milieu, customary practices, and a plethora of shared memories within the collective (Chen & Zhu, 2022). The robustness of an individual's cultural identity directly correlates with their allegiance to the values and norms upheld by their cultural group (Alden et al., 2010). This cultural identity exerts a substantial influence on purchase intentions, evident how consumers' alignment with a specific culture shapes their perceptions towards products embodying that culture (e.g., branded goods infused with elements of local Chinese heritage). This alignment not only amplifies consumers' sense of cultural affiliation but also significantly impacts their intentions towards consumption (Wang, 2020).

Cultural identity exerts a noteworthy positive influence on behavioral intention (Zhang et al., 2020; Zhang et al., 2022). Specifically within Chinese national cultural products, cultural identity emerges as a significant driver of both national brand trust and national brand preference (Liu, 2021). Moreover, individuals with a heightened sense of cultural identity exhibit a heightened propensity to embrace new products, thus fostering a conducive environment for the diffusion of novel offerings (Zhuang & Luo, 2022).

**2.2.2 Consumption motives and purchase intention**

Motive, defined as the psychological inclination to drive specific behaviours (Franzen, 2008), lies at the core of audience engagement. Audience behaviour, inherently selective, is driven by a conscious recognition of individual needs (Manolika & Baltzis, 2022). Given the diverse array of motives prompting consumers to attend cultural events, a thorough analysis of these motives proves instrumental in elucidating attendance drivers (Gomez-Casero et al., 2020). Motive, characterized by its dynamic nature, evolves over time as consumers accumulate experiences and are influenced by variables such as social status and age (Gomez-Casero et al., 2020). Marketing strategies informed by a motivational lens exhibit heightened efficacy in bridging the gap between consumers and products (Ji, 2021).

Intention serves as a lens through which the motivational drivers shaping behavior are captured,

shedding light on individuals' exerted efforts to enact a particular behavior (Ajzen, 1991). Notably, motive exerts a direct influence on consumers' intention to engage and participate (Chen & Lei, 2021). Gurbaskan Akyuz's (2019) research further underscores the significant relationship between motive and individuals' intention to travel, with a strong correlation coefficient of  $r = 0.74$ . In the context of analyzing the motivation of national orchestra audiences, Zwart (2019) posits that intrinsic motive plays a critical role, underlining its necessity for bolstering the credibility of the orchestra. Mulder and Hitters (2021) further emphasise the criticality of analysing consumption motivation to comprehend the behavioural patterns of (potential) audiences of live popular music. Building upon this motivation, this study contends that within the cultural domain, consumer motivation among audiences may constitute a fundamental determinant of their intention to purchase tickets for the Chinese National Orchestra.

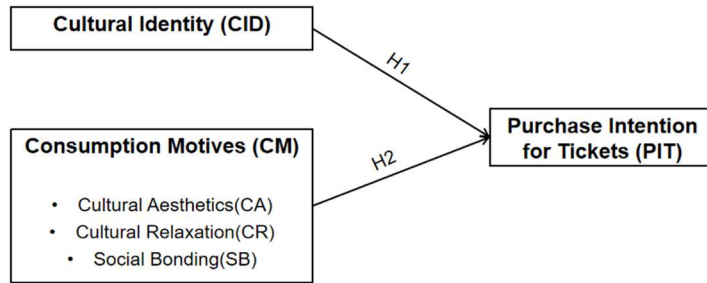
Cultural aesthetic is the consumer's desire to enjoy the performing arts, to be moved or influenced by aesthetics (de Rooij & Bastiaansen, 2017). Aesthetics in culture is the strongest determinant of purchase intention (Westerbeek, 2017). Research by Fu, Yan and Feng (2018) also confirms that aesthetics has a significant effect on purchase intention. In addition, Chinese consumers pay more attention to the cultural aesthetic attributes of cultural products, which positively affects their purchase intention (Fu & Liang, 2022).

Cultural relaxation refers to consumers wanting some cultural entertainment and relaxation that also involves aesthetics and diversity (de Rooij & Bastiaansen, 2017). Relaxation and happiness promote consumers' purchase intention (Zhang, Zhang & Daim, 2023). Ryu, Choi & Cho (2021) stated that tourists' intention to go on holiday is motivated by relaxation.

Social bonding refers to the desire to participate in social activities with family and friends (de Rooij & Bastiaansen, 2017). In the music industry, emotional bonding promotes consumer support for products and brands (Hämäläinen, 2021). Interactions with friends and family enhance their positive feelings, such as sharing fun, which can increase an individual's perceived social value and help to express positive emotions (Shi, Leung & Munelli, 2022), and, therefore, are more conducive to consumers' purchase intentions.

### **3. Methodology**

#### **3.1 Conceptual Framework**



**Figure 1: Conceptual Framework**

Source: Developed by the Author

H1: The cultural identity of Chinese national orchestra consumers has a positive impact on ticket purchase intention.

H2: The consumption motives of Chinese national orchestra consumers has a positive impact on ticket purchase intention.

### 3.2 Research Design

This study intends to propose a mixed methods designed to test the relationships among the constructs of a model of Chinese national orchestra concert consumers' purchase intention for tickets, and to test whether it is an effective method for conceptualising and explaining the market situation of Chinese national orchestras. The objective of expected relationships justifies the use of sequential explanatory mixed Methods (EMM) research technique (Creswell, 2005) combining quantitative and qualitative techniques.

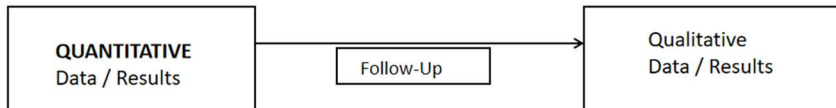
Firstly, in this study, mixed method research prioritises the collection of quantitative data and analyses it using Structural Equation Modelling (SEM) to examine relationships between structures and test theories. Subsequently, based on the quantitative findings, this study evaluate the qualitative data to understand the 'how' aspects of the context in order to improve the results (Creswell, 2005). In the first phase of the study, the researcher prioritises the quantitative data as it represents the main aspect of data collection. In the second phase of the study, a small qualitative component. Basically, the researcher used qualitative data to improve the results of the quantitative phase. Quantitative data "provide generalisations" while qualitative data "provide information about the context or background" or reinforce the quantitative data (Creswell, 2005). The explanatory sequential design of the proposed study is shown in the figure below.

**Figure 2: Explanatory Mixed Methods Design.**

Source: Creswell (2005) p. 514, cited from Ahmad et al. (2012)



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Legend:

Box = data collection and results

Uppercase letters/lowercase letters = major emphasis, minor emphasis

Arrow = sequence

Since the population is unknown, this paper uses a convenience sampling method to collect consumer feedback. Convenience sampling is a non-probability sampling method in which individuals in a sample are selected not because they are most representative of the population, but because they are the easiest for the researcher to reach (Simkus, 2022).

The current research tools are categorised into quantitative and qualitative tools. The quantitative instrument for this study is a questionnaire which is divided into two parts. The first part is demographic information and contains socio-demographic questions for the respondents. The second part is the key part of the questionnaire, which aims to determine the motivations that influence the willingness of ethnic orchestra consumers to purchase tickets and their cultural identification with ethnic music. This was done by using a 5-point Likert scale. The measurement tool used in the qualitative part of this study was the semi-structured interview. The interviews were used to determine the respondents' motivation towards Chinese folk orchestras and their cultural identification with national music, which further explains the quantitative results of this study.

Data collection was completed in March 2024 within China. Demographic information from the survey ensures that the sample selected is representative. Quantitative data will be analyzed using the statistical software SPSS and Amos. To achieve the research objectives, statistical descriptive and statistical analysis (descriptive and inferential statistics) was specifically used. In addition, in this study, all interviews were audio-recorded, and the data collected from the interviews will be analyzed through thematic analysis.

## 4. Findings

### 4.1 Phase 1: Quantitative Results

#### 4.1.1 Demographic Information

From the demographic information (Table 2), all the respondents in the sample had attended the Chinese National Orchestra concerts. 47.7% of the respondents were male and 52.3% were female. In describing the educational attainment of the 499 respondents, 56.3% reported holding a bachelor's degree, while 46.5% indicated a monthly income falling within the range of

RMB150,001 - 200,000. Most participants in this study had attended three or more concerts hosted by the China National Orchestra (comprising 28.5%, 26.3%, and 38.5% respectively), with only 6.8% reporting attendance at a single concert of the Chinese National Orchestra.

**Table 2:** Demographic information of each item

Variable	Item	Frequency	Percent(%)
Have you ever been to theater to listen to Chinese national's concert?	Yes	499	100
	No	0	0
Gender	Male	238	47.7
	Female	261	52.3
Age	20-29	90	18.0
	30-39	207	41.5
	40-49	175	35.1
	50-59	27	5.4
	60+	0	0
Marital status	Married	375	75.2
	Unmarried	124	24.8
Occupation	Government	101	20.2
	Private	239	47.9
	Self-Employed	159	31.9
Highest level in education	Unemployed	0	0
	High-School and below	47	9.4
	University	281	56.3
Individual annual income before tax in the previous year	Postgraduate and above	171	34.3
	50,001 – 100,000	10	2.0
	100,001 – 150,000	161	32.3
	150,001 – 200,000	232	46.5
	More than 200,000	96	19.2
Frequency of listening to Chinese orchestra concerts	First time	0	0
	Second time	34	6.8
	The third time	142	28.5
	The fourth time	131	26.3
	Fifth and above	192	38.5
Total		499	100

#### 4.1.2 Reliability and Validity Analysis

In assessing the reliability of the scale, the study employed Cronbach's alpha, a measure indicative of the coherence of responses across items within the scale (Table 3). This coefficient ranges from 0.00 to 1.00, with higher values denoting greater reliability (Kimberlin & Winterstein, 2008). The findings reveal that all items in the questionnaire met the reliability criteria, thereby validating the inclusion of 20 items for gathering data on a 5-point scale throughout the study. Furthermore, it is evident from the table 3 that the Cronbach's alpha value for each variable exceeds 0.8, with the variable "purchase intention for tickets" demonstrating the highest Cronbach's alpha value of 0.915, followed by "consumption motives" at 0.866. Therefore, it can be concluded that the questionnaire used in this study exhibits high reliability and is suitable for further analysis.

The relationship between the structural variables and the Variance Inflation Factor (VIF) values of the linear regression was analysed and the calculations showed that the tolerance values were less than 0.1 and the VIF values were less than 10, indicating that the predictor variables were independent and that there was no multicollinearity problem. Furthermore, the Kaiser-Meyer-Olkin (KMO) measure stood at 0.861, surpassing the threshold of 0.6, and Bartlett's test of sphericity resulted in a statistic of 6276.049. With a p-value < 0.001, it was evident that the dataset was ready for factor analysis.

**Table 3:** Reliability for 499 Respondents

Variable	Numbers of Items		Cronbach's alpha	Number of Items Dropped	4.1.3
	Initial	Final			
Cultural Identity	4	4	0.852	No	
Consumption Motives	11	11	0.866	No	
Purchase Intention for Tickets	5	5	0.915	No	
Total Number of Items	20	20	0.853	No	

**Descriptive Statistics**

As evident from table 4, the means of the variables under examination varied from 3.08 to 4.17, while the standard deviations spanned from 0.728 to 1.166.

**Table 4:** Demographic Information

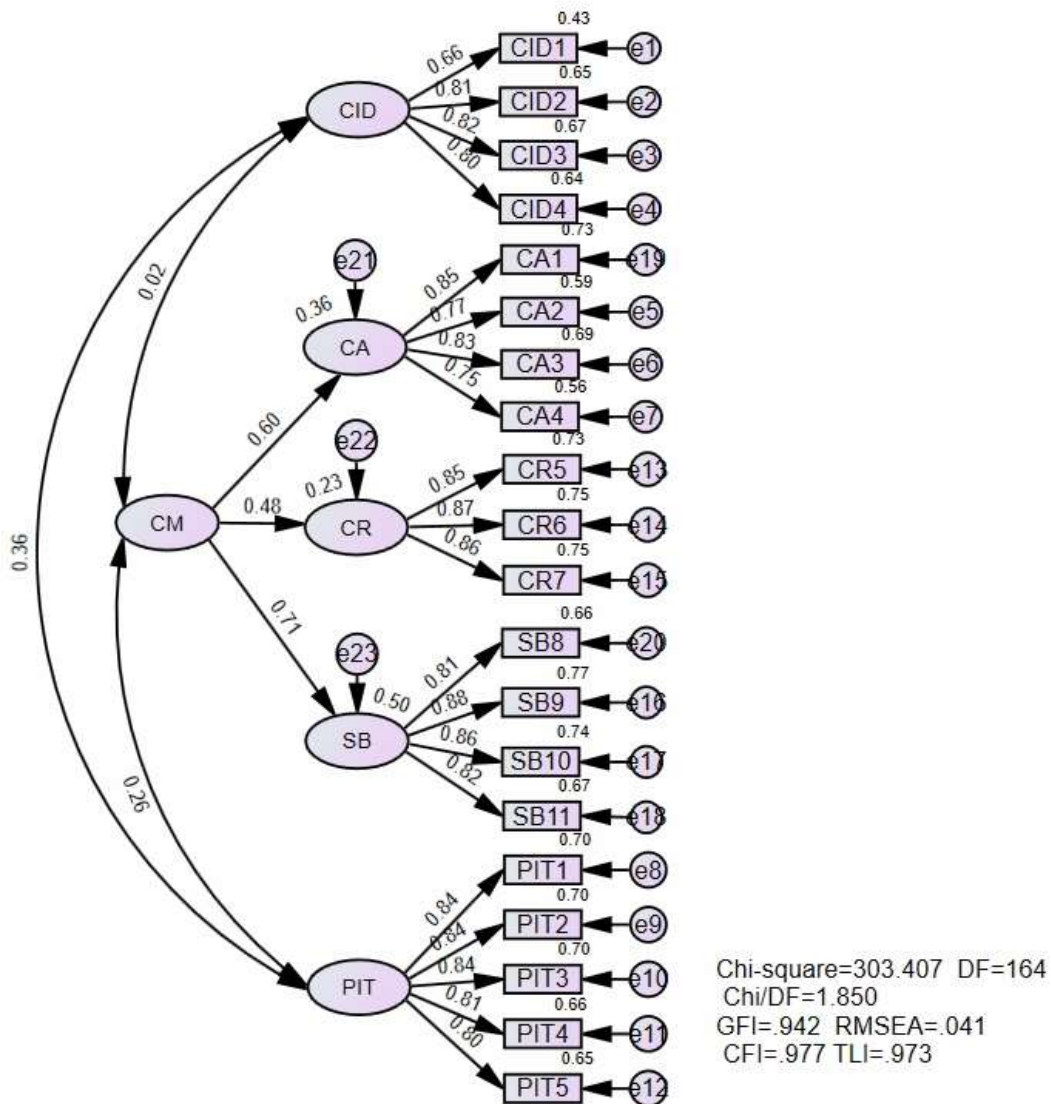
Variable	Items	Mean	Std. Dev.
Cultural Identity	I want my friends and family to be interested in the music of the National Orchestra	3.08	0.909
	I'd feel uncomfortable if someone said the National Orchestra's music was bad	3.25	0.792

	I think National orchestra's music can express the spirit of Chinese tradition	3.34	0.809
	I think there are some problems in National Orchestra music, but I still like national music	3.27	0.887
<b>Consumption Motives</b>			
<b>Cultural Aesthetics</b>	I buy tickets to a national orchestra concert because of its artistic value.	4.17	0.994
	I buy tickets to a national orchestra concert because it is a form of art.	4.11	1.021
	I buy tickets to a national orchestra concert to see a beautiful performance.	4.16	1.033
	I buy tickets to a national orchestra concert because I want to enjoy the performance.	3.93	1.101
<b>Cultural Relaxation</b>	I buy tickets to a national orchestra concert to relax.	3.29	0.757
	I buy tickets to a national orchestra concert to have a nice evening out.	3.24	0.728
<b>Social Bonding</b>	I buy tickets to a national orchestra concert to enjoy myself.	3.17	0.731
	I buy tickets to a national orchestra concert because it is a nice opportunity to be together with family or friends.	4.01	1.155
	I buy tickets to a national orchestra concert to have a nice evening with family or friends.	4.03	1.144
	I buy tickets to a national orchestra concert to bond with friends and/or family.	3.96	1.097
	I buy tickets to a national orchestra concert to share the moment with my friends.	3.83	1.138
	If I have a choice between listening a concert by national orchestra in the theater or online, I will choose in the theater.	3.89	1.166
<b>Purchase Intention</b>	If I can choose between national orchestra and other music performance, I will choose the national orchestra.	4	1.16
	If I went to the theater today, I would choose to listen to a concert by national orchestra.	3.92	1.14
	I plan to listen to a concert by national orchestra in the theater in the future.	3.63	1.092
	I'd like to go to the concert of the Chinese <b>national orchestra</b> .	3.65	1.093

### 4.1.4 Measurement model

To ascertain the adequacy of the model constructs in measuring all latent variables based on the observed variables, a confirmatory factor analysis (CFA) was performed utilizing the Estimates option. The outcomes of the CFA revealed a well-fitted model, evidenced by Normed-Chi Square = 1.850, GFI = 0.942, CFI = 0.977, TLI = 0.973, and RMSEA = 0.041, all falling within the recommended range. Consequently, it can be concluded that the items served as reliable indicators of each latent variable, and the measurement model exhibited a satisfactory fit to the observed data.

**Figure 3:** Measurement Model



The structural validity was further evaluated through the examination of convergent and discriminant validity, which are essential aspects of establishing construct validity (Zhu, 2000).

Convergent validity, a measure of consistency in assessing the same underlying construct through different methods, was assessed using key metrics such as Composite Reliability (CR) and Average Variance Extracted (AVE), as suggested by Cheung et al. (2023). The results indicate that all constructs exhibited CR values exceeding the threshold of 0.7 (Table 8), indicating satisfactory internal consistency. Additionally, the AVE values for all latent variables met the recommended 0.5 except the AVE value of consumption motives (CM) is 0.367. Fornell and Larcker(1981) propose that the ideal condition is that the AVE value is grater than 0.5, and Fan & Wang (2022) point out that the acceptable range of AVE value is between 0.36 to 0.5. Consequently, these findings demonstrate that all constructs possess convergent validity, reinforcing the robustness of the measurement model.

Finally, discriminant validity was assessed by comparing the square root of AVE with the correlation coefficients between the relevant latent constructs, as outlined by Panwanitdumrong et al. (2021). The examination revealed that the square root of AVE, denoted on the bold diagonal of Table 6, exceeded the correlation coefficients between the latent variables. This observation indicates that the measurement model exhibited acceptable discriminant validity, thereby supporting the distinction between the constructs.

**Table 5:** Convergent Validity

		Estimate	S.E.	C.R.	P	CR	AVE
	CA	0.600					
CM	CR	0.480	0.109	6.073	***	0.629	0.367
	SB	0.708	0.255	5.923	***		
	CID1	0.659					
CID	CID2	0.809	0.072	14.849	***	0.857	0.601
	CID3	0.819	0.074	14.967	***		
	CID4	0.803	0.080	14.773	***		
	CA1	0.767	0.056	19.166	***		
CA	CA2	0.829				0.874	0.634
	CA3	0.747	0.059	18.676	***		
	CA4	0.838	0.063	16.717	***		
	PIT1	0.839					
PIT	PIT2	0.837	0.044	22.540	***	0.917	0.689
	PIT3	0.814	0.044	22.453	***		
	PIT4	0.804	0.042	21.542	***		
	PIT5	0.854	0.043	21.165	***		
	CR5	0.867					
CR	CR6	0.864	0.042	23.160	***	0.902	0.755
	CR7	0.875	0.042	23.074	***		

	SB9	0.862					
SB	SB10	0.817	0.038	24.922	***	0.903	0.701
	SB11	0.853	0.041	22.823	***		
	SB8	0.815	0.041	22.712	***		

**Table 6:**Discriminant Validity

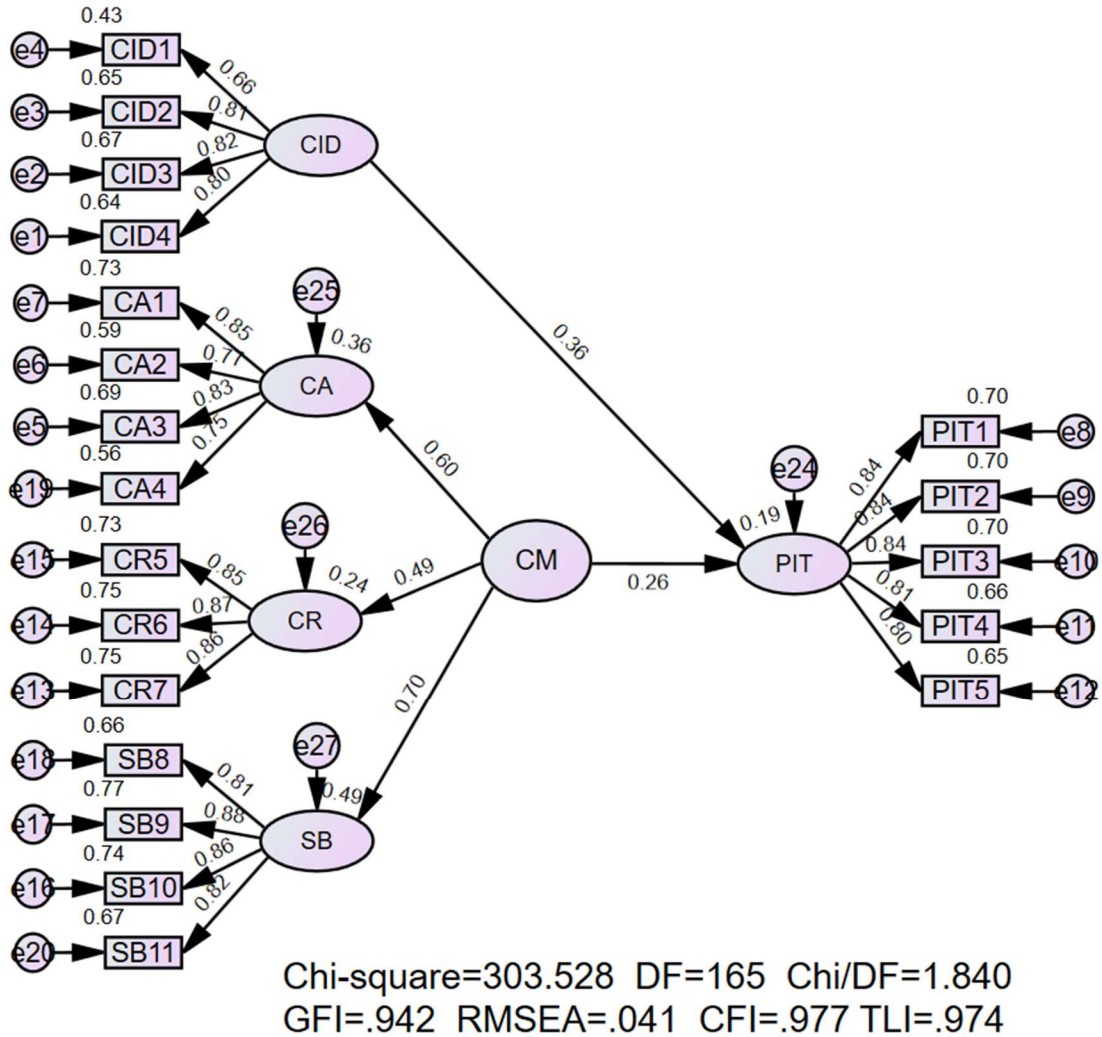
	CM	PIT	CID	SB	CR	CA
CM	<b>0.606</b>					
PIT	0.264	<b>0.830</b>				
CID	0.023	0.359	<b>0.775</b>			
SB	0.560	0.187	0.016	<b>0.837</b>		
CR	0.480	0.127	0.011	0.340	<b>0.869</b>	
CA	0.600	0.158	0.014	0.424	0.288	<b>0.796</b>

#### 4.1.5 Structure equation modeling

Using structural equation modeling (SEM), this study investigated the causal relationships among the model constructs and utilized them to delineate influencing factors for predicting the purchase of consumers of national orchestras to purchase tickets. SEM analysis confirmed the causal relationships among the four constructs within the structural model. Initially, the structural equation model underwent analysis to assess the degree of fit between the theoretical model and the dataset using AMOS 28 software. The SEM model fit indices are presented in Table (7). According to the criteria outlined by Hu and Bentler (1999), the overall model demonstrated a good fit with the data, as evidenced by CMIN/DF = 1.84, GFI = 0.942, AGFI = 0.927, CFI = 0.977, TLI = 0.974, and RMSEA = 0.041.

Correlations were discerned through the examination of regression weights and the variance explained ( $R^2$ ) by the variables within the model. As illustrated in the table 8, the p-value corresponding to the relationship between cultural identity (CID) and purchase intention for tickets (PIT) is supported at the significance level of  $p < 0.05$ , thereby H1 was supported. Similarly, the p-value associated with the association between consumption motives (CM) and purchase intention for tickets (PIT) falls below 0.05, providing evidence for the support of H2. Notably, consumer cultural identity emerges as the most influential factor on purchase intention for tickets, with a coefficient of 0.36, followed by consumption motives ( $\beta = 0.26$ ).

**Figure 4:** Structural Model



**Table 7:** Goodness-of-fit metrics

Goodness-of-fit metrics	CMIN/DF	GFI	RMSEA	CFI	AGFI	TLI
Model results	1.84	0.942	0.041	0.977	0.927	0.974
Judgement Criteria	<3	≥0.90	≤0.08	≥0.90	≥0.90	≥0.90
Whether the criteria are met	Yes	Yes	Yes	Yes	Yes	Yes

**Table 8:** Hypothesis Result of the Structural Model



Hypotheses	Paths	Estimate	S.E.	C.R.	P	Test Result
H1	CID→PIT	0.356	0.068	7.225	***	Supported
H2	CM→PIT	0.256	0.118	4.115	***	Supported

Note:

PIT=purchase intention for tickets, CID=cultural identity, CM=consumption motives.

\*\*\*  $p < 0.001$ .

## 4.2 Phase 2: Qualitative Results

For the qualitative aspect of the study, 10 consumers were interviewed, comprising an equal gender representation of 5 females and 5 males. The aim was to comprehensively explore the factors influencing consumers' ticket purchase intentions and their subsequent impact on behavioral engagement. Participants were asked about their primary motivations for attending national orchestra performances and the influence of cultural identity on their intention to attend such concerts, drawing from both personal experiences and broader perspectives.

### 4.2.1 Cultural Identity

Some consumers attend Chinese National Orchestra concerts due to a sense of cultural identity or a genuine interest in and respect for diverse cultures. Participant 3 (male) highlighted, *"Attending a national orchestra performance provides not only musical enjoyment but also serves as a means to comprehend and honor other cultures."* Similarly, Participant 5 (female) expressed her perspective, stating, *"It's about delving deeper into the musical artistry of various cultures."*

Furthermore, attendees aspire to enrich their cultural identity and engage in cross-cultural interactions through their participation in such cultural events. They perceive these experiences as opportunities for personal growth and cultural enrichment. Participant 6 emphasized, *"I view attending ethnic orchestra concerts as a means to strengthen my cultural identity, prompting me to actively purchase tickets for such musical performances."* Echoing a similar sentiment, Participant 10 (male) remarked, *"I believe national orchestra concerts play a pivotal role in promoting cultural diversity and inclusivity. Hence, I am inclined to actively support these events by purchasing tickets."* Participant 9 (female) expressed her perspective, stating, *"By purchasing tickets, I aim to endorse this form of cultural exchange and hope to derive personal benefits from it."*

### 4.2.2 Consumption Motives

Consumers' intention to purchase tickets for national orchestra concerts is primarily influenced by a variety of factors including personal interests, social responsibility, aesthetic enjoyment, socializing opportunities, and familial considerations. Some consumers are driven by a genuine curiosity about music from diverse cultures, while others feel a sense of duty to support local cultural initiatives. Additionally, attending such events provides an avenue for spending quality time with loved ones. Participant 1 (male) expressed his perspective, stating, *"I'm intrigued by the opportunity to explore various music styles and performance forms."* Participant 2 (female) highlighted her sense of civic duty, mentioning, *"Supporting local culture and art performances is one of my responsibilities, which motivates me to attend national orchestra concerts."* Participant 3 (male) emphasized the aesthetic aspect, noting, *"It's a chance to immerse myself in the beauty of music."* Participant 5 (female) underscored the social aspect, explaining, *"Attending national orchestra concerts allows me to enjoy meaningful moments with my family and friends, while also fostering a deeper appreciation for the musical arts of diverse cultures."*

In summary, the intention of consumers to purchase tickets for national orchestra concerts is shaped by the interplay of cultural identity and consumption motives. For many consumers, attending such cultural events fulfills not only their personal desires for relaxation and aesthetic enjoyment but also serves as a means of expressing their identification with and reverence for culture.

## 5. Discussion

The aim of this study is to investigate the relationship between cultural identity, consumption motives, and consumers' purchase intention for tickets for Chinese national orchestra concerts, employing a mixed-methods approach. The hypotheses tested in this paper suggest that (a) quantitative analysis indicates a positive association between cultural identity and purchase intention for tickets, and (b) there exists a positive relationship between consumption motives and purchase intention for tickets.

The findings of this study align with previous research, affirming that cultural identity exerts a direct and positive impact on consumers' purchase intentions (Liu, 2021; Chen & Zhu, 2022; Zhang et al., 2023). According to consumer cognition theory, sensation and perception are integral components of the cognitive process. Sensation represents the immediate response of individuals to goods, while perception involves the identification, analysis, and selection of recorded information in the mind to acquire necessary information or outcomes, building upon sensation (Liu, 2021). The overall impression formed by Chinese National Orchestra concerts is influenced by consumers' physiological and psychological factors, in addition to external stimuli. Therefore, the positive influence of cultural identity on consumers' purchase intentions for Chinese National Orchestra concerts can be readily understood.

Secondly, this study reveals that consumption motives significantly and positively influences consumers' purchase intentions for tickets. These findings are in line with prior research by Pitts (2020) and Xiao (2021), indicating that consumers are primarily driven by motivations such as art appreciation, pleasure, and social interactions when attending orchestra concerts. Additionally, Hidayati (2021) suggests that fulfilling personal desires serves as a motivating factor for purchasing tickets to favorite concerts, thereby influencing consumers' purchase intentions. Moreover, Wessels et al. (2022) found that leisure experiences, particularly the motivation to relax, significantly impact purchase intentions for live theatre events.

Previous studies by other scholars have yielded similar findings. For instance, Walmsley (2011) emphasized that consumers prioritize learning, social enhancement, and enjoyment in the arts, indicating that cultural aesthetics and social bonding play pivotal roles in driving purchase intentions. These findings resonate with the results of the current study. Motive serves as an implicit driver of behavior, enabling the prediction of consumer actions. In accordance with this principle, consumption motives can be consciously and deliberately influenced.

Qualitative analyses serve to complement and enrich the quantitative findings, providing deeper insights into the key outcomes of the study (Thornberg et al., 2022). Consumer perspectives, gleaned from interviews, shed light on the significance of attending national orchestra concerts in fostering cultural identity. Most respondents expressed that cultural identity plays a crucial role in shaping their intention to attend such events. These qualitative insights align with the quantitative results, reinforcing their validity. Moreover, qualitative findings offer nuanced explanations for the quantitative results. Consumers articulated that cultural identity encompasses a sense of responsibility to support local culture and artistic performances. Simultaneously, they recognized the broader significance of cultural identity in fostering cultural sharing, diversity, and inclusivity through national orchestra concert events. Consequently, the mixed-methods approach employed in this study demonstrates complementary, enriching the interpretation and understanding of the results by integrating both quantitative and qualitative perspectives.

Furthermore, the qualitative data analysis reveals that cultural aesthetics serve as the primary motivation driving consumers' intention to purchase tickets for national orchestra concerts. This finding suggests that consumers are drawn to these events primarily for the unique musical experience they offer and for the opportunity to appreciate the beauty and elegance inherent in national orchestra performances. Notably, individuals' aesthetic motivations surpass relaxation motives, indicating an enhancement in consumers' quality of life and a pursuit of elevated spiritual fulfillment. This observation resonates with the qualitative findings of Liu (2021), whose research highlighted that consumers engage with art primarily as a personal hobby rather than for purposes of ostentation or social validation. Furthermore, their study indicated that personal aesthetic and relaxation motivations exert a greater influence on purchase intentions than social bonding.

To summarize, this paper delves into consumers' purchase intention for ticket on Chinese national orchestras, a topic of interest for relevant enterprises seeking to boost ticket sales. While existing research on Chinese national orchestras tends to concentrate on management aspects (Liu, 2019), this study offers a fresh perspective by exploring ticket purchase intention from the audience's viewpoint. By doing so, it opens new avenues for research related to traditional Chinese music culture.

In addition, for the purchase intention for tickets of Chinese arts and culture, most of the previous studies used quantitative methods to investigate factors such as cultural identity and motives, and mainly investigated the indirect effect of these independent variables on intention to purchase (Liu, 2021; Zhai, 2023; Li, 2023; Tang et al., 2024). Lies in the fact that, for the first time, this study validated the framework of cultural identity, consumption motives and ticket purchase intention in Chinese national orchestras, and explored the interaction mechanism among the variables under this framework through a mixed-method approach combining quantitative plus qualitative methods, and came to the conclusion that the main direct factors affecting consumers' ticket purchase intention are the two aspects of cultural identity and consumption motives. This provides new empirical support for a series of studies on consumers in the field of Chinese national music.

## **6. Implications of the Study and Conclusion**

Research on the purchase behavior of art consumers has garnered increasing attention in international literature, owing to the unique factors that influence the consumption of art products compared to physical goods (Wessels et al., 2022). However, studies investigating the many aspects influencing artwork purchases, particularly among consumers of Chinese national orchestra concerts, remain scarce, particularly within Chinese academic literature (Liu, 2019; Liu, 2021). Consequently, this study serves to bridge this gap in the academic by examining the factors influencing consumers' purchase intention for tickets to live Chinese national orchestra concerts, thereby offering valuable insights into this specific market segment.

Current research suggests that leaders of national orchestras should target consumers with high cultural identity or provide iconic cues to activate their cultural identity. Given that cultural aesthetics and relaxation are universal motivators, marketing strategies for national ensembles should consider the fact that audiences typically expect national orchestra concerts to provide them with an experience of relaxation or aesthetic appreciation. Therefore, there are several ways in which the aesthetic experience of a national orchestra concert can be deepened for the audience. Organizations should also understands that audiences expect much more than simple entertainment; they expect challenging and deep experiences, and marketing teams can therefore create their sales promotions accordingly. In addition, creative teams can maximise sensory

stimulation by creating compelling moments and careful use of sets, multimedia, music, sound and lighting.

The consumption of national orchestra performances, as a form of art consumption, possesses distinct characteristics influenced by both objective factors such as economic and cultural conditions, as well as subjective influences of consumers. Presently, the driving force propelling the development of China's art market lies in consumer demand, necessitating an expansion of the consumer market and enhancement of consumer demand. Improving economic prosperity and augmenting consumers' cultural consumption capabilities serve as essential guarantees in this endeavor (Xu, 2023). As an integral component of the cultural market, the art consumption sector must uphold a steadfast cultural stance and leverage integrated and balanced resource advantages (Wu, 2023). It should not only draw inspiration from Chinese civilization but also adhere to its cultural principles on the global stage. It is imperative to maintain Chinese characteristics while continuing to promote China's rich traditional culture on a global scale. By doing so, the art consumption market can further solidify its position and contribute to the dissemination of China's cultural heritage worldwide.

## 7. Limitations and Suggestion for future study

There are several limitations to this study. Firstly, the sample data collection was limited to consumers only. Therefore, the generalisability of the study's results may be limited. Future research could enhance the validity of the findings by including different sample groups, such as orchestra managers and performers, to provide a more comprehensive understanding of the factors influencing ticket purchase intention. Secondly, while this empirical study focused on concerts of Chinese national orchestras, it may have overlooked other external factors that could influence ticket purchase intention. Future research could explore other factors in more depth to provide a more nuanced understanding of consumer behavior in this context.

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