The Role of Arts Consumption in Acculturation and Identity Negotiation among Chinese Migrants in the UK

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Abstract

Through the theoretical lens of acculturation theory (Penaloza, 1994; Berry, 1997), this dissertation project explores how arts consumption can play a role in acculturation through the context of Chinese migrants. While Arts Council England (ACE) has been committed to promoting diversity and equality in the cultural and creative industries (ACE, 2013), ethnic minority consumers are still less likely to participate in arts consumption compared to their white counterparts (Warwick Commission, 2015). Previous research has predominantly focused on the socio-economic motivations and barriers to arts participation among ethnic minorities (Jermyn and Desai, 2000; Kottasz and Bennett, 2006; Le and Fujimoto, 2010; Slater and Armstrong, 2010; Taylor, 2018; Stevenson and Magee, 2017), which often marginalised ethnic minority consumers from the field of arts marketing and consumption research. Yet little is known about the process of how ethnic consumers engage in the consumption of the arts while adapting to a new cultural environment.

To address this gap, this study focuses on the role of arts consumption as an acculturation agent by looking at Chinese migrants in an empirical context using two qualitative research methods: photo-elicitation interviews and in-depth interviews. These methods align with the interpretivism research paradigm that explores how Chinese migrants use the arts as a tool for cultural negotiation and identity formation during their acculturation process in the UK. Such an interpretive approach allows for a deeper understanding of the cultural meanings that are associated with the consumption experience of arts among the Chinese migrants in this research. This research methodology involves visual analysis to understand the construction of self and thematic analysis to identify meaning and seek identifiable themes from participant narrations (Rose, 2016; Saldaña, 2016). These methods advance the current understanding of the role of arts in what happens to identity negotiation among ethnically Chinese consumers who are undergoing acculturation. By examining the arts consumption of the long-established Chinese migrant community in a specific context, this study identifies key themes such as acculturation in a multicultural environment, arts in the acculturation process, and socio-cultural constraints to arts consumption.

The findings reveal that the contemporary Chinese migrants in Manchester are typically highly educated and culturally omnivorous as they engage in a variety of art forms. Manchester, known for its rich industrial heritage and cultural diversity, provides a unique backdrop for this study. The city has a vibrant arts scene with numerous museums, galleries, theatres, and cultural festivals, making it an ideal setting for exploring arts consumption opportunities.

However, despite its multicultural landscape, Chinese migrants in this study indicate that a lack of diversity in arts activities has restricted their opportunities to fully engage in the arts. This geographic context highlights the contrasts between available cultural resources and actual engagement by the migrant consumers. Additionally, cultural background significantly influences their arts consumption experiences and can act as a barrier to engagement with certain art forms.

This research contributes to theoretical advancements in arts marketing and consumption by applying consumer acculturation theory within an experience-based consumption context. It highlights the importance of the arts in aiding ethnic consumers in renegotiating their cultural identities and the role of acculturation in developing culture-informed consumption capital, enhancing access to the arts in the UK.

To my dearest grandfathers and grandmothers, you will always be loved and remembered.

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Table of Contents

List of Tables

List of Figures

Declaration

I, the author, confirm that the Thesis is my own work. I am aware of the University's Guidance on the Use of Unfair Means (www.sheffield.ac.uk/ssid/unfair-means). This work has not been previously presented for an award at this, or any other, university.

1 Chapter One: Introduction

This study investigates how arts consumption influences the acculturation process of Chinese migrants in the UK. Particularly, it explores the role of the arts as an agent in cultural adaptation and identity negotiation in the process of acculturation. By examining the dynamic experiences of Chinese migrants, this research aims to understand how traditional Chinese values persist and adapt in a multicultural environment. The study is grounded in the theoretical framework of consumer acculturation theory and employs qualitative methods, including photo-elicitation and in-depth interviews, to gather insights among contemporary Chinese migrants in the UK. Key definitions such as arts consumption, acculturation and identity are clarified to provide a robust theoretical foundation. The thesis is structured first to introduce the background and rationale, followed by a review of relevant literature, a detailed theoretical framework, methodology, presentation of findings, discussion, and conclusion. This comprehensive approach seeks to shed light on the complexities of cultural integration and the significant role of the arts in the lives of Chinese migrants in the UK.

1.1 Background of the Study

1.1.1 Why Study Chinese Nationals in the UK?

As of today, there are more than 10.7 million overseas Chinese worldwide, which is one of the highest numbers of immigrants ever recorded (UNESCO, 2021). This widespread dispersion has been a hallmark of global migration trends since the late 20th century, with developed countries such as the United States (USA), Canada, Australia, France, and the United Kingdom (UK) witnessing substantial increases in their Chinese immigrant populations (Song and Liang, 2019).

The history of Chinese migration to the UK unfolds with complexity and richness. The roots of the Chinese migrants in Britain can be traced back to the 18th century, with the earliest documented arrivals comprising sailors and merchants. Notably, the Chinese migrant in Britain holds the distinction of being the oldest diasporic community in Western Europe (BBC, 2022). Subsequent waves of migration occurred during the mid-20th century due to political upheavals in China, contributing to the establishment of vibrant communities such as Liverpool's Chinatown and London's Chinatown. The ensuing decades witnessed further migration, driven by educational pursuits, family reunification, and economic opportunities. Understanding the dynamic story of Chinese migration to the UK is crucial to appreciating the multifaceted impact and experiences of this growing population.

The UK has experienced a notable increase in its Chinese national population. According to the 2011 Census data in England and Wales (GOV.UK, 2020b), individuals of Chinese ethnicity constituted 0.7% of the total population (approximately 400,000 people) which is one of the UK's smallest minorities - the lowest percentage among Asian ethnic groups (see Table 1.1). While the peak population reached 147,000 in 2017, a consistent upward trend is evident with figures rising from 103,000 residents in 2008 to 124,000 in 2021 (ONS, 2021). This emerging trend signifies a new wave of Chinese migrants, distinct from historical patterns and influenced by various factors, including global economic shifts and the appeal of educational opportunities in the UK.

There were 5,417 grants to Chinese applicants on work visas in the UK (UK Home Office, 2023). Chinese-owned businesses have established a growing presence within the UK economy, with research indicating substantial revenue growth across this segment (Chinachamber, 2022). In the wake of Brexit, the government is likely to prioritise fostering enhanced investment channels with China. This potential shift in economic partnerships reflects broader efforts to diversify the UK's trade landscape and mitigate potential post-Brexit challenges (Haunch and Zhu, 2024). Apart from the economic force of emigration, the UK also witnessed a surge in its proportion of Chinese international students, rising to 14% from 2018 to 2021 (Cuibus and Walsh, 2024). This trend suggests the UK's growing attractiveness as a study destination for Chinese students. As of 2023, Chinese nationals were the third most common nationality granted study visas in the UK, with 101,077 visas granted (UK Home Office, 2023). According to Census 2021 (ONS, 2022), approximately 35% of students with Chinese nationality remain in the UK after their studies. Students are, of course, together with those (migrants) who were born in mainland China and arrived in the last ten years now outnumber settled migrants (who were born in Hong Kong). These new Chinese migrants are growing in number and changing the long-existed migration patterns of Chinese immigrants to the UK.

Table 1.1 Population of England and Wales by ethnicity (Excluding White British)

Ethnicity	Number	%
All	56,075,912	100
White	48,209,395	86
White other	2,485,942	4.4
White Irish	531,087	0.9
White Gypsy/Traveller	57,680	0.1
Asian	4,213,531	7.5
Indian	1,412,958	2.5
Pakistani	1,124,511	2
Asian other	835,720	1.5
Bangladeshi	447,201	0.8
Chinese	393,141	0.7
Black	1,864,890	3.3
Black African	989,628	1.8
Black Caribbean	594,825	1.1
Black other	280,437	0.5
Mixed	1,224,400	2.2
Mixed White/Black Caribbean	426,715	0.8
Mixed White/Asian	341,727	0.6
Mixed other	289,984	0.5
Mixed White/Black African	165,974	0.3
Other	563,696	1
Any other	333,096	0.6
Arab	230,600	0.4

Source: England and Wales 2011 Census (GOV.UK, 2020b)

The second reason for choosing the Chinese migrant is that cultural identity formation and negotiation occur within a social context, and there are significant differences in multicultural societies worldwide. China is an example of a non-Western, collectivistic society that differs substantially from Western societies in many aspects due to its distinctive cultural values. Scholars such as Hofstede (1980), Triandis (1995), and Trompenaars (1993) have generally agreed that Western societies exhibit distinct cultural values that diverge from those of many other societies, including those in Asia. Western societies are often described as individualistic in culture, whereas Asian societies are typically characterised as collectivistic. In collectivistic cultures, people view themselves as integral members of in-groups such as family and co-workers, emphasising the connection with these groups and being motivated by the norms or duties imposed by them, prioritising the interests of the group over personal needs, rights, and preferences valued in individualistic cultures. The question of whether mass customisation,

which is built on the assumptions and market conditions of individualistic cultures, will hold the same value for consumers in collectivistic cultures remains unanswered.

Being ethnically Chinese consumers, many of them have been influenced by the values of Confucianism (Anosov, 2022; Monkhouse et al., 2013). Chinese culture highly emphasises harmony, group interests, and the unity of family and society, which aligns with a collective context rather than an individualistic culture (Fan, 2000; Hofstede, 1984). Therefore, it is probable that these cultural values will persist among the Chinese migrant as they interact with British culture. However, it is important to acknowledge that cultural integration is a complex process. The term "melt" may be misleading, as it implies a complete assimilation which does not accurately reflect the dynamic nature of cultural identity among Chinese migrants.

Literature on Chinese diasporic culture often describes it as hybridised, sharing similar spatial characteristics of living on cultural borderlands with porous boundaries (Ma and Cartier, 2003), and sometimes maintaining strong ties to their home-country culture (Shi, 2005). Chinese migrant consumers frequently experience a cultural transition from their home country's cultural environment to the host country's cultural environment. This process involves adapting to a new and different consumer cultural environment, which may result in varied consumption practices based on their identities and participation behaviours (Schwartz et al., 2010).

To date, with the rise of middle-class consumers in China, there has been an increased focus on cultural and leisure lifestyles. This has led to a substantial increase in demand for cultural consumption among Chinese consumers. While Chinese consumers have shown high interest in culture-related consumption, such as food (98%), fashion (96%), learning (91%), and sports (88%), there is evidence of a disproportionate level of arts consumption among the Chinese community in the UK. Most studies on minority ethnic groups in the arts have revealed that ethnic consumers are notably less likely to participate in the arts and culture, leading to limited research on the arts consumption of migrant communities.

1.1.2 Arts and Cultural Consumers in China

The 1990s marked a significant shift in Chinese consumer culture, transitioning from collective themes to more individualistic and everyday life themes, which in turn impacted artistic production and popular culture (Wang, 2023b). The Chinese middle class, influenced by both traditional Chinese values and Western individualism, is currently undergoing a "consumer revolution." This revolution combines frugality with modern consumer behaviours (Dong, 2023). This hybrid consumption pattern is reflected in the aestheticisation of everyday life and

the pursuit of taste, where cultural capital, such as knowledge of foreign music, becomes a marker of social distinction (Wang, 2023a). Museums and cultural institutions have adapted by offering products that meet personalised consumer expectations, thereby enhancing their revenue and sustainability (Liu and Li, 2022). The trend of aesthetic consumption, where consumers prioritise symbolic value and emotional engagement over mere functionality, is becoming increasingly prominent. This trend is further supported by the development of global cultural cities in China, which have become hubs for performing arts and other cultural activities, thereby enriching the cultural landscape. While government investment continues to promote cultural consumption, especially in economically deprived regions, its influence is less dominant than that of other factors. Overall, the landscape of arts and cultural consumption in China is dynamic and evolving, shaped largely by economic, educational, and digital transformations and a blend of traditional and modern values.

The consumption of art in China reflects a rich cultural heritage that spans thousands of years and encompasses a diverse range of artistic traditions. Traditional Chinese art has profoundly influenced modern cultural trends through various forms. This trend is part of a broader cultural transformation where traditional Chinese aesthetics are being reinterpreted to align with modern sensibilities, as seen in the evolution of Chinese painting from high integration to a blend of tradition and modernity (Wang and Yan, 2023). The importance of traditional graphic elements in modern graphic design has grown, incorporating them to create new global art theories and forms (Wang, 2023b). This fusion is evident in the modernisation of Chinese literature, history, philosophy, and fine arts, where traditional consciousness is reawakened and recontextualised within a global framework. It highlights the unique characteristics of Chinese art in a comparative national cultural context (Dong, 2023).

Despite historical foreign influences, the enduring identity of Chinese culture underscores the importance of traditional principles, such as those derived from Confucianism in shaping modern corporate culture and management practices (Seikkaliyeva et al., 2022). Traditional Chinese music also plays a significant role in modern music education, ensuring that cultural heritage continues to influence future generations (Sun, 2023). The integration of traditional Chinese painting with contemporary digital technology exemplifies how ancient art forms can be revitalised through modern innovations, leading to new expressive forms and sensory experiences (Zhang and Liu, 2022). Collectively, these examples illustrate how traditional Chinese art not only preserves cultural heritage but also drives modern cultural trends by fostering a continuous dialogue between the past and the present.

Additionally, a study conducted by Dholakia et al. (2015) illuminates the changing dynamics of arts markets in China, highlighting a shift towards innovation, originality, and luxury in the consumption of art. This trend reflects the evolving tastes and preferences of Chinese consumers who are increasingly seeking unique and high-quality artistic experiences. The research underscores the growing importance of creativity and authenticity in the consumption of art in China's cultural market.

To sum up, the arts and cultural consumption landscape in China is characterised by a dynamic interplay between traditional heritage and modern influences. The evolution of Chinese consumer culture driven by socio-economic changes and government initiatives reflects a blend of collectivistic values and individualistic aspirations. While Chinese consumers increasingly engage with modern and globalised forms of art, traditional cultural heritage continues to play a crucial role. This complex cultural consumption pattern influences Chinese individuals who migrate to the UK, where their artistic engagements are deeply rooted in their cultural heritage. Understanding these patterns provides insights into the broader dynamics of cultural consumption and identity formation among Chinese migrants in this research.

1.1.3 My Journey to the United Kingdom

I arrived at Manchester airport, United Kingdom, on 28th June 2013 as an undergraduate student to study Management, Leadership and Leisure at the University of Manchester. The first few months did not cause any big challenges for me as I had travelled to many countries internationally for performances when I was a member of the youth dance academy in China. My first time studying abroad on my own for a prolonged period of time in a country that speaks English for a long period of time felt very strange, but at the same time, I found it extremely exciting. During the initial few months of my undergraduate course, I had to work so hard and make incredible adaptations to the English learning environment and the British education system. The university is very diverse and supportive in every way, but it was bittersweet for me as the number of international students from China limited my course. There were only four Chinese students (me included) in the course, and two of them were from Hong Kong and Macau. There is a tendency for students who come from Hong Kong and Macau to behave differently from those who come from mainland China. Despite the fact that we are all Chinese, to some extent, it has created a distinctive identity among us.

Outside the campus, I often visited the museums and arts galleries on my own. I found it surprising that these art venues are easy to access and many of them are free of charge.

Sometimes, on a Friday or Saturday evening, I also went to watch a ballet in the theatre, such as the Dance House, the Palace Theatre, and the Lowry. Going to a theatre was comforting for me while I was living 6,000 miles away from my home place. It is like the most normal thing that I did with my parents when I was in China. However, I began to wonder how other Chinese migrants might feel when they go to an arts venue in the UK.

In fact, the Chinese community in Manchester is substantial in size compared with other cities in the UK. Whenever I walk through Chinatown in Manchester, I notice that most of the older Chinese people are from either Hong Kong or Fujian. This is because they all speak Cantonese, Hokkien or Minnan. The younger generation who speak Mandarin mostly come from mainland China. The Chinese community is getting younger overall, and I have also noticed that the younger generation of Chinese people are more educated and wealthy than the older generation. Chinese people are very active in organising and participating in Chinese New Year arts events. However, at other times of the year, they are hardly being spotted in places such as theatres or festivals organised by the local council in the UK. When I tried to invite my Chinese friends to a theatre performance, they rejected me by saying that going to these places was not a thing for them. Reflecting on my own experience thus far, I was intrigued by these differences in the behaviours of arts engagement and decided to investigate how Chinese migrants like myself consume the arts in a foreign land.

1.2 Statement of the Research Problem

While the Arts Council England (ACE) has a long-standing commitment towards diversity and equality in their strategies across the arts and cultural sectors, people who work in these sectors tend to be dominated by the White-middle class. Only 12% of the workforce were from the Black, Asian and minority ethnic (BAME) groups in the mainstream organisations (Ali, 2020), and people from the working class continue to be largely underrepresented in the arts (O'Brien and Oakley, 2015; O'Brien *et al.*, 2016; Taylor and O'Brien, 2017). With respect to participation in the arts, people with a Mixed ethnic background[1] had the highest levels of arts engagement in the past ten years, followed by the White ethnicities[2] among all the ethnic groups (Asian, Black, Mixed, White and Other)[3] (GOV.UK, 2019). Amongst the 65.1 million

[1] Mixed ethnic group refers to people with White and Black Caribbean, White and Black African, White and Asian, and any other Mixed or multiple ethnic background.

[2] White ethnic refers to people of European descent, such as English, Welsh, Scottish, Northern Irish or British, Irish, Gypsy or Irish Traveller, Roma, and any other White background.

[3] There are 19 ethnic groups used in the 2021 Census for which the Office for National Statistics runs every 10 years. They decide which ethnic groups to be included in each category. However, due to the number of

residents in the UK, 9.6% (5.4 million) of the population identified with an Asian ethnic group[4] in England (ONS, 2022), which is the largest increasing ethnic group in the UK since 2011. This population growth is driven directly by immigration. However, people from the Asian ethnic groups remain the least engaged ethnic groups in the consumption of the arts in the UK. As such, the gap in arts engagement between people in ethnic minority groups (excluding people from Mixed ethnic groups) and White ethnic groups has actually widened in recent years (Bennett *et al.*, 2008; Novak-Leonard et al., 2015; Parkinson et al., 2014).

Research in arts marketing has been primarily focused on mainstream consumers because this group of people are often associated with higher socioeconomic status, and they have early experience in the arts or have working experience related to the arts (Taylor, 2016). In the UK, there is a tendency for ethnic groups to come from a non-English speaking background and to have been recent immigrants as well as their families; they are more likely to be poorer and less educated than mainstream consumers due to their recent immigration from a non-English speaking background seeking economic stability or educational opportunities for their children. As such, it has led to ethnic consumers, especially in Asian ethnic groups, being marginalised from the UK's arts and culture sectors.

Extant research in the field of arts and cultural consumption has investigated the problems of underrepresented ethnic groups in arts participation. Yet, the findings were largely limited to the discussion on the economic and psychological aspects of ethnic consumer behaviour, such as arts attendance motivations (Kottasz and Bennett, 2006; Netto, 2008; Kay, Wong and Polonsky, 2009; Slater and Armstrong, 2010; Le and Fujimoto, 2011), barriers to arts consumption (Jermyn and Desai, 2000; Bridgwood *et al.*, 2003; Kottasz, 2015; Stevenson, 2019), and ethnic orientation and consumer behaviour (Trienekens, 2002; Canning and Holmes, 2006; Kottasz and Bennett, 2006; Netto, 2008; Kottasz, 2015). These studies have largely overlooked the socio-cultural aspect associated with the consumption of the arts by East Asian consumers. Ethnic consumers (e.g. immigrants) will change their consumption patterns as they encounter new products or services in a new market environment. According to Peñaloza (1989), this refers to the phenomenon of consumer acculturation. It is suggested by Wallendorf and Reilly (1983) that consumers can develop their behaviours in a wide variety of ways,

people surveyed was too small to make any reliable conclusions about any of the 19 ethnic groups, the data is only shown for 5 arrogated ethnic groups.

[4] The Asian ethnic group include people of Indian, Pakistani, Bangladeshi, Chinese, and any other Asian background.

ranging from maintaining their consumer practices of their home country to adopting the new behaviours of the host society and even developing new patterns of behaviours which may be hybrids of their home country culture and the new cultures.

Arts have many varied benefits for individuals, communities and society (Farrell, 2016). Engaging in artistic experiences can enrich individuals' lives through creative learning development. By participating in the arts, people are able to build connections in their community and bring communities together to promote diversity and inclusiveness in society (Merli, 2002). As a vital part of society, participation in the arts can also contribute to community cohesion and foster social inclusion and cultural diversity (Larsen, 2014). Particular attention is dedicated to ethnic minority consumers. Through engagement in arts and culture activities, people with immigration experiences can explore a new cultural environment that is provided in the larger society and maintain their own culture from the ethnically centred arts events.

Even though the role of arts for migrants and local ethnic consumers has been well acknowledged, the context of arts consumption has not yet been explored as a phenomenon in most acculturation studies. Acculturation was originally considered predominantly in relation to migrants since contact with cultures other than one's own most often occurred as a result of physical migration. More recent perspectives argue that acculturation might occur without physical movement through globalised flows of information and trade. Current acculturation studies have mainly focused on traditional marketing offerings between products and services – food consumption and clothing consumption. Until recently, the focus has shifted more toward the consumption experiences as a phenomenon in the acculturative process, for example, tourism practice (Rasmi *et al.*, 2014; Cruz and Buchanan-Oliver, 2017), sports and leisure activities (Hsu and Yang, 2013; Li, Sotiriadou and Auld, 2015). As a representative of experience consumption, art consumption precisely embodies the nature of experience consumption led by values. The consumption of culture does not depend solely on the material and utilitarian aspects of the product but has symbolic, aesthetic and hedonistic dimensions that appeal to the consumer's subjectivity. As described above, arts can bring several benefits to migrants and ethnic consumers, including but not limited to maintaining cultural identity for the community, changing the issue of social exclusion and creating opportunities for cultural exchange. These benefits allow migrants and ethnic consumers to adopt receiving-culture practices and values and be part of the large society. As such, arts are crucial in setting the context for consumer acculturation research.

To be able to engage a wide range of consumers from other ethnic groups requires research into the aspects of culture associated with ethnic consumers' consumption of arts. This research aims to explore how ethnic consumer performs their arts consumption practices during the acculturation process. It particularly looks at the Chinese migrant community in the UK as it is one of the long-existing ethnic communities in the UK.

1.3 Research Aim and Objectives

This study aims to investigate how consuming art influences the process of acculturation among Chinese migrant consumers in the UK. It focuses on the role of the arts as an acculturation agent in helping migrants adapt to and integrate into a new cultural environment different from their cultural backgrounds. A central research question was posed by the researcher to guide the design of this study:

> *How does arts consumption play a role in acculturation through the context of the Chinese migrants?*

In order to achieve the overall aim of this research, the following research objectives have been established and correspond to specific research questions that guide the investigation of this research. They are shown as follows:

1) To explore the experiences and perspectives of ethnically Chinese individuals living in a culturally diverse country, focusing on their sense of identity and belonging.
2) To investigate the patterns of arts engagement among Chinese migrants in their country of origin and examine how their arts consumption practices have evolved since relocating away from their cultural heritage.
3) To analyse the role of arts in the identity negotiation process of Chinese migrants through the acculturative process and how engagement with the arts facilitates cultural adaptation and integration.

In line with the scope of this research, the research will address three sub-questions as shown in Table 1.2 below. Each question requires a different analytical focus covering key areas of literature, including consumption and identity, acculturation, and arts consumption. The extensive literature on these three research areas will be discussed in the next chapter (Chapter 3 Literature Review).

This first objective addresses the research question by delving into the lived experiences of Chinese migrants in the UK. It aims to uncover the challenges and opportunities they face in maintaining their cultural identity while integrating into a multicultural society. Understanding

these experiences of being an ethnic Chinese living in the UK provides a foundation for analysing how cultural diversity impacts their sense of belonging and identity. The second objective explores how Chinese migrants engage in arts consumption while residing outside their cultural homeland. The research question was proposed not only to examine how Chinese migrants consume the arts before migrating to the UK but also to identify the changes in their arts consumption practices after migration. It also examines the motivations and constraint factors for ethnic Chinese consumers to consume the arts in the UK. Together this research question would help to illustrate the influence of cultural displacement on their artistic preferences and activities, as well as to explore whether the acculturation experience can cultivate an appreciation for the arts among migrant consumers. Finally, as central to the research, the third objective focuses on investigating how engagement with the arts supports the acculturation process of Chinese migrants. This involves examining how the arts act as an acculturation agent for Chinese migrants to express and negotiate their identity. The goal is to understand how the arts help them adapt to a new culture by fostering a sense of community and inclusion within the host society.

In order to address the above research questions, a qualitative research approach was used to explore the acculturation process of a clearly defined group, the Chinese migrants in Manchester, and their consumption practices of arts through a cultural change in the UK between 2019 and 2020. More specifically, a visual method (i.e. photo-elicitation) was adapted in the semi-structured interview to understand the lived experience of the contemporary Chinese community in the UK. An in-depth interview with the Chinese migrant was also conducted to investigate how they consume the arts while living away from the place of their cultural origins. The interviews were conducted with 22 participants by the researcher, and 70 photos were collected from the participants. The research investigation will be contextualised with a review of recent literature on arts consumption and textual analysis of the narratives of the Chinese migrant upon their consumption practices and identity formation in another land. A full discussion of these findings will be detailed in Chapter 6 Discussion.

Table 1.2 Research objectives and research questions

Research Objectives	Research Questions
To explore the experiences and perspectives of ethnically Chinese individuals living in a culturally diverse country, focusing on their sense of identity and belonging.	1. What is it like being ethnically Chinese and living in a culturally diverse country?
To investigate the patterns of arts engagement among Chinese migrants in their country of origin and examine how their arts consumption practices have evolved since relocating away from their cultural heritage.	2. How did the Chinese migrants engage with the arts in their country of origin, and how has this consumption evolved while living away from their cultural heritage?
To analyse the role of arts in the identity negotiation process of Chinese migrants through the acculturative process and how engagement with the arts facilitates cultural adaptation and integration.	3. How are arts involved in identity negotiation through the acculturative process?

Source: Created by the Author

1.4 Key Definitions

1.4.1 Arts consumption

Arts consumption includes a broad range of cultural practices and behaviours related to engaging with artistic and creative expressions. This consumption can be categorised based on various dimensions such as highbrow versus lowbrow, Western versus Eastern-indigenous, and home versus foreign contexts. Existing literature in arts marketing claims that no formal definition of arts consumption has yet been developed, even in cases where the aim is to provide an overview of the body of knowledge (Bradshaw, Kerrigan and Holbrook, 2010; O'Reilly, 2011). In many cases, arts consumption involves more than just purchasing material cultural objects such as a piece of arts. Engaging in cultural services and participating in arts and cultural events are also part of the broad consumption experience (Radermecker, 2021). Considering these aspects together, it is important to clarify that the consumer's experience and their consumption practices are placed at the centre of arts consumption, and it takes place in a socially constituted world within which cultural meanings are formed and circulate through the process of cultural consumption (Bradshaw, Kerrigan and Holbrook, 2010).

Drawing on the experiential consumption framework by Holbrook and Hirschman (1982), which contrasts with the traditional information processing view of consumer behaviour, this study adopts Arnould et al.'s (2004) definition of consumption. They define arts consumption as the acquisition, use, and/or disposal of various art forms such as literature, music, dance, and painting to fulfil needs and desires. In terms of highbrow consumption, research by (Peterson and Kern, 1996) suggests that high-status individuals are more likely to engage in fine arts consumption, indicating a preference for highbrow cultural activities. Highbrow arts consumption typically includes engagement with fine arts such as classical music, opera, ballet,

and visual arts, often associated with higher cultural capital and social status (Lizard and Skiles (2008). On the other hand, low-status individuals may participate in a broader range of low-status activities involving popular culture forms like mainstream movies, pop music, and television shows, which are more accessible and widely consumed across different social strata (Lizard and Skiles (2008). This distinction highlights how social status and cultural capital influence individuals' preferences for highbrow and lowbrow arts consumption.

According to Bourdieu (1984), cultural capital refers to the knowledge, skills, and dispositions that individuals possess and that enable them to navigate the cultural field effectively. In the context of arts consumption, cultural capital influences individuals' tastes, preferences, and interpretations of artistic works. Those with higher levels of cultural capital are more likely to engage with highbrow culture and the arts, demonstrating a refined appreciation for artistic expressions (Eijck, 2001). Taste, another key concept in Bourdieu's work, is shaped by individuals' cultural backgrounds, social positions, and exposure to different forms of cultural capital (Ližardo, 2018). Bourdieu argues that taste is not simply a matter of personal preference but is socially constructed and influenced by broader cultural norms and values. In the field of cultural production, taste acts as a mechanism for distinguishing between legitimate and illegitimate forms of cultural consumption, reflecting individuals' social status and cultural capital (Ližardo, 2018).

Additionally, individuals may exhibit preferences for artistic expressions that align with their cultural heritage or with Western artistic traditions. In other words, it means individuals can engage with artistic expressions from their own cultural context (home) or from external cultures (foreign). Research by Radermecker (2021) emphasises that arts and culture consumption can vary based on cultural backgrounds and motivations, with individuals consuming art for reasons such as education, leisure, self-reflexivity, and cultural enrichment (Radermecker, 2021). This suggests that cultural values and norms play a significant role in shaping individuals' choices and engagement with the arts. After examining current definitions of art consumption, this research will use these terms to explore how individuals of Chinese ethnic background interpret the concept of arts consumption as it currently remains unknown in the literature.

1.4.2 Acculturation

Acculturation is a complex process involving the interaction and integration of cultural practices, values, and identifications between individuals from different cultural backgrounds

Schwartz et al. (2010). It entails blending heritage-cultural elements with those of the receiving culture, leading to changes in behaviours, attitudes, and identities (Berry, 1980; Peñaloza, 1989). This process occurs through ongoing encounters between individuals of diverse cultures, resulting in mutual exchanges and adaptations within and between groups (Berry, 1997). The concept of acculturation can be traced back to the foundational work of Redfield et al. in 1936, where it was defined as a two-way process of cultural change. This definition highlighted the mutual cultural exchanges and adaptations between individuals or groups from different cultural backgrounds, emphasising the dynamic nature of acculturation where both minority and majority groups undergo cultural transformations and adjustments when in contact with each other (Rudmin, 2003).

Additionally, in 1997, Berry provided a comprehensive definition of acculturation which considers the social and psychological costs and benefits of adopting a pluralist and integrationist orientation to these issues (Berry, 1997). Berry's definition highlighted the multidimensional nature of acculturation, encompassing the confluence of heritage-cultural and receiving-cultural practices, values, and identifications (Berry, 1997). This definition emphasised the complexities of acculturation processes and the importance of considering the broader implications of cultural adaptation. According to Berry (1997), there are four acculturation strategies that individuals or groups may adopt, including assimilation, integration, separation, and marginalisation. The choice of strategy is influenced by various factors, such as the individual's personal preferences and the degree of acceptance and support from the receiving society. Each strategy would have significant implications for individuals, groups, and societies. In line with Berry's (1997) acculturation categories, Peñaloza (1994) conducted a study of consumer acculturation among Mexican Americans. She further characterised acculturation as a process of movement, translation, and adaptation of immigrants to the host society. Peñaloza's (1994) work identified four possible acculturation outcomes: segregation, integration, assimilation, and marginalisation. Segregation involves the preservation of the culture of immigration, while integration entails the expression of a hybrid combination of the two cultures. Assimilation, on the other hand, refers to adopting the host culture, while marginalisation involves resistance to both the host and ethnic culture. These outcomes are influenced by various factors, such as the degree of acceptance and support from the host society and the immigrant's own personal preferences. Unlike Berry's seminal research in 1997, Peñaloza argues that immigration does not always result in assimilation (Askegaard et al., 2005). Moreover, Schwartz et al. (2010) proposed a rethinking of the concept of

acculturation, emphasising its implications for theory and research. Their definition portrayed acculturation as a multidimensional process involving the integration of heritage-cultural and receiving-cultural practices, values, and identifications (Schwartz et al., 2010). Their conceptualisation of acculturation highlighted the dynamic and interactive nature of cultural adaptation, shedding light on the complexities of identity formation and cultural integration. A detailed explanation of the acculturation theory will be provided in Chapter 3 (Literature Review).

While acculturation refers to the process through which individuals from different cultural backgrounds adapt to and integrate into a new cultural environment (Berry, 1997), enculturation, on the other hand, involves the transmission and internalisation of cultural practices, values, and beliefs within a specific cultural group which contributes to the formation of individuals' cultural identities and sense of belonging (Yoon et al., 2020). Enculturation focuses on the socialisation and immersion of individuals into their heritage culture, emphasising the preservation and transmission of cultural traditions, practices, and values within a specific cultural group (Yoon et al., 2011). As Wang et al. (2020) argued, enculturation is linked to positive psychological outcomes, such as enhanced self-esteem, life satisfaction, and a sense of cultural identity rooted in heritage traditions.

Many consumer research studies acknowledge that individuals engage not only in acculturation but also in enculturation. This has emphasised the importance of understanding how individuals learn and internalise their own cultural values and practices (Kizgin et al., 2018). The process of enculturation involves individuals acquiring knowledge about their cultural heritage and integrating these cultural elements into their consumer behaviours and decision-making processes. In addition, the role of enculturation in consumer research extends to understanding how individuals navigate the consumption of products from both their heritage culture and the host culture (Kizgin et al., 2018). According to Kizgin et al. (2018), enculturation attitudes and behaviours influence individuals' preferences for products that reflect their cultural background and values. It highlights the interplay between cultural identity and consumer choices. By examining the impact of enculturation on consumers' product preferences and consumption habits, researchers can gain insights into the complex relationship between cultural heritage and consumer behaviour.

Although acculturation and enculturation are distinct concepts, they both play a crucial role in understanding cultural adaptation and identity formation. In the context of this research,

individuals of first-generation and second-generation migrants will be selected to explore their engagement with the arts during a cultural transition. Understanding how acculturation and enculturation orientations interact can provide valuable insights into the complexities of cultural adaptation and identity formation in consumer contexts. By investigating how individual Chinese migrants balance acculturation and enculturation orientations, this study aims to understand their cultural diversity navigation and its impact on their arts consumer experiences in the UK.

1.4.3 Identity

According to Hall (1994), identity concerns the question of what we become and how we represent ourselves in a constantly evolving society. Given the multifaceted nature of the term 'identity', it has been defined diversely across various academic disciplines (Barbera, 2015). Jenkins (2014) posits that identities encompass both self-presentation and social categorisation, with these two elements collectively underpinning the mechanism by which individual and collective identities are embodied.

Collective identity is constructed through social interaction, encompassing shared meanings of individuals' interests, values, and experiences within their community (Valocchi, 2001). When individuals' sense of belonging is recognised by others, the collective embodiment manifests in their identities (Jenkins, 2014). These identities can be explored through various lenses, including social status, gender groups, ethnicity, nationality, educational background, and cultural diversity (Simon, 2004). Importantly, identities are not static; they evolve over time as individuals consciously or unconsciously reconstruct their identities during periods of societal change and instability.

In the realm of consumer research, Consumer Culture Theory (Arnould and Thompson, 2005) highlights the prominence of identity issues, presenting these issues as narratives interwoven into the dynamic relationship between consumption and consumer culture (Askegaard, Arnould and Kjeldgaard, 2005; Arnould and Thompson, 2018). Prior to the seminal work of Belk (1988), individuals' identities were often reflected in their possessions acquired through various exchange activities. In this exchange process, consumption plays a pivotal role in the construction of a consumer’s identity. According to Arnould and Thompson (2005; 2018), consumption is instrumental in shaping both personal and collective identities within society. These identities can be created and continuously reconstructed through diverse consumption activities in the marketplace (Ehrnrooth and Grönroos, 2013). As consumers engage with

different products and services, they negotiate and express their identities, reflecting the fluid and multifaceted nature of identity formation in contemporary consumer culture.

These theories have profound implications for understanding how individuals and groups navigate their identities in a rapidly changing world. As consumers interact with an ever-expanding array of goods and services, they not only fulfil functional needs but also participate in a broader cultural dialogue that shapes and redefines their sense of self and community. This ongoing interplay between consumption and identity underscores the complex, dynamic nature of identity in the modern era.

1.4.4 Diasporas, Migrants and Ethnic Groups

The definition of diaspora varies across the literature and has evolved over time, making it challenging to determine what is considered part of the diaspora and what is not. According to the Oxford English Dictionary (OED Online, 2022), the term “diaspora” is derived from the Greek “diaspeiro”, meaning a scattering of seeds or the act of dispersion. Historically, “diaspora” has long been referred to Jews and their exile from their historic homeland, but the notion of diaspora was broadened and redefined to include many other cases of dispersed population worldwide by the end of the last century (Brubaker, 2005; Sheffer, 2003).

In referring to the contemporary definition, diasporas are defined as migrants or descendants of migrants whose identity and sense of belonging have been shaped by their migration experience and background (IOM, 2019). It also includes not only first-generation immigrants but also foreign-born children of these individuals, as long as they maintain some link to their parent’s home country (IOM, 2019). Diaspora nowadays has become a synonym to generally describe population movements, not just confined to involuntary migration cases such as the Jewish, Greek, Armenian, and African, but to a wider range of diasporic or migrant communities such as the Chinese diaspora, Korean diaspora, Indian diaspora, Russian diaspora, and Ukrainian diaspora in the globalised world (Jr and Wong, 2016; Story and Walker, 2016). These groups possess a distinct diasporic character when compared to other communities through their unique cultural practices, languages, historical narratives, and religious affiliations. In other words, "diasporas" is now generally used to describe any group of people who have spread beyond their homeland or place of origin (OED Online, 2022). However, there is no single definition of diaspora that is widely accepted in the literature (Grossman, 2019; Sinatti and Horst, 2014).

The term "diaspora" gained wider usage in academic literature during the 1980s and 1990s, leading to the development of four popular definitions by Connor, Safran, Cohen, and Van Hear. Initially, Connor (1986) provided a succinct definition of diaspora as a segment of a population residing outside their homeland. Safran (1991) expanded upon this by incorporating elements of collective memory, alienation, and attachment to an ancestral homeland into his conceptualization of diaspora. He believed that those who have been dispersed are incapable of being accepted in the land of migration because diaspora was originally perceived as the loss of homeland, which is considered an 'authentic pure home' as well as alienation. Building upon this, Cohen (1996, 1997) integrated classical notions with Safran's insights to delineate nine characteristics of diaspora. These characteristics encompassed not only dispersal from a homeland but also elements such as the cultivation of collective memory and myth about the homeland, as well as ethnic solidarity. Despite positing these common features, Cohen (2008) acknowledges that not all diasporas exhibit all traits simultaneously. Following Cohen's framework, Van Hear (1998) took a broader approach to conceptualise diasporas, defining diasporas as the dispersion of a population from a homeland to two or more territories, the enduring presence of this population abroad (which may include temporary returns to the homeland), and the existence of social, economic, political, or cultural exchanges among the geographically separated components of the diaspora. Despite their varied emphases, these four definitions encompass common themes of dispersed populations that emphasise the transnational nature of diasporas, experiencing migration from an original homeland, the maintenance of a collective myth of home and a strong ethnic-group identity, the sustenance of social networks within the diaspora, and in certain interpretations, aspirations of eventual return to the homeland (Clifford, 1994; Safran, 1991; Van Hear, 1998).

These definitions collectively highlight the nature of diaspora which has been central to the discussions of migration and identity, encompassing diverse communities that have dispersed from their homelands. Shuval (2000) contends that the concept of diaspora is a socially constructed phenomenon, grounded in emotive dimensions such as consciousness, memory, mythology, and historical narratives, all of which contribute to shaping the reality of diaspora. As posited by Kleist (2008:308), migrants who engage in transnational connections with their country of origin often appropriate the term "diaspora".

This notion of diaspora has also been considered in the research on Chinese migration. Wang (1992; 2004) delineates four primary categories of Chinese migrants that have shaped the evolution of the Chinese diaspora until the 1990s: (i) Chinese merchants, known as huashang

“华商”; (ii) Chinese labourers, referred to as huagong “华工”; (iii) Overseas Chinese, termed Huaqiao “华侨”; and (iv) Chinese descendants, known as huayi “华裔”, a significant proportion of whom engaged in subsequent migrations. The emergence of new Chinese migrants, termed xin yimin “新移民”, following China's economic reform and opening-up policy in 1978, and their increasing prominence in the 1990s have become subjects of scrutiny both in media discourse and academic inquiry (Wang, 2004; Thunø, 2007). A detailed examination of historical and contemporary Chinese migration to the UK will be provided in Chapter 2 (section 2.2 Chinese migration and settlement in Britain). This discussion contends that early Chinese migrations to the UK can be conceptualised as "diaspora" due to the historical context characterised by limited freedom or constraints during the migration process (Wang, 1981; Huang, 2020). Guo (2021) emphasised that viewing migrants through the lens of diaspora underscores the historical injustices they faced. Furthermore, the Chinese diaspora can also be perceived as an ethnic group in the host country. Ethnic groups often exhibit shared or collective cultures that are either inherent to or formed by the diasporic community abroad (Pindi, 2017). This perspective gains particular significance in countries where Chinese migrants have settled and naturalised and where their descendants actively engage within national frameworks alongside individuals of diverse racial backgrounds and cultural heritages. In several European countries, including the UK, Netherlands, and France, nation-states have periodically devised and revised protocols for immigrant selection, ethnic amalgamation, and integration into citizenship frameworks. Both longstanding Chinese communities that have been established over successive generations and new Chinese immigrants must navigate the process of adaptation and devise strategies to incorporate new elements while preserving traditional practices within multicultural settings (Yow, 2022).

Within the scope of this research, diasporic migrants are commonly regarded as one of the ethnic groups in contrast to the dominant mainstream white ethnic group. Across the arts and cultural sector in the UK, engaging ethnic minority individuals is often seen as a challenge for many organisations. This is because ethnic minority groups tend to exhibit lower participation rates in art and cultural consumption compared to the mainstream white population (Warwick Commission, 2015). Chapter 3 (section 3.5) will examine more deeply into the issue of ethnic consumers of arts.

In contrast to this diasporic type of Chinese migration, other patterns have emerged that are not strongly driven by motivations in terms of overcoming constraints. There is now considerable

population of new Chinese immigrants arriving with advanced education, professional skills, and significant financial capital. This generation is more driven by new opportunities and so a conceptual ambiguity arises concerning the definition of "diaspora" when applied to these Chinese overseas populations. As Guo (2022) asserts, the contemporary era is reshaping the nature of Chinese diasporas, demanding the reimagining and development of new analytical frameworks for understanding Chinese diasporic transnationalism. Conversely, there is an emerging trend within scholarly circles in Southeast Asia to use the term "Chinese overseas" over "Chinese diaspora" for the new types of migration patterns (Tan, 2012).

This research will continue with this critical line of thought. Instead of predefining the new migration patterns as diasporic or otherwise, the focus lies on a bottom-up approach evaluating the applicability of the term "diaspora" to contemporary Chinese migrants in the UK and elucidating how its usage engenders meanings concerning the identity and culture of Chinese migrants abroad, particularly within a particular context of arts consumption. Therefore, the Chinese participants in this research are regarded both as a migrant population and as an ethnic group within the UK context.

1.5 Thesis Structure

This thesis is composed of seven themed chapters. The first chapter begins with an introduction to the study, including the motivation for conducting this research to explore how the arts can play a role in acculturation within the context of Chinese migrants. It presents the current research problem as ethnic consumers are less likely than the white ethnic group to consume the arts in the UK. In order to thoroughly investigate this phenomenon, the research proposes three research questions to explore the role of the arts as an acculturation agent, using Chinese migrants as an empirical context.

Chapter Two gives a brief overview of the Chinese communities in the UK. This chapter aims to review the history of Chinese immigration to the UK and the settlement in this country. It also defines the concept of Chinese and explores the role of Chinese culture and values in culturally driven consumption among Chinese consumers. In particular, the research examines the cultural consumption practices of Chinese consumers in China to determine if this is a new practice or a practice that they transferred after migrating to the UK.

Chapter Three begins by laying out the theoretical foundation of this research. It applies acculturation theory as a theoretical lens to explore arts consumption of migrant consumers. This chapter presents an integrative review of the extant literature on acculturation research

and the study of arts consumption. It also explores the fundamental aspects of consumer behaviour and identity formation and places ethnic consumer behaviour in the context of artistic and cultural experiences.

The fourth chapter is concerned with the methodology used for this study. It applies two qualitative research methods, photo-elicitation interviews and in-depth semi-structured interviews, to explore the role of art consumption in the acculturation process of Chinese migrant consumers. It also addresses the recruiting criteria for the research participants. Ethical issues associated with this research will be discussed at the end of this chapter.

Chapter Five presents the findings from the qualitative interviews conducted with the Chinese migrants in Manchester. This chapter is organised around three main themes, which include acculturation experiences in multicultural environments, the role of arts in the acculturation process, and the socio-cultural constraints to arts consumption.

In Chapter Six, the discussion is based on the findings of the research. It brings together the research findings from Chapter 5 to further investigate the issues of identity negotiation and arts consumption during the acculturation process of Chinese migrants in the UK.

Chapter Seven, the final chapter of the thesis, serves as a conclusion and provides a summary of the research findings and their contribution to the field of arts marketing and consumption. This chapter emphasises the research's contribution to advancing the knowledge of applying consumer acculturation theory in the context of experience-based consumption. It also highlights practical recommendations and implications for future research in this area. Additionally, it includes a discussion of the research limitations and potential for further study in this field.

2 Chapter Two: The British Chinese Community

2.1 Introduction

This chapter explores the British Chinese community and focuses on the historical and contemporary experiences of Chinese immigrants in the UK. It begins by tracing the history of Chinese immigration to Britain, highlighting significant waves of migration and their socio-economic impacts. The chapter then delves into the identity issues faced by Chinese immigrants, examining how they negotiate their cultural identities in a new environment. Additionally, it discusses the characteristics of Chinese consumers, with particular attention to cultural values and identity construction. This chapter aims to contextualise the broader research on Chinese cultural consumption and its implications for identity formation within the UK.

2.2 A Brief History of Chinese Immigration to the UK

The journey of overseas Chinese immigration to the UK has been recorded in the migration literature. The early Chinese migrants came to Britain and can be traced back to the late 1600s, facilitated by the rise in maritime trading business between the UK and China (Benton and Gomez, 2007; Lau, 2014; Luk, 2008, 2009). In the 1861 Census, nearly 150 Chinese-born residents were first recorded by the authorities in England and Wales (Luk, 2009). Since then, the number of Chinese presences in Britain has gradually increased. By the year 1991, Chinese people are officially grouped into minority ethnic of the standardised ethnic categories in the national census (Luk, 2008). The 2001 Census illustrated a dramatic increase of 50% in the Chinese ethnic group, with approximately 250,000 Chinese migrated to Britain (which accounts for 0.4% of the total population in Britain). The latest UK census data reported in 2021 showed that the Chinese ethnic group constitutes 0.7% of the population, which amounts to approximately 445,646 individuals (GOV.UK, 2021; ONS, 2021). It is also worth noting that there is a big rise in numbers in 2022 with the repercussions in Hong Kong; more than 100.000 have registered in the UK to become British overseas citizens (Lin et al., 2022).

The history of Chinese immigration to Britain can be broadly categorised into three significant waves (Benton and Gomez, 2008; Liu, 2005). Each wave of Chinese immigration to Britain reflects the changing global and domestic conditions affecting both China and the UK. The first wave of Chinese immigrants arrived in Britain during the 19th century, largely driven by maritime trade and British colonial interests in China. Many of the early Chinese immigrants were seamen who settled in port cities such as London and Liverpool (Waller, 1985; Watson,

1975). The establishment of small Chinatowns, especially in London's Limehouse district, marked this period. These communities were typically composed of Chinese sailors, labourers, and small traders.

The second significant wave of Chinese immigration occurred after World War II. This period saw an influx of Chinese immigrants from Hong Kong, which was then a British colony. Economic opportunities in the UK, coupled with political stability compared to mainland China, attracted many Chinese to Britain (Jones, 1979; Watson, 1975; Green, 1996). The 1950s and 1960s saw the growth of Chinese restaurants and takeaways, which became a prominent feature of Chinese immigrant business activities (Benton and Gomez, 2008).

The third wave of Chinese immigration began in the late 20th century and continues into the present day. This wave is characterised by a more diverse set of immigrants, including students, professionals, and investors (Harris and Coleman, 2003). The opening up of China's economy and the expansion of educational opportunities abroad[5] have led to a significant increase in Chinese students studying in the UK (Liu, 2005; Luk, 2009). As reported by UNESCO in 2014, there were more than 35,000 Chinese students studying in Britain between 2003 and 2004, and the number of Chinese students will rise to 220,000 in 2020 (Cebolla et al., 2018). Without a doubt, the role of students made up the dominating proportion of the 21st-century new immigration to the UK. Additionally, the UK's economic opportunities continue to attract skilled professionals and business investors from China.

2.3 Chinese Communities in Manchester

The UK has become increasingly ethnically diverse over the past few decades. According to the Office for National Statistics (ONS, 2021), as of 2020, the White ethnic group constituted the largest proportion of the population at 81.7%, followed by the Asian ethnic group (9.3%), the Black ethnic group (4.0%), the Mixed ethnic group (2.9%), and other ethnic groups (2.1%). However, ethnic group distribution varies significantly across different regions of the UK. For instance, London is the most diverse region, with the White ethnic group accounting for only 36.8% of the population and a high proportion of the population being of Asian and Black ethnic groups (46.2%) (ONS, 2021). This highlights the UK's broad ethnic diversity.

[5] The Chinese Open-Up Policy refers to a series of economic and political reforms initiated by the Chinese government in the late 1970s with the aim of promoting economic growth, modernisation, and increased global integration. Many students, professors, and scholars were sent abroad to developed countries around the world (Liu, 2005).

The settlement of Chinese communities in Britain has evolved uniquely compared to other ethnic groups, primarily targeting the British market through catering services, business corporations, retailing, and healthcare services (Luk, 2006). The 2001 Census reported approximately 250,000 people of Chinese ethnicity residing in Britain, representing about 5% of the total minority population. The distribution of the Chinese population is notably uneven across British cities. For instance, Chinese communities are highly concentrated in South-East England, with significant numbers in London, Greater Manchester, and the Midlands (Luk, 2008). Historical data from the 1991 Census indicated that about 50% of the Chinese population lived in London, 47% in Greater Manchester, and over 60% in the Midlands, with these numbers continuing to rise until 2011. During the early 2000s, Chinese communities expanded further, establishing strong presences in cities such as London, Birmingham, Manchester, Liverpool, and Sheffield. These patterns were largely influenced by occupational factors within Chinese communities (Benton and Gomez, 2008; Waller, 1985).

Chinatown is one of the most obvious examples of early Chinese settlement in the UK. Historically, Chinatown in Liverpool was responsible for receiving Chinese seafarers who sailed from mainland China, and the catering business started to thrive during this period (Waller, 1985). Chinese immigrants run their family takeaway business for the sake of surviving in competitive communities. London hosts the largest Chinatown in the UK, which plays a central role in the new arrivals, and it is the heart of many Chinese restaurants, businesses and other retail activities (Luk, 2008). Manchester's Chinatown facilitates cross-cultural cooperation, fostering close business partnerships between Chinese and British companies. Additionally, numerous Chinese community centres have been established to provide personal support for local Chinese migrants.

Recent data from the 2021 Census (ONS, 2022) indicates that approximately 35% of students from China choose to stay in the UK after completing their studies. As Cebolla-Boado et al. (2018) suggested, university prestige and social and cultural offerings are the most important factors driving the sorting of Chinese students across British universities. This immigrant student group, along with recent migrants from mainland China who have arrived in the past decade, now surpasses the number of long-settled migrants from Hong Kong. This appearance of new Chinese migrants is significantly altering the historical patterns of Chinese immigration to the UK. The Chinese community in the UK has experienced significant transformations over the past few decades, influenced by various socio-political, economic, and cultural factors. These shifts are particularly notable in major cities such as Manchester, which hosts one of the

largest and most dynamic Chinese communities in the country (Ma and Cartier, 2003). In Manchester, educational attainment among Chinese students is notably high, with significant numbers achieving top grades in secondary and higher education. This academic success translates into professional opportunities, with many Chinese graduates securing positions in various sectors, including finance, technology, and healthcare (GOV.UK, 2021).

The changing patterns of Chinese communities across the UK highlight the dynamic nature of these communities. These new waves of Chinese immigrants differ significantly from the early Chinese settlers. Unlike the early immigrants, who predominantly worked in catering and small family businesses, recent Chinese immigrants include a considerable number of students, professionals, and entrepreneurs. This demographic evolution underscores the growing diversity and changing socio-economic profile of the Chinese community in Manchester. Although numerous studies have acknowledged these evolving patterns of Chinese immigration, there remains a lack of comprehensive understanding regarding the ongoing narrative of Chinese emigration to the UK. This research aims to provide a brief yet insightful overview of the contemporary Chinese immigrant communities in the UK, focusing on the demographic growth, socio-economic contributions, and cultural vibrancy that characterise these new immigrants.

2.4 Chinese Cultural Consumers

Chinese consumers are a diverse group defined by a rich cultural heritage and a shared sense of identity. They often identify as descendants of the Yan and Huang Emperors, figures who symbolise the five thousand years of China's history and cultural legacy (Li, 2016). According to the Constitution of the People's Republic of China (2004), individuals holding a valid national identity are recognised as citizens of the PRC. This encompasses a wide range of people from different regions, including mainland China, Hong Kong, and Macau, as well as ethnic Chinese individuals born overseas. The identity gives Chinese people the right to perform the prescribed duties in everyday activities. Citizens from the two Special Administrative Regions, Hong Kong and Macau, are also considered Chinese. In light of the two historical events, Hong Kong, a colony of the United Kingdom, and Macau, occupied by the Portuguese authority, both returned to China in 1997 and 1999, respectively (Who Are The Chinese, 2012). On the basis of biogenetics, those who are born outside China in overseas countries such as British Chinese, American Chinese, and Canadian Chinese are still considered as Chinese ethnicity. However, how they define their identities is entirely dependent

on the level of interaction and engagement in either Chinese or British culture. Generally, a unified name to describe them is the overseas Chinese.

From Western perspectives, there has been a tendency to stereotype Chinese people based on physical characteristics such as skin colour and hair type (Pattberg, 2017; The Economist, 2016). However, it is crucial to move beyond these reductive stereotypes and understand Chinese consumers through their cultural, social, and economic contributions. The identity of Chinese consumers is multifaceted and influenced by historical roots, cultural values, and contemporary global interactions.

2.4.1 Chinese Culture and Values

Chinese culture serves as the spiritual roots of the Chinese people, representing a continuum of ancient civilisation that continues to influence contemporary society (Yang, 2023). With a deep historical legacy, Chinese culture reflects the values, philosophies, and artistic expressions that have been passed down through generations, contributing to the cultural identity and collective memory of the Chinese people. Traditional Chinese culture is characterised by its emphasis on values such as harmony, modesty, and focus on thought over physique, which have shaped the mainstream thoughts and cultural norms in China (Leung, 2008). The cultural landscape of China is enriched by its traditional sports, martial arts, calligraphy, seal culture, and traditional medicine, each reflecting unique aspects of Chinese heritage and aesthetics. These cultural elements are deeply rooted in Chinese history and have played a significant role in shaping the cultural identity and artistic expressions of the Chinese people (Yue and Lin, 2020).

Chinese culture is not only a source of national pride and identity but also a valuable resource for promoting cultural confidence and understanding among Chinese communities (Wang and Wang, 2016). Chinese cultural expressions, such as traditional painting, calligraphy, and tea culture, serve as important mediums for conveying cultural values, aesthetics, and traditions to both domestic and international audiences. Through the dissemination of Chinese cultural content and the cultivation of cultural confidence, Chinese culture continues to influence and shape perceptions on the global stage.

Chinese consumers are keen on purchasing products which bring value to them and cultural value plays a significant part in affecting Chinese consumers' behaviour and their consumption categories (Yau, 1988). According to Hsu (1970), Chinese values are considered to establish and maintain individual relationships with other human beings in society. Traditionally,

Chinese consumers who purchased products and services only relied on whether or not they achieved cultural standards (Hamilton, 1977). Moreover, they are loyal to the brand they purchased. Whereas Chinese consumers nowadays have shifted from pursuing products' utilitarian values to hedonic values in their purchasing. In other words, at present, Chinese consumers are more likely to focus on their consumption experience which they could attain happiness and gratification. Especially among younger Chinese consumers, hedonic consumption holds greater appeal compared to solely fulfilling their physiological needs. A survey conducted by McEwen et al. (2006) maintains that more than 60% of the younger Chinese people said they would love to purchase products or services of higher quality. The concept of hedonic-utilitarian perceived value was originally argued by Campbell in 1987, and this will be discussed in the following chapter. Additionally, the literature on Chinese consumption in the UK is more or less focused on the consumption of luxury goods. There is a limitation to reviewing Chinese consumption of the Arts in literature. Those findings have shown that Chinese consumer wants to purchase a product in a way to presents their social status (Flannery, 2018), they have a strong brand consciousness in which the brand hosts a long history and heritage (MarketingToChina, 2015), and they are increasingly purchasing Chinese brand which shows that they are aware of the national culture (Mintel, 2018). It is interesting to notice that the modern Chinese consumer spends more on leisure-related products and services in order to improve their lifestyle and experience (Zipser et al., 2016).

Hofstede (1980) posited that Chinese and other Asian individuals exhibit collectivistic tendencies, perceiving themselves as integral members of in-groups such as family and colleagues (Triandis, 1995). Collectivistic individuals prioritise in-group norms and obligations which establish interdependent relationships where the opinions of in-group members significantly influence personal behaviour. The pursuit of in-group harmony and the concept of face (Mian Zi) are crucial in maintaining social cohesion, emphasising respect for others and avoiding actions that might cause personal humiliation (Hu, 1944). Deference to authority and acceptance of hierarchical social structures, rooted in Confucius' five cardinal relations are also distinguishing features of Chinese relational orientation (Nakamura, 1960).

A qualitative study by Shi (2005) reports that Chinese migrants in the US often experience uncertainties and doubts regarding their cultural background, complicating their identities. Shi argues that Chinese migrant identity is fragmented, with migrants neither fully adhering to traditional Chinese ways nor entirely acculturating into the host culture. This fragmentation highlights the complexities faced by Chinese migrants in maintaining their cultural heritage

while adapting to a new environment. In the context of this research, the host culture refers to the dominant cultural practices, values, and social norms prevalent in the UK. This includes the English language, Western styles of dress, mainstream media, educational practices, and societal values such as individualism, liberal democracy, and secularism.

According to Hall (1994, p. 4), identity involves questions of 'what we become' and 'how we represent ourselves in a changing society.' As the word 'identity' has an intensive explanation, it has been defined differently across numerous disciplines (LaBarbera, 2015). Jenkins (2008) identifies that identities contain the meaning of self-presentation and social categorisation; these two elements together support the mechanism of individual and collective identity embodiment. Collective identity is constructed through social interaction, containing shared meanings of individual interests, values, and experiences within the community (Valocchi, 2001). When individuals' belonging is recognised by others, their collective identity is reinforced (Jenkins, 2008). These identities can be explored through various lenses, including social status, gender, ethnicity, nationality, education, and cultural diversity (Simon, 2004). However, identities evolve over time, and individuals consciously or unconsciously reconstruct their identities during this process.

Overall, Chinese culture and values are deeply rooted in historical traditions and philosophies that continue to influence contemporary society and the identities of Chinese immigrants. Modern Chinese consumers reflect a shift from utilitarian to hedonic values, particularly among younger generations. The collectivistic nature of Chinese society emphasises in-group harmony and hierarchical relationships, which significantly impact social interactions and identity formation. For Chinese immigrants, maintaining cultural heritage while adapting to a new environment presents complex challenges which lead to fragmented identities. Understanding these cultural dynamics is crucial for appreciating the diverse and evolving nature of Chinese immigrants, particularly in the context of cultural-related consumption in the UK.

2.4.2 Chinese Cultural Consumption

The landscape of Chinese cultural consumption has undergone significant transformations over the past few decades, reflecting a shift towards cultural enrichment as a fundamental aspect of daily life (Li, 2021). This evolution is intricately linked to China's socio-economic development and the rise of the middle class, which has reshaped consumer preferences and the cultural industry (Song et al., 2016; Zhu, 2019). Government policies have played a crucial

role in shaping Chinese cultural consumption by prioritising cultural development and investing in cultural infrastructure (Ho, 2019; Luo, 2019). These initiatives have not only revitalised traditional art forms but also democratised cultural experiences across urban and rural China (Chen and Prompanyo, 2021). The transformative role of governmental policies cannot be overstated in shaping cultural consumption in China. Strategic prioritising cultural development has catalysed investments in cultural infrastructure, ranging from the construction of state-of-the-art museums to the revitalisation of traditional art forms (Zou, 2007).

Western scholars have shown a keen interest in China's cultural landscape, recognising it as a global cultural powerhouse with a rich tapestry of traditions and consumption practices (Garner, 2005; Goldkorn, 2007; Robinson, 1996). From the grandeur of ancient artefacts housed in the Forbidden City to the pulsating energy of contemporary art galleries in Beijing's 798 Art District, Chinese cultural consumption encompasses a diverse array of experiences that reflect the nation's historical legacy and contemporary dynamism (Currier, 2008; Yao, 2024; Yin et al., 2015).

The emergence of the term 'cultural consumption' in Chinese scholarly discourse in the late nineteenth century laid the foundation for understanding the relationship between culture and consumer behaviour (Luo, 2004). It is rooted in China's cultural heritage and has paved the way for further exploration into Chinese cultural consumption practices. Central to the evolution of Chinese cultural consumption is the ascendance of the middle class, whose burgeoning economic power has reshaped the consumer landscape (AFP, 2004; Elfick, 2011; Wang and Lin, 2009). This demographic cohort, characterised by its aspirations for cultural enrichment and social mobility, has become a driving force behind the growth of cultural industries and the democratisation of cultural experiences in China.

Arts consumption in China, whether it is in a museum context or local performing arts, provides insights into the nation's historical legacy and contemporary Chinese identity. The National Museum of China in Beijing, for instance, houses priceless artefacts that exhibit dynasties and civilisations of the nation’s rich history. While traditional art forms like Peking opera and Kunqu opera provide a glimpse into the spirit of Chinese culture, contemporary art galleries and theatres are engaging with cosmopolitan audiences to rejuvenate these art forms (Ma, 2019). Cultural events and festivals, such as the Spring Festival Gala and International film festivals, serve as vibrant platforms for celebrating Chinese arts and culture on a global stage (China Daily, 2024; Global Times, 2024). However, alongside these cultural events organised

by mainstream institutions, they all faced challenges of increasing reputation in the globalised and digitised world. The emergence of contemporary Chinese theatres, such as the Beijing People's Art Theatre and the Shanghai Dramatic Arts Centre, attempted to revitalise traditional art forms and engage with modern audiences. In addition, the UCCA Centre for Contemporary Art in Beijing has been established to cater to diverse interests and tastes among Chinese residents. It showcases avant-garde works by Chinese and international artists, appealing to younger audiences who are eager to engage with contemporary artistic expressions (Whiddington, 2021).

Despite the growth of Chinese cultural consumption, there are disparities in accessing and participating beneath the cultural vibrancy. While major cities such as Beijing and Shanghai boast thriving cultural scenes, rural areas and smaller cities in China often lack comparable cultural infrastructure and opportunities. Moreover, the commercialisation of the arts, which is fuelled by market forces and government initiatives has led to concerns about the commodification of culture and the marginalisation of grassroots artistic expressions (Currier, 2008). As outlined by Bourdieu's notion of capital and the concepts of habitus, contextualising Chinese cultural consumption these aspects are central to understanding Chinese cultural consumption dynamics and its implications for identity negotiation.

According to Bourdieu (1984), tastes in art, music, food, and other cultural goods that are not just a matter of personal preference or individual sensibility. Preferences are not simply personal or innate but are influenced by one’s position in the social space, which is shaped by factors like education, class, and upbringing. He argues that they are deeply rooted in the social conditions and educational backgrounds of individuals, serving as markers of “class” and social status. For instance, the title of the book ‘Destination’ refers to the social distinctions that taste helps to maintain and reproduce. People’s preferences (Bourdieu calls the disposition for preferences the habitus) for certain art forms over others are not just about aesthetic pleasure but are also about distinguishing oneself from others. By preferring certain types of art, individuals signal their belonging to a certain social class and distinguish themselves from those in different social classes (people who accumulate many cultural assets, like knowledge or skills have a high cultural capital, which impacts the art forms that they enjoy and pursue). This process helps to reinforce social hierarchies and class distinctions. Through this framework, Bourdieu offers a critique of the notion of ‘pure’ aesthetic judgment, showing how tastes are tied to social and economic conditions.

As China experienced an influx of entertainment and consumerism, these cultural avenues facilitated the expression of social distinction, initially rooted in material possessions but gradually expanding to encompass diverse lifestyles. This transition was evident in different leisure activities, including visits to movie theatres, participation in activities like dancing and bowling, and the emergence of dining out as a social activity (Davis, 2000; Gan, 2000). Mobility also expanded for the rich, from the highly restricted family visits to Hong Kong and Macau in the 1980s to China becoming the highest outbound spenders in 2018 (Lee et al., 2013; World Tourism Organization, 2019). The rich individuals were buying from imported supermarkets and consuming exotic delicacies such as ostriches and snakes as symbols of culinary sophistication (Zhan, 2005), while those in poverty were still deprived of basic material needs and suffering from malnutrition (Solinger, 2013). Yet, the distinction from material goods to lifestyles was still based on objectified cultural consumption, as differences in taste were limited. Bourdieu believes that cultural consumption is in homology with social position, such as the linkage between 'highbrow' art and elites (1984). His theory on cultural capital as elite social reproduction has also been supported in most Western societies (Savage et al., 2013). However, Bourdieu's theory contains Western-centric presumptions that differ from China's social and cultural realities. The cultural revolution particularly uprooted traditional high culture, further complicating the meaning of highbrow culture in China.

2.5 Chapter Summary

In conclusion, this chapter has provided a detailed examination of the British Chinese community, tracing its historical roots and contemporary developments. The discussion has highlighted the dynamic and evolving nature of Chinese immigrant identities, shaped by varied migration patterns and socio-economic contexts. The chapter has also explored the characteristics of Chinese consumers, emphasising the role of cultural values in shaping consumption behaviours. These insights lay the groundwork for the subsequent analysis of consumer acculturation and arts consumption, which further illustrates how Chinese immigrants engage with cultural practices in the UK. By understanding these dynamics, this research aims to contribute to the broader discourse on immigrant identity formation and cultural integration through the consumption of arts in the UK.

3 Chapter Three: Literature Review

3.1 Introduction

In the previous chapter, an overview of Chinese immigrants in the UK was presented to set out the context of this study. The purpose of this chapter is to highlight and delineate the key areas of this study by examining the existing literature in the fields of acculturation, arts marketing and consumption. Through an integrative review approach (Torraco, 2005; Snyder, 2019), this study synthesises the previous research on consumer acculturation and identifies that arts consumption has been overlooked among other cultural-related consumption practices for immigrant consumers. Research on arts consumption has highlighted that financial constraints and economic disparities are the primary factors limiting the participation of ethnic consumers in the arts. The phenomenon of ethnic consumers who have undergone changes in their cultural environment has seldom been addressed in these studies. Therefore, this research employed acculturation theory as a theoretical framework to investigate the arts consumption and cultural identity negotiation of Chinese immigrants in the UK during the process of acculturation.

This chapter has been organised in the following way. It begins with Section 3.2, which presents the theoretical framework that this research adopted and argues that the role of art consumption could act as an acculturation agent for Chinese migrants. It will then go on to Section 3.3, which examines how acculturation affects consumer consumption and focuses on the role of acculturation agents in the consumer acculturation process. Section 3.4 is concerned with the relationship between arts and identity. Section 3.5 addresses the main issues of ethnic consumers of arts consumption. Finally, a concluding section 3.6 will summarise the research gaps addressed in the previous sections.

3.2 Theoretical Framework

3.2.1 Acculturation Theory

Originally rooted in anthropology, the concept of acculturation has been extensively examined in the fields of sociology and psychology. Redfield et al. (1936) defined acculturation as the process resulting from first-hand contact between individuals from different cultural groups, leading to changes in the original cultural patterns of one or both groups. Later, the Social Science Research Council expanded this definition and stated that acculturative change can result from direct cultural transmission or may stem from non-cultural factors such as ecological or demographic shifts influenced by an external culture. This change can also occur later as internal adjustments take place following the acceptance of foreign traits or patterns.

Additionally, it may involve a reactive adaptation of traditional ways of life. The dynamics of acculturation include the selective adaptation of value systems, processes of integration and differentiation, the creation of developmental sequences, and the influence of role determinants and personality factors (Social Science Research Council, 1954).

Acculturation can bring about changes in both dominant subcultures, but it typically leads to more significant changes in one of these groups (Berry, 1977). While both immigrant and host cultures undergo transformations, Kim (1985) argues that the impact of immigrant cultures on the mainstream host culture is relatively minimal compared to the influence of the host culture on immigrants. The need for immigrants to assimilate into the host culture is more pronounced than the host culture's inclination to integrate aspects of the immigrant culture. This imbalance is attributed to the larger population and dominant resources of the host society, which limit the greater influence of the immigrant culture.

The phenomenon of acculturation has been explored in numerous studies and is integral to understanding how immigrants maintain their original cultural heritage while adapting to a new culture. Berry (1977) posits that the differences between acculturation at the population and individual levels can be explained by the distinct phenomena occurring at these two levels. Specifically, changes at the population level involve modifications in social structure, economic basis, and political organisation, whereas changes at the individual level encompass alterations in perception, values, attitudes, and identity (Berry, 1980; Peñaloza, 1989).

Since acculturation is defined as the process of psychological adaptation to a new culture (Gordon, 1978; Berry, 1990; Castro, 2003; Flannery et al., 2001), this process is influenced by various factors, including societal structures, individual characteristics, and the strategies employed by individuals. Hence, three models have been developed to better understand this process's complexities. The unidimensional acculturation model suggests that acculturation is a linear progression from preserving one's original cultural identity to complete assimilation into the dominant culture (Gordon, 1964). Another influential model is the bidimensional model, which posits that acculturation involves adopting elements from the dominant culture while retaining aspects of one's original culture (Berry, 1997). A more recent approach is the multidimensional model, which considers additional factors such as globalisation, migration, and diverse cultural elements, leading to hybridity and challenging traditional conceptualisations of acculturation outcomes (Demangeot et al., 2015). The following sections will discuss these models respectively.

Unidimensional acculturation model

The unidimensional acculturation model posits that the acculturation process occurs along a linear continuum, where individuals move from one cultural context to another, with the understanding that over time, it will result in assimilation (Gordon, 1964). In this model, individuals are placed on a spectrum ranging from complete immersion in the culture of origin to full immersion in the dominant culture, suggesting a one-way process of cultural adaptation. The unidimensional model simplifies acculturation as a linear progression, where individuals' cultural origins are replaced by the new cultures in the host society (Cleveland et al., 2016).

The phenomenon of acculturation was initially conceptualised as a unidimensional process in which an individual's behavioural patterns become less similar to their culture of origin and more similar to the culture of residence (Wallendorf and Reilly, 1983). Yoon et al. (2013) defined this process as unidimensional acculturation, in which immigrants assimilate into the mainstream group in order to integrate into their host society. Studies examining unidimensional acculturation have primarily focused on changes in personality and attitudes, personal and social identity adjustment, and the impact on an individual's psychosocial functioning and well-being (Ainsworth and Ainsworth, 1962a, 1962b, 1962c, 1962d). Successful adjustment to the dominant host or Western culture is associated with improved social outcomes. However, Wallendorf and Reilly (1983) suggested that the assimilation process is a complex and nonlinear progression, as evidenced by their study on Mexican Americans food consumption patterns in the Southwest.

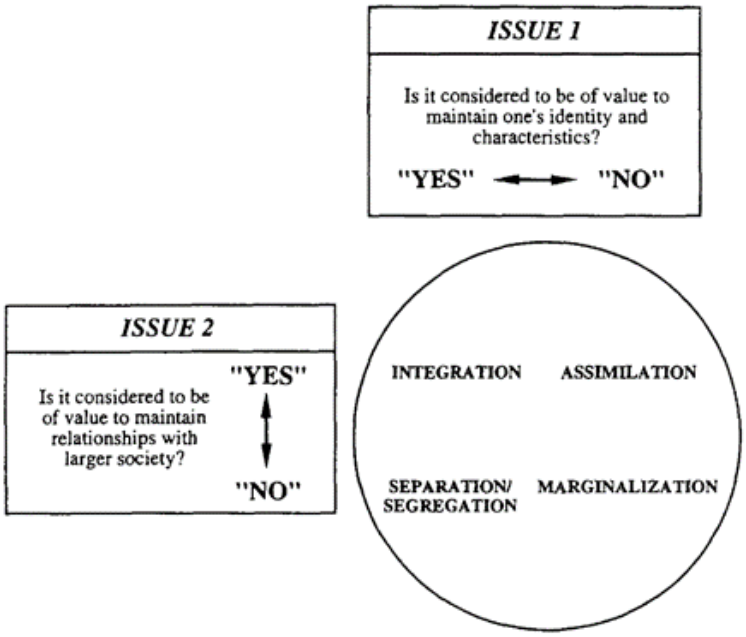
The unidimensional model focuses on a single dimension, often measuring the degree of cultural maintenance or adoption. It assumes a linear trajectory with individuals either assimilating into the dominant culture or maintaining their heritage culture. This model simplifies the acculturation process, making it useful for straightforward analyses and comparisons. However, it may oversimplify the complexities of acculturation by neglecting the multidimensional nature of cultural adaptation.

Bi-dimensional acculturation model

In contrast, the bi-dimensional acculturation model challenges the linear progression of acculturation by considering two central issues that acculturating individuals face (Nguyen and Benet-Martínez, 2007). The bi-dimensional acculturation model (also known as the two-dimensional or bicultural model) considers adaptation to the host culture and the maintenance of the heritage culture as two distinct dimensions (Schwartz et al., 2010). Popularised by Berry

(1997), this model treats the retention of the heritage culture independently from the acquisition of the host culture, categorising acculturation into four main strategies: assimilation, separation, integration, and marginalisation (see Figure 3.1 below). These four acculturation outcomes are based on the degree to which individuals perceive their own culture compared to the new culture.

Figure 3.1 Four acculturation strategies



Source: Reproduced with permission from Berry (1997)

The bidimensional model recognises that individuals simultaneously navigate their heritage and host cultures (Berry, 1997). It introduces two independent dimensions: acculturation to the dominant culture and retention of the heritage culture. Assimilation refers to a process where individuals adopt the cultural norms, values, and practices of the dominant or host culture while minimising the maintenance of their heritage culture (Berry, 1980; Schwartz, 2010). This strategy involves a strong orientation towards the receiving society's culture coupled with a reduced emphasis on preserving one's original cultural identity (Berry, 1997). Assimilation is characterised by a high level of integration into the dominant culture and a low level of attachment to the heritage culture (Li et al., 2021). In the context of consumer research, Domaneschi (2018) and Luedicke (2011) evaluate levels of assimilation through differences in consumption choices, particularly focusing on how immigrant populations adapt to the consumption patterns of the mainstream culture.

Integration refers to a balanced approach where individuals maintain aspects of their culture of origin while also actively participating in and adopting elements of the host culture (Berry,

2011; Bornstein, 2017; Peñaloza, 1994). This strategy, as proposed within the bi-dimensional model, involves a strong involvement in both the culture of origin and the host culture. It allows individuals to navigate cultural transitions by embracing the values and identities of the larger society while still valuing their own cultural heritage (Askegaard et al., 2005; Berry, 2001). Integration is often viewed as a bicultural approach, where individuals are able to draw from both their heritage culture and the host culture, leading to a more enriched and adaptive acculturation process (Chen and Wu, 2021). This strategy allows individuals to navigate the complexities of cultural adaptation by embracing diverse cultural elements and identities (Ward et al., 2013). Moreover, this integration strategy has been associated with positive mental health outcomes and successful adaptation among immigrants (Berry and Sabatier, 2010).

As shown in Figure 3.1, the separation strategy emphasises the maintenance of cultural boundaries and the avoidance of significant interaction with the dominant culture. Berry (1997) defines the separation strategy as a cognitive process where individuals maintain distinct boundaries between their existing cultural identity and the influences of the host culture. Studies have shown that specific behavioural patterns among immigrant consumers are associated with the outcome of separation. For example, Suh et al. (2020) suggested that separation strategies among Asian American college students may provide a sense of support and connection with their ethnic group during the acculturation process. However, Needham et al. (2016) found that individuals who adopt the separation strategy in behavioural and values domains may experience poorer mental health outcomes, leading to higher acculturative stress in their migration experience.

The last outcome is marginalisation, which is often associated with individuals feeling excluded or marginalised from both their heritage culture and the host culture (Berry, 1980). This strategy may not be a deliberate choice but it can result from forced assimilation or exclusion, leading individuals to feel disconnected from both cultural contexts. Gupta (2016) discussed how the impact of globalisation on consumer acculturation could sometimes lead to marginalisation, where individuals struggle to adapt to the changing global consumer culture while maintaining their cultural identity. Marginalisation in consumer acculturation studies has shown the challenges of navigating cultural transitions and the need to address feelings of exclusion and disconnection in multicultural settings. However, in the research on poor Turkish migrant women's everyday consumption practices, the outcomes of acculturation either show separation or marginalisation, which leads to a fragmented sense of identity (Ustuner and Holt, 2007).

Overall, Berry's bi-dimensional acculturation model has been widely used in research to examine the dynamics of cultural adaptation among diverse ethnic populations. By identifying which acculturation approaches are associated with positive psychosocial functioning, this model contributes to understanding how individuals navigate cultural transitions and adapt to new cultural environments (Berry and Sabatier, 2011; Schmitz and Schmitz, 2022; Schwartz and Zamboanga, 2008).

Multi-dimensional acculturation model

The multidimensional model of acculturation posits that cultural exchange is a product of continuous and direct interaction between two or more cultures (Schwartz et al., 2010). This acculturation model recognises acculturation as a complex process involving multiple dimensions of cultural adaption. Meissner and Vertovec (2014) revealed that such exchange in multiple cultural elements is often facilitated by the increasing diversity resulting from globalisation and migration. Recent studies in consumer culture research highlight the growing complexity of consumer acculturation in the context of multicultural societies (Cruz, Seo and Buchanan-Oliver, 2018; Demangeot et al., 2015; Dey et al., 2019; Kipnis et al., 2014). Cleveland and Bartsch (2019) further elaborate on the epistemological and ontological dimensions of global consumer culture, noting how globalisation influences consumer behaviours and identity processes.

Kipnis et al. (2014) introduced a novel framework of consumer multiculturalism that extends beyond the traditional bi-dimensional acculturation models to encompass multiple cultural influences. The study demonstrates how these multicultural identity orientations influence consumer perceptions, attitudes, and behaviours towards brands. It highlights that consumers with different identity orientations respond differently to brand meanings based on their cultural affiliations. By integrating multiple cultural influences, Kipnis et al (2014) also challenges the existing dichotomy of local versus global cultural identities and extends the acculturation theory to include foreign cultural dimensions. Demangeot et al. (2015) built upon and extended the conceptual foundations laid out in Kipnis et al. (2014) that provided empirical evidence to explore how mainstream consumers' cultural identity orientations influence their brand knowledge and consumption behaviours in multicultural marketplaces. In Demangeot et al.'s (2015) study, they changed the focus from ethnic minorities and migrants to mainstream customers in multicultural settings. They emphasised that multicultural marketplaces are places where many cultures exist and interact, either in physical or virtual spaces. These marketplaces

are characterised by dynamic interactions among marketers, consumers, brands, ideologies, and institutions from different cultures.

Unlike the traditional uni-dimensional and bi-dimensional acculturation models, Dey et al. (2019) advanced the acculturation literature by proposing a multi-directional model which accounts for the complex interactions between multiple cultural influences. By focusing on food consumption behaviours among ethnic consumers in London, Dey et al. (2019) found that cosmopolitan individuals are more likely to engage in multi-directional acculturation, adopting diverse cultural elements and exhibiting cultural hybridity. This aspect highlights the importance of open-mindedness and willingness to engage with different cultural narratives in the acculturation process. These findings also align with earlier research by Peñaloza (1994), Oswald (1999), and Askegaard et al. (2005) that emphasise the complexity of identity and challenges earlier conceptualisations of complete assimilation and separation by Berry (1992).

Cleveland and Barsh (2019) further conceptualised the shits from traditional monocultural or bicultural perspectives to more complex and multiracial interactions. They proposed a conceptual framework that emphasises the reinforcing nature of global consumer culture (GCC) through a dialectic process where consumers trade-off, appropriate, indigenise, and creolise consumption into multiple GCCs. This process reflects aspects of acculturation where individuals blend elements of their own culture with those of others as well. The work of Cleveland and Barsh (2019) contributes to current acculturation literature by emphasizing how global consumer culture (GCC) is shaped by acculturation processes when different cultures come into contact with each other.

This research set out to explore the role of art consumption in acculturation through the context of Chinese migrants. Chinese immigrant culture has received considerable attention in consumer research literature, but less focus has been given to the influence of Chinese culture on mainstream culture in Chinese immigrant areas (Xu et al., 2023). Chinese cultural values such as relationship, reciprocity, and group orientation continue to shape many cultural practices among Chinese immigrants, even after their immigration to a new country (Aung et al., 2017). In the process of globalising and localising consumer cultures, it is observed that traditional Chinese values and Western values can coexist within Chinese cultural practices. As discussed in Section 2.4.1 in Chapter 2, Chinese culture places importance on Confucian values, which emphasise filial piety, parental authority restrained emotional expression, the lifelong obligation to family, and family harmony (Hofstede and Bond, 1988; Tan and Chee,

2005). In contrast to Western culture which places greater emphasis on individuality and autonomy, such differences between the cultures increase pressure on immigrant Chinese families to adopt various aspects of the host culture.

This research uses Berry's (1980) bi-dimensional model of acculturation to explore how arts are being consumed by ethnic consumers and how external factors such as social structures and community support might have influenced their consumption of the arts. This acculturation model comprises two dimensions, which link to people's culture of origin and reflect their host culture. Thus, Berry's acculturation model also helps to develop an understanding of how individual migrants use the arts in a way to negotiate their cultural identities during the acculturation process. While arts benefits enable an understanding of how people see their identity through different motivations in consuming the arts, it does not consider the element of a cultural shift for the ethnic consumer in particular. Therefore, through the theoretical lens of acculturation theory, it is helpful in taking such a holistic view on the perspective of how individuals experience acculturation in a given consumption context (i.e. arts consumption) and negotiate with their identity in this process of acculturation.

3.2.2 Theory of Taste and Cultural Capital

In this research context, there is a theoretical link between the above acculturation framework and Bourdieu's (1984) study on taste and cultural capital. Pierre Bourdieu's theories of taste and cultural capital are important contributions to the study of sociological culture (Bourdieu, 2011). They examine the complex relationships between culture, power, and social stratification. These theories are key to understanding consumption patterns, social distinctions, and cultural practices of individual consumers.

As articulated in Bourdieu's (1984) seminal work "Distinction: A Social Critique of the Judgment of Taste", he posits that taste is not merely a matter of individual preference but is deeply embedded in social structures and power relations. Bourdieu argues that taste functions as a form of cultural capital which individuals use to distinguish themselves from others and to assert their social status in society (Bourdieu, 1984; Erucjsibm 1996; Holt, 1998). This cultural capital is acquired through one's upbringing and education, which make it deeply ingrained and difficult to change (Ashwood and Bell, 2017; Goldthorpe, 2007; Ližardo, 2018). However, cultural capital plays a significant role in individuals' engagement with cultural goods. In the study of Ližardo and Skiles (2012), they explore the concept of omnivorousness which is the broad appreciation of diverse cultural tastes. The study revisits Bourdieu's idea of aesthetic

disposition, suggesting that omnivorousness is a modern form of this where people enjoy both high culture and popular culture.

As Ližardo (2006) noted, taste operates as symbolic capital reflecting one's social position. Therefore, taste is viewed as socially constructed which reflects power dynamics and inequalities rather than being purely individualistic (Nault et al., 2021). Bourdieu's theory explores how individuals use cultural preferences for social differentiation and to assert their status. It emphasises that aesthetic choices people make – whether in art, music, or food – are influenced by their social class and educational background, which in turn shape their access to different cultural resources (Highmore, 2016; Ližardo, 2018). Bourdieu (1984) suggests that the educated classes consume more legitimate cultural forms such as classical music and fine arts, while the less educated classes are more likely to engage with popular or common cultural forms. The distinction is not just about what people like but also about how they justify their preferences, with the educated classes often employing more abstract and detached criteria for judgment (Ližardo, 2014). Tanner et al. (2008) supported Bourdieu's proposition by claiming that high-status individuals exhibit broad tastes transcending traditional art divides, while lower-status individuals tend to have narrower preferences. Their study examined how music preferences are related to their lifestyles and peer group activities among high school students in Toronto. They suggested that factors such as cultural capital, racial and ethnic identity, and school experiences have shaped the musical tastes of teenagers. This observation highlights the stratification of tastes in society, with elite classes displaying more diverse cultural consumption patterns (Tanner et al., 2008).

As outlined in Bourdieu's seminal work "Outline of a Theory of Practice" (Bourdieu, 1977), he introduced the concept of habitus which mediates between objective structures and individual practices. This notion is crucial for understanding how individuals' cultural backgrounds influence their preferences and behaviours in the realm of arts consumption. By considering the habitus as a lens through which individuals interpret and engage with cultural products, researchers can explore how acculturation processes are shaped by individuals' predispositions and cultural resources. A study by Best et al. (2017) on subcultural capital and commercial success in the music industry demonstrates how Bourdieu's framework can elucidate the dynamics of cultural production and consumption. By analysing how subcultural capital influences artists' commercial success, Best et al. (2017) investigate how individuals mobilise their cultural resources to achieve recognition and visibility in new cultural contexts. This perspective offers valuable insights into how arts consumption practices contribute to

social mobility and cultural recognition during the acculturation process. In the same vein, Permana (2022) on cultural capital in Indonesia's underground music scene underscores the applicability of Bourdieu's concepts in diverse cultural contexts. By examining how cultural capital operates within subcultural movements, Permana (2022) suggested that individuals can leverage their cultural resources to resist dominant cultural norms and assert their identities. This perspective sheds light on how arts consumption can serve as a site of cultural resistance and identity formation during the acculturation process.

Critiques of Bourdieu's work have emerged from various scholars. One major critique is that Bourdieu's framework is often seen as overly deterministic which reduces individual agency and variability in cultural choices to mere reflections of social class structures. Rahimi and Bose (2018) argued that this perspective diminishes the role of individual choice and fails to account for the complexities of modern social conditions, particularly in diverse societies like the United States where individualism and new societal changes play significant roles in shaping cultural preferences. Bourdieu's conceptualisation of cultural capital also being contented by some scholars that it is difficult to empirically validate and apply this theorist to contemporary issues of inequality. For instance, in the context of marginalised or disadvantaged communities, Bourdieu's focus on high-status cultural norms and resources may overlook the valuable cultural practices and resources present in those groups (Prieur and Savage, 2011). Another point of contention is Bourdieu's ideas on social change and agency are seen as limited, as they do not fully account for the potential for individuals to enact significant social change within the constraints of existing social structures (Akgün, 2020). Previous studies have shown mixed evidence for Bourdieu's social reproduction theory, particularly in the context of educational inequality which further questioning the applicability of his concepts in diverse educational settings. In 2014, Jason et al. published a paper in which they described concepts like cultural capital and habitus are either misunderstood or not fully utilised, leading to a limited understanding of their potential to explain educational disparities. They argued that despite Bourdieu's concepts of cultural capital and habitus can explain why education inequality continues to exist, habitus can adapt and change over time based on new experiences and circumstances.

By examining how individuals' cultural resources and dispositions shape their engagement with the arts in this research, Bourdieu's concept of cultural capital is able to offer valuable insight into how cultural practices contribute to the integration of individuals into a new cultural context.

3.2.3 Acculturation and Arts Consumption

In 2010, the Arts Council England (ACE) published a 10-year strategy, Achieving Great Art for Everyone, which was updated later in 2013 as Great Art and Culture for Everyone, with a new reflection on museums and libraries. The ACE's 10-year vision has five ambitious goals at its heart and is declared as follows:

> *"We want arts and culture to thrive and to be excellent, and we want to make sure we and others create the right conditions for that; we want as many people as possible to be stimulated by arts and culture wherever they are; and it is important that children and young people are exposed to culture and can gain from it either as audiences or as people with a talent to pursue."* (ACE, 2013, p. 6)

As reflected in the statement above, the ACE values the arts greatly. Art is powerful and has always been recognised as an important element for people and society because it can potentially influence culture, politics, and even the economy (Ibrahim, 2017). Botti (2000) identified that consuming the arts brings a range of benefits, including enhancing one's culture, interacting with peers, communicating one's social position or taste, or simply the excitement and sheer thrill (Holbrook and Hirschman, 1982). In this study, they claimed that people can express their meanings through artistic creation within a society and, in doing so, contribute to people's cultural identity.

Arts is a promising candidate for the enhancement of cultural integration through increased group cohesion and social support. The role of arts helps to promote social inclusion and tackle inequalities by developing multicultural communities and individuals (Belfiore, 2002; Barraket, 2005; Belfiore and Bennett, 2007; O'Brien and Oakley, 2015). Engaging in artistic activities can benefit individuals to achieve high self-esteem. While at a community level, through the arts, communities can be revitalised, formed or strengthened and social capital is developed, which promotes health, reduces crime, increases employment, and promotes social inclusion. That said, social exclusion can be alleviated through the arts. People who have migrated from one part of the world to another are able to express their unique but diverse experiences of culture and identity through the arts. The next section will be discussed around the Chinese diasporic community, which is one of the long-established ethnic communities in the UK.

This section has highlighted the powerful impact that engaging with the arts can have on both individuals and communities. Before moving to consider the role of arts for members of the migrant, the author, as a representative of the Chinese migrant in the UK herself, will offer a

personal reflection which will consider the role of arts consumption in her lived experience, which also motivated the research.

There has always been a connection between art and humanity, serving as a means of carrying on and adapting functions as different cultures have interacted, maintaining or spreading cultural information and practices as they move along. For example, in the past, musical instruments and styles have been transported and shared as a result of migrations, trades, and religious proselytisations (Montague, 2007; Reck, 1977), as well as specific cultural practices such as ancestry veneration rituals that have spread throughout the world (Provine, Tokumaru, and Witzleben, 2001). In cultures that are migrating or undergoing occupation, the arts have served as a means of preserving cultures throughout time by transmitting them to the next generation (Gaunt, 2006; Jayasuriya, 2006).

It is widely believed that music has played a significant role in intercultural contact, whether in migrant situations or in indigenous settings (Graburn, 2004; de Silva Jayasuriya, 2006;). Women in southern Africa, for instance, are establishing a new, stronger version of a style associated with the Lebowa region. In doing so, they are creating a new, stronger identity for women across tribes, challenging male hegemony, and gaining a voice in politics in the process.

3.3 Acculturation and Consumption

3.3.1 Consumption Practices in Consumer Acculturation

Acculturation significantly influences consumer consumption behaviours by shaping individuals' adaptation to new cultural environments and impacting their consumption choices. As a subset of acculturation, consumer acculturation is the general process by which individuals from another country adapt to the consumer cultural environment in that country (Peñaloza, 1994). This interactive process involves the acquisition of skills, knowledge, attitudes, and behaviours relevant to engaging in consumer behaviour in a new culture. Luedicke (2015) points out that the process of consumer acculturation not only involves immigrants adapting to the host culture but also the host population adjusting to immigrant practices. This process leads to changes in consumption patterns as individual consumers negotiate their home and host cultural identities. As a result, acculturation can impact individuals' consumption patterns.

In 2011, Luedicke published a seminal article identifying that there are two waves of consumer acculturation literature. The first wave focused on analysing migrant consumers' consumption patterns, while the second wave explored the consumer acculturation experience. The early

consumer acculturation research looked into the reasons why immigrants' consumption habits differ from those of their counterparts in the host culture and what these variations reveal about the immigrants' degree of cultural assimilation. For instance, in a study of food consumption among Mexican immigrants, Wallendorf and Reilly (1983) compared the food consumption habits of Mexican-Americans in the southwest United States with those of Mexicans in Mexico City. They discovered that Mexican-American consumption habits represent a distinct cultural style. Mexican immigrants, who frequently immigrate with high expectations for personal gain, occasionally "over-assimilate" to an internalised but outmoded Anglo-American cultural style. Another comparative study conducted by Mehta and Belk (1991) pointed out that the preferred items of highly educated, upper-middle-class Indians living in Bombay or the USA came to the opposite, anti-assimilation conclusion. In addition to acting as the assimilation model would have expected, their informants also exploited unique Indian artefacts to "hyper-identify" with their ancestors' but outmoded cultural context.

The second wave of consumer acculturation literature began with the groundbreaking work of Peñaloza (1989). Her research centred on how immigrant consumers socialise, or "how" rather than "how much" they learn the skills and information necessary to engage in consumer behaviour in a different cultural setting. The research focused on how immigrant consumers socialise, emphasising "how" rather than "how much" they learn the skills and information necessary to engage in consumer behaviour in a different cultural setting. The innovative research methods utilised in this phase, such as ethnographic and interpretive methodologies, provided a deeper comprehension of the phenomenological and conceptual scope of the consumer acculturation process. For instance, Peñaloza's (1989) research showed that her Mexican-American informants have varied buying preferences for symbolic and function-level items, leading her to draw the conclusion that these consumers had found novel strategies to selectively fend off the efforts of Anglo and Mexican marketers. In contrast to Berry's (1988), Peñaloza (1994) contends that assimilation is not always the result of immigration. The influences of the culture of origin and the culture of immigration are clearly identified in Peñaloza's (1994) work. That is family, friends, the media, and social and religious institutions from both cultures all function as "dual sets of acculturation agents," assisting immigrant consumers in integrating and reproducing cultural norms in their new environment (Guinn et al., 1986). On the other hand, Askeggard et al. (2005) disputed the dualistic host or home acculturation agent that was then in use. The final group of acculturation agents, they said, was the genesis of international culture.

The existing literature on consumer acculturation is extensive and focuses on various aspects of consumption practices, including food consumption (Cappellini and Yen, 2013; Dey et al., 2019; Ibarra-Cantu and Cheetham, 2021; Yen et al., 2018), social media (Ferguson and Bornstein, 2012; Dey et al., 2018; Kizgin et al., 2018; Sepehr et al., 2023), fashion (Lam et al., 2021; Wang et al., 2020), and other leisure activities (Cruz and Buchanan-Oliver, 2017; Li et al., 2015). A number of studies have assessed the influence of acculturation on dietary habits among various ethnic groups. In their study of Chinese students' food consumption habits in the UK, Cappellini and Yen (2013) argued that social ties play a significant role in influencing their food consumption patterns during the acculturation process. The study found that students with strong ethnic ties tend to consume Chinese food to maintain their ethnic identity and resist the host food culture, while those with weak ethnic ties engage with Chinese and global consumer culture food to resist the host culture in a different manner. Within a similar context, Yen et al. (2018) identified the challenges faced by Chinese sojourners in adjusting their food consumption habits in a new environment, highlighting the significance of maintaining continuity with their home culture (Chinese) in food choices. The study demonstrated that the presence of global food brands symbolises a passport to express global citizenship for Chinese sojourners. Through engaging in a variety of food consumption patterns, including homemade Chinese food, Chinese restaurant food, British food, and 'foods of the world', Chinese sojourners are able to reflect on their transformative identity as they switch between different roles during their time living in the UK.

A seminal study in this area is the work of Dey et al. (2019) who introduced a taxonomy of multi-directional acculturation strategies, shedding light on how ethnic consumers in a multicultural environment navigate various cultural influences beyond the host and home cultures. In the investigation of ethnic consumers' perspectives on acculturation and food consumption in a multicultural setting, Dey et al (2019) conducted in-depth interviews with Korean and Indian immigrants in New Zealand to explore their food consumption patterns and cultural integration strategies. The study highlighted the importance of cosmopolitanism and cultural pluralism in shaping ethnic consumers' behaviours in food consumption and concluded that ethnic consumers in London have the opportunity to interact with various cultures, not just the host or home culture. Therefore, the study has developed a multidirectional acculturation strategy (such as rebellion, rarefaction, resonance, and refrainment), which is a unique contribution to the existing literature (Dey et al., 2019).

There has been significantly increased research into the use of social media during the process of acculturation among ethnic consumers (Cleveland et al., 2023; Kizgin et al., 2018; Sepehr et al., 2023). Due to the forces of globalisation driven by technology and rapid transportation, cultural exchanges now occur not only in physical locations but also virtually (Ferguson and Bornstein, 2012). Cleveland et al. (2023) explore how social media usage can influence subjective well-being and materialism among Indian and Chinese immigrants in the US and Canada. The study found that while ethnic identity and acculturation did not directly lead to increased social media usage among immigrant consumers, cosmopolitanism and identification with global consumer culture (IDGCC) were positively associated with higher social media usage. This unexpected result suggests that factors like cosmopolitanism and IDGCC play a more significant role in influencing social media behaviour among immigrants compared to ethnic identity and acculturation.

Some authors have attempted to explore other culturally related consumption activities such as fashion (Wang et al., 2020; Lam et al., 2021) and sports (Li et al., 2015) and tourism (Cruz and Buchanan-Oliver, 2017) of ethnic consumers. In the context of fashion consumption, Lam et al.'s (2021) study focused on the dissociative strategies adopted by local consumers to navigate identity conflicts through fashion consumption. The study highlights local consumers in Guangzhou use stigmatisation, avoidance, and self-assertion to distinguish themselves from migrant consumers and assert their identities. Fashion choices, as a result, function as symbolic tools for consumers to negotiate their identities in the context of rural-urban migration and intercultural interactions.

Other authors (see Cruz and Buchanan-Oliver, 2017) contribute to existing knowledge by reframing tourism as a crucial acculturation practice, moving beyond traditional views of tourism as a quest for cultural authenticity. This reframing sheds light on how tourism can be a means for immigrants to express and accumulate different forms of capital, influencing their settlement experiences. By exploring the capital-based benefits of touristic practices for acculturating Southeast Asian immigrants in New Zealand, the paper highlights the role of tourism in shaping migration and settlement experiences over the long term, not just in the short term. This perspective expands the understanding of how consumer practices, such as tourism, can impact the acculturation process of migrants.

Table 3.1 Summary of key acculturation literature

Authors	Context of Research	Key Findings

Food consumption	Cappellini and Yen (2013)	Chinese students attending a one-year business program in the UK	Ethnic ties play a significant role in influencing the students' acculturation process, with those having strong ethnic ties consuming Chinese food to maintain their ethnic identity and resist the host food culture.
	Yen et al. (2018)	Young Chinese international students in the UK	Consumption choices are influenced by the desire to maintain ethnic identity, engage in food preparation and consumption, and establish connections with a global youth community. Young Chinese sojourners in the UK prefer consuming global food over local British food, which influences hospitality suppliers to carefully design menus and product offerings to cater to their preferences.
	Dey et al. (2019)	Ethnic consumers in London	Introduces the concept of a multi-directional acculturation strategy (rebellion, resonance, rarefaction, refinement), highlighting how ethnic consumers in London have opportunities to interact with various cultures beyond just the host and home cultures. This is a novel contribution to existing acculturation literature.
	Ibarra-Cantu and Cheetham (2021)	Mexican immigrants in the UK multicultural marketplace	Offer insights for cultural branding strategies in multicultural marketplaces, shedding light on the complexities of consumer responses to the global consumer culture constructions of Tex-Mex as Mexican food.
Social media	Ferguson and Bornstein (2012)	Jamaican immigrants settled in the United States of America	Acculturation as a contemporary phenomenon arises from the intermittent and indirect interaction between historically and geographically distinct cultures fostered by globalisation mechanisms like social media.
	Kizgin et al. (2018)	Turkish-Dutch immigrants	Social media significantly influences consumers' acculturation by serving as a vital agent of culture change, impacting acculturation strategies and consumption choices among Turkish-Dutch respondents.

	Cleveland et al. (2023)	Indian and Chinese immigrants lived in the United States and Canada	Social media can facilitate acculturation among immigrants by influencing cosmopolitanism and identification with global consumer culture rather than directly impacting ethnic identity and mainstream acculturation.
	Sepehr et al. (2023)	Iranian immigrants in Australia	Social media impacts acculturation by shaping collective narratives and influencing acculturative outcomes, such as self-validation and well-being, for Iranian immigrants in Australia who interact with their home country.
Fashion consumption	Wang et al. (2020)	Elite Hong Kong consumers	Emotions play a significant role in the acculturation process of Hong Kong locals to Mainland Chinese luxury shoppers, influencing their behavioural adaptation and identity negotiation during encounters.
	Lam et al. (2021)	Locally-born Chinese youth in China	Local consumers use dissociative strategies like stigmatisation, avoidance, and self-assertion in fashion consumption to negotiate identity conflicts and differentiate themselves from migrant consumers, impacting consumer acculturation.
Other consumption practices	Li et al. (2015)	Chinese immigrants in Southeast Queensland, Australia	Identifies key factors affecting acculturation, such as familiarity with activities, duration of settlement, influence of key persons and community groups, and media consumption of sport. It highlights the importance of traditional activities for maintaining psychological comfort and connections to immigrants' former ways of life.
	Cruz and Buchanan-Oliver (2017)	Southeast Asian skilled migrants in New Zealand	Tourism shapes consumer acculturation by providing capital-based benefits such as economic, social, and cultural capital, influencing migration experiences and settlement policies.

Source: Author's Overview

Table 3.1 summarises some of the seminal works on acculturation in relation to various aspects of consumption. Across such a wide range of studies on consumer acculturation, Berry's (1997) theoretical framework of acculturation has been extensively applied to explore a variety of acculturating groups in Western countries, including immigrants and indigenous people, as

well as established ethnic groups that have adopted new cultural practices. As shown in Table 3.1 above, extant research has mainly focused on traditional marketing offerings, including products such as food, clothing and services. In recent years, there has been a greater emphasis on the role of consumption experiences in the process of acculturation. For example, in touristic practice (Cruz and Buchanan-Oliver, 2017; Rasmi et al., 2014), sports and leisure activities (Hsu and Yang, 2013; Li et al., 2015). However, little attention has been given to the consumption of artistic experiences in current acculturation research. The role of art consumption remains unknown during the process of acculturation for immigrant consumers. Therefore, this research is going to explore how arts consumption can play a role in acculturation through the context of Chinese immigrants.

3.3.2 The Acculturation Agents

Acculturation agents in consumer research refer to the various factors that influence individuals' adaptation to a new cultural environment in terms of consumption patterns, behaviours, and ethnic identity among migrant consumers (Sevim and Hall, 2016; Torres and Hartley, 2016). Askegaard et al. (2005) argued that immigrants' identity is shaped by various factors known as agents of acculturation. These agents play a crucial role in shaping consumer behaviour and consumption patterns among immigrant populations from one culture integrate elements from another culture into their consumer choices. In other words, acculturation agents align with both the heritage and host cultures and can largely impact consumer acculturation outcomes (Kizgin et al., 2018).

Penaloza (1994) identified various factors such as age, social class, gender, work status, language ability, recency of arrival, and ethnic identity play a significant role in influencing the acculturation process. These factors are considered as antecedent variables in the acculturation model (Klein et al., 1998; Penaloza, 1994). While she indicates that these factors influence the outcomes of acculturation for young immigrants who tend to adapt more readily to US culture, her study does not thoroughly consider the impact of recency of arrival on the acculturation process. This lack of consideration appears to be a common characteristic of interpretive and quantitative research, which both lack longitudinal perspectives in examining acculturation. As noted by Ustuner and Holt (2007), the timing and recency of arrival should be considered in the acculturation process analysis.

Penaloza (1994, p. 49) also highlighted other agents of acculturation such as ‘family, friends, media, retail businesses, schools, and churches’ that are significant to be discussed in the

acculturation process. These acculturation agents encompass the values, norms, lifestyles, and consumer practices of both the home and host cultures. Although immigrants' interactions with members of home and host cultures can influence their consumption choices (Cleveland and Chang, 2009), it is unclear how social relations impact acculturation outcomes. Considering that this research delves into the process of acculturation of Chinese immigrants in the UK, it is crucial to emphasise that the relationships among Chinese people are primarily influenced by Confucian values (Wei and Li, 2013). This strong cultural foundation has played a significant role in shaping Chinese society and guiding interactions with their environment, even when they are living outside their cultural homeland.

Some studies highlight the significant role of social media as a means of cultural change in consumer behaviour (Choudhary et al., 2019; Jamal et al., 2019; Kizgin et al., 2018; Kizgin et al., 2020). One seminal study in this area is the work of Kizgin et al. (2018), who found that the role of social media acts as an agent of culture change and a driver of acculturation strategies and consumption choices. By exploring how Turkish-Dutch consumers interact on social media in their native language, the study delves into the influence of social media on acculturation outcomes and highlights how immigrant consumers use social media to build social and cultural capital, which in turn affects their acculturation approach between integration and assimilation. In a follow-up study, Kizgin et al. (2020) reported that the use of social networks is important for immigrants in facilitating relationships and connections with their surrounding environment. This further confirms that immigrant consumers can use social media to connect and interact with people from around the world (Kapoor et al., 2018), enabling them to exchange the ideas and foster cross-cultural interactions Dessart et al., 2015). In the same vein, Jamal et al. (2019) argued that the influence of cultural orientation on online political participation and political involvement is vital for Turkish-Dutch residents in the Netherlands. The study reveals a positive relationship between online political participation and political involvement, while a negative relationship exists between online political participation and voting intentions. All of the studies reviewed here recognised the role of social media allows immigrants to form interpersonal associations and achieve relational satisfaction in the acculturation process. These interactions help immigrants integrate into the host society by building social networks and learning cultural norms.

Furthermore, a recent study by Rojas-Gaviria et al. (2019) opened up new avenues for studying the intersection of schooling and consumption, particularly how schools as acculturation agents influence the consumption behaviours and identity projects of migrant families. Schools are

powerful institutions that impose a particular ideology of motherhood, which enforces cultural scripts that shape the identity projects of these mothers. It often limits their career progression and social life during the process of acculturation. Rojas-Gaviria et al. (2019) introduced the concept of 'mama profesion colegio', a cultural script that pressures migrant mothers to conform to domestic and compliant roles. However, this finding conflicts with Chytkova's (2011) previously mentioned study on food consumption, which found that migrants can creatively use marketplace resources to develop hybrid identities. This study shows that the cultural script flattens the multidimensionality of their identity projects, revealing how cultural expectations can constrain personal and professional growth. It is also contrary to earlier studies that portray schools as neutral or supportive environments for migrant families (Manzoni and Rolfe, 2019; Ni et al., 2016). Rojas-Gaviria et al. (2019) position schools as active agents in enforcing cultural scripts and norms, often to the detriment of migrant mothers' personal and professional identities.

In all the studies reviewed here, acculturation agents can include the physical environment, which may either facilitate or hinder immigrant consumers' ability to navigate and adapt to the new cultural context (Peñaloza, 1994; Segev et al., 2014). Additionally, social networking sites, social media, and institutions like family, friends, schools, and churches are identified as significant acculturation agents that help immigrant consumers learn consumer skills and appropriate behaviours in the new cultural setting (Jamal et al., 2019; Kizgin et al., 2018; Kizgin et al., 2020). Nevertheless, the consumption of arts has not yet received extensive attention in current consumer research. Like schooling, arts consumption as a cultural domain could similarly influence the formation of identity and the acculturation processes among immigrant consumers. Engaging with art consumption as part of immigrants' daily lives transmits cultural norms and values from both their home culture and host culture, which could potentially affect how migrants integrate and adapt to their new cultural environment (Martniello, 2015). Moreover, the arts can also function as a platform for building social networks and community ties, similar to how school rituals promote socialisation and integration, according to the work of Rojas Gaviria et al. (2019). Therefore, this research will focus on the role of arts consumption as an acculturation agent for Chinese migrants.

3.3.3 Identity Project

Culture has a significant impact on consumer decision-making processes, as it guides individuals' value systems and purchasing behaviour. A popular referenced definition of culture is offered by Geert Hofstede, who posits that it is a way of thinking that sets apart members of

one group from those of another (Hofstede, 2001). This definition highlights the role of cognition in cultural distinctions. As a result, culture can be understood as a shared framework of meanings, understandings, and references that allow a group of people to interpret and communicate their experiences. Given the focus on cultural change in acculturation research, consumer identity work is intertwined with cultural influences as individuals navigate their sense of self within the marketplace (Arsel and Thompson, 2011).

As noted by Luedicke et al. (2010), consumers engage in moralistic identity work framed by myths and ideologies which shape their beliefs into narratives that influence their identities. Consumer cultural identity encompasses local and global dimensions that impact consumer engagement with marketplace discourses and consumption beliefs (Strizhakova and Coulter, 2019). The diverse meanings of cultural identities emphasise the complexity of consumer identity construction, underscoring the necessity for further research into consumer cultural orientations and marketplace behaviours (Strizhakova and Coulter, 2019).

Cultural identification is often treated as a sub-dimension representing an individual's subjective perception of belonging to an ethnic group (Ferguson et al., 2017). It is a multifaceted concept that involves various psychological, social, and cultural dimensions. It is also fundamentally tied to the individual's sense of self and psychological comfort, as people constantly seek to align their identity with their cultural and ethnic backgrounds to achieve a state of psychological well-being (Douglass and Umana-Taylor, 2015; Weber et al., 2021). This identification process is not static but dynamic and is influenced by factors such as migration, acculturation, and exposure to multiple cultures, leading to the development of multicultural identities. These identities allow individuals to navigate and integrate multiple cultural perspectives in order to enhance their cognitive and relational capacities within organisational and social contexts. Kipnis et al.'s (2019) study introduced the consumer multicultural identity affiliation (CMIA) framework, which demonstrates how consumers blend various cultural influences to shape their identity dynamics. With the impact of cultural globalisation, individuals may react either proactively by embracing multicultural acquisition or defensively by protecting their ethnic identity.

Ethnic identification is also a symbolic act of meaning-making and is deeply embedded in the social context and everyday practices of individual consumers. The salience of group identity can significantly enhance an individual's sense of agency, as demonstrated by studies showing that activated cultural group identities can increase the sense of control and agency among

individuals, regardless of their ethnic background (Djordjevic, 2021). In the modern multicultural world, the sociological conceptualisation of identification highlights the importance of cultural patterns and the role of cultural citizenship in fostering social cohesion and transformation. The postmodern interpretation of cultural identities emphasises their mosaic and ambiguous nature, reflecting the diversity and complexity of contemporary cultural landscapes (Damkier and Ozer, 2022). Furthermore, the acculturation strategies of assimilation, integration, separation, and marginalisation further illustrate how individuals navigate their cultural identities in relation to the majority culture (Berry, 1980; Schmitz and Schmitz, 2022). This often leads to role conflicts, especially among minority group members working within the majority cultural framework.

Besides, the concept of intersubjective cultural representation underscores the importance of collective cultural values in shaping individual cultural identification (Wan, 2015). The alignment of personal values with those represented as important to a culture strengthens an individual's identification with that culture, highlighting the interplay between personal and collective dimensions of cultural identity (Chiu et al., 2020). That is to say, the representation of personal experiences can contribute to broader cultural narratives and strengthen collective identification within a society.

However, it is interesting that second-generation immigrants present a complex identity between their heritage and the mainstream culture of their host country. In the context of acculturation, they refer to the concept of dual identity where individuals, particularly immigrants or bicultural, integrate and maintain aspects of both their heritage culture and the mainstream culture of their new environment. For instance, Tao et al. (2018) examine how bicultural Chinese emerging adults in Canada make career decisions. They found that mainstream acculturation predicts an informational career identity style, while heritage acculturation predicts a normative style influenced by different mediators. Wahab's (2019) study on Iraqi Kurdish immigrants in Canada highlights how dual identity is shaped by ethno-cultural identities and socio-cultural circumstances, affecting their sense of belonging and participation in a multicultural society. Sirhan's (2022) study on the Gagaouz people illustrates how dance practices serve as tactics for ethnic identity construction, revealing that individuals can simultaneously identify with multiple ethnic groups depending on the circumstances. For most second-generation immigrants, this bicultural existence allows them to simultaneously engage with both native and host cultures, which leads to unstable and evolving cultural identities.

Identity can be constructed in many ways. In the post-modern world, consumption has become a crucial element in a consumer's identity construction. According to Arnould and Thompson (2018), consumption assists in shaping the consumer's personal and collective identities in society and these identities can be created and re-constructed through diverse consumption activities in the marketplace. Warde et al. (2005) state that consumption emerges from society, and society is configured by the outcomes that consumption produces and communicates, particularly for those consumers who are playing a significant role in the consumption practice and transforming material goods and services into actual meaningful selves in the social world. Through the exchange activities between consumers and commercial products, consumers give those material objects meanings, which is also considered the extension of consumers themselves (Belk, 2018). Conversely, to some extent, identity also implies a consumer's consumption choice in the marketplace. For example, overseas Chinese celebrate the traditional Chinese New Year festival yearly by hosting the Chinese New Year Gala and the Dragon Parade in different cities. It is because the identity of being Chinese enables the individual to celebrate this meaningful festival together for a certain period of time, even though they are away from their home country (see section 2.4.2 for a detailed explanation of Chinese cultural consumption). Therefore, there is a close connection between consumption and identity, and one cannot be considered without the other.

As Arnould and Thompson (2018) argued, consumers' identities are heavily influenced by the consumption of market-made goods and persuasive marketing symbols and identities (either self-identity or collective identity) are re-constructed through consumers' interaction (i.e. consumption) within the marketplace. Although acculturation presents a valuable theoretical lens through which aspects of identity issues related to consumption are concerned, it is one of the specific cases in which identity can be (re)constructed through the acculturating process.

Previous studies have investigated the connection between consumption and identity in consumer research, reflecting various psychological, social, and cultural dimensions. Historically, consumption has evolved from merely meeting vital needs to expressing social and cultural identities (Arslan and Coşkun, 2022). In the study of tweens in Brazil (Weber and Maffezzolli, 2021), consumption practices are integral to constructing social identity, which highlights the role of consumer culture theory in understanding these dynamics. In the context of media consumption, it also plays a crucial role in identity projects. One significant study aimed to bridge the gap between audience research and consumer research, which have traditionally been separate fields, to provide a more comprehensive understanding of how

people use media to shape their identities (Toma, 2018). It introduces a material culture perspective of physical media objects (such as books, DVDs, etc.) in the way people interact with and consume media. The study offers new insights into how media products influence the identity projects of audience members, helping researchers understand the deeper connections between media and personal identity.

On the other hand, symbolic consumption is driven by the need for identity recognition. The symbolic value of commodities satisfies identity-related psychological needs (Larsen et al., 2010). This process helps individuals project their desired self-image and connect with others through their consumption choices (Seregina and Christensson, 2017). As Taylor (2018) argued, symbolic consumption extends beyond individual identity construction to encompass broader societal and cultural dimensions. It serves as a form of communication between consumers and society in order to reflect shared meanings and values within a cultural context (Taylor, 2018).

Overall, the studies presented so far provide evidence that consumption is a cultural practice in which individuals create narratives about themselves that include their consumption choices and participation in creating the social world (Arnould and Thompson, 2018). Accordingly, this research aims to explore how cultural consumption, particularly in consuming arts influences identity negotiation for Chinese immigrant consumers during cultural changes.

3.4 Arts and Cultural Identity

3.4.1 Defining the Arts

The term 'arts' involves a wide array of creative activities and outputs, both traditional (e.g., painting, classical music, ballet) and contemporary (e.g., digital media, street performance). Arts consumption refers not only to the economic transactions of purchasing or investing in artistic pieces but also to the experiential process of engaging with and interpreting these works. This dual perspective underscores the complexity of how art is both a cultural artefact and a commodity within the marketplace.

According to the Cambridge dictionary, art is defined as “the making of things such as paintings or drawings or the things that are made (‘art’, 2021). As a plural word, the arts refers to “activities such as painting, music, movies, dance, and writing (‘the arts’, 2021). In many arts marketing studies, the arts are classified as high arts, popular arts, and ethnic arts (also known as community arts). The term 'high arts' refers to any performance, exhibition, or cultural event that represents the aesthetic values of a particular culture, such as classical music,

ballet, fine arts and opera (DiMaggio and Useem, 1978). Conversely, participating in popular arts such as popular music, jazz, modern artwork, and movies satisfies people's enjoyment as one of the primary motivations (Cawelti, 1996; Peterson, 1992). Ethnic arts often have a meaning attached to specific ethnic groups in society, representing the cultural origin of migrating people from diverse cultural backgrounds. This research looks at the broader context of arts, which embraces the three categories from the above discussion.

In the arts and cultural organisations, the primary task for most arts marketers and arts administrators is to understand how consumers engage with, experience and create, complete and transfer the meaning of art through their consumption practices (Kubacki and O'Reilly, 2009). In this sense, a comprehensive understanding of the consumers helps arts and cultural organisations to develop effective marketing strategies in attracting arts consumers and offering 'good' arts to potentially relevant consumers. Yet, here comes a question: How do we know if the arts are 'good' or 'bad'?

In arts marketing literature, there is a distinct debate that refers to the historical distinction between high or highbrow art and popular culture or lowbrow art (Kolb, 2013; Holbrook, 2014). The existence of this distinction depends on the artist's purpose of creating the artwork. The distinctive feature of high or highbrow art is that the main focus is on the artist's inner self, which represents arts in its purest form and highest standards of artistic integrity (Botti, 2000; Kolb, 2013). When producing high art, the artist focuses on the unique and personal meaning of the artistic product, with little or even no attention to accommodate the desires and demands of the customers in the market – artists only make for the sake of art itself, including, sculptures, classical music, and painting. How the public appreciates the finished artistic object is not a primary but a secondary goal of the creative activity (Kolb, 2013). That is to say, only a small number of consumers who have specific and highly personal knowledge during the course of their lives are regarded as suitably competent to purchase the arts or attend the performance (Botti, 2000). On the other hand, popular culture or lowbrow art, such as cinema, rock music and fashion design, is produced purposely to make the artistic product accessible to the general public (Kolb, 2013). The consumers determine the meaning of that cultural product. Therefore, artists will create or recreate the artistic product to satisfy consumers' desires. Since the profit motive dominates the production process of artists, a much wider group of consumers with the least or uneducated artistic tastes will be attracted.

This tension between ‘high art’ and ‘popular culture or art’ has been important to the artistic community because such purist positions may not have always existed (Kolb, 2013). All too often, artists need to make a living through their creation of artistic products. Therefore, artists who produce high art are often concerned about what future consumers may want from their arts production. Artists who create popular cultural products may have been formally trained in the arts and produce artwork that reflects the internal vision of the artist himself/herself. Unfortunately, many artists disapprove of commercial success because it contradicts the idea that art should be pursued for its own sake. That is, high art represents art in its most original form (Hirschman, 1983).

Early research that explains why people consume different cultural activities supports the inquiry of how arts are being stratified in society. In its simplest form, this argument claims that a person in higher social strata tends to consume ‘high’ culture or art, whereas someone in lower social strata tends to consume ‘popular’ culture or art (Chan and Goldthorpe, 2007a; 2007b). This argument is firmly rooted in Gans' (1976) explanation of the four levels of culture that the cultural life consisted of high, middle class, lower-middle class, and working class. Due to this fact, the art forms of high culture can only be appreciated by people with prior knowledge of artists and the arts.

Building on Pierre Bourdieu’s conceptualisation of taste in culture, he used people’s preferences in arts to determine their class differences in taste - labelled as legitimate taste, middle-brow taste, and popular taste (1986). High art, which appeals to legitimate taste is removed from the immediate sensory pleasure afforded by art which appeals to middlebrow or popular taste. High art appeals to those born into a high social class with a high-income lifestyle and who, as a result, already have abundant sensory pleasure in life. However, for those born into a life that demands hard work, it is not surprising that they should not only be uninterested in high art that appeals to legitimate taste and requires aesthetic knowledge to enjoy but also be offended by it. They are told that, after a hard day’s work, they should now try hard to understand art that, to them, is instinctively unattractive and incomprehensible. Both Gans’s (1976) description of the levels of culture and Bourdieu’s (1986) explanation of tastes in culture are still useful today. However, what has changed is that society is no longer as stratified, and the easy availability of all types of culture has resulted in a breakdown in the distinction between high culture and popular culture, as described by Gans and Bourdieu (Kolb, 2013). With mass education a reality, individuals have the opportunity to move up the social hierarchy, and this has caused a fundamental change in people’s attitudes towards arts and culture.

According to Johnson (2006), high art no longer holds a hierarchical position regarding its inherent value over popular culture. Thus, there is no longer any distinction in terms of worth between high art and popular culture.

In addition to Bourdieu's theory of taste, the institutional theory of arts as proposed by Arthur Danto (1964) and George Dickie (1974) also provides such a perspective by shifting the focus to the social and cultural institutions that define and legitimise what constitutes art. This theory presents a working definition of art which states that an object acquires the status of art not due to its intrinsic qualities but through its recognition and acceptance by the "art world". This is a complex network of individuals and institutions, including artists, critics, and curators (Danto, 1964; Dickie, 1974). According to Danto (1964) and Dickie (1974), this theoretical perspective offers valuable insights into the complex processes of cultural legitimation and validation that shape the definition and appreciation of art across different contexts.

As Belfiore (2002) observes, the concept of art in the UK has undergone significant changes over time. Different cultural policy frameworks and funding schemes privilege certain art forms and practices over others, influencing what is considered "legitimate" or "valuable" art within the UK context. The institutional theory of art can help examine how the shifting definitions of art in British cultural policy may impact the arts consumption practices and experiences of Chinese migrant participants. Kharchenkova and Velthuis (2015) demonstrate how the rise of Chinese contemporary art in the global art world was primarily driven by the endorsement of influential Western art institutions, curators, and collectors rather than the intrinsic qualities of the artworks themselves. This example underscores the power dynamics and hierarchies within the artworld that influence the legitimation and circulation of cultural practices, which can be particularly relevant for understanding the arts consumption experiences of the Chinese migrant in the UK.

The institutional theory of art has also been applied to explore the role of arts consumption in the cultural identities of ethnic minority individuals in Western contexts. Trienekens (2002) investigates the cultural participation and identity construction of ethnic minority individuals in the Netherlands, drawing on the institutional theory of art to examine how Dutch cultural policy and art institutions shape their cultural identities and arts consumption practices. The study finds that ethnic minority individuals engage in diverse arts consumption practices, encompassing both Western high art forms and popular culture, as well as cultural practices specific to their ethnic backgrounds. These practices serve as a means of negotiating and

expressing their complex cultural identities. The finding of this study suggests that ethnic minority individuals may engage in a range of art consumption practices that do not necessarily conform to the traditional hierarchies and boundaries of the Western art world.

3.4.2 Arts Consumption and Identity

Consumers frequently use material culture to form a clear understanding of themselves and to navigate their identities in relation to others (Belk, 1988; McCracken, 1986). One method through which individuals engage and manage their identities is by consuming market-mediated objects, which include nearly all products and services available in the marketplace (Bourdieu, 1984). In this study, arts consumption is seen as a way for individual consumer to negotiate their identity. As Prior (2002) argued, any work of art and artistic experience bears meaning to its creation, display, and consumption. Both artists (e.g. the creators), arts and cultural organisations (e.g. non-commercial mediators), and arts consumers (e.g. the audiences) are there to generate meanings from that piece of arts or arts experience. These three types of stakeholders, therefore, produce and experience artistic objects or experiences to generate symbolic meanings while simultaneously engaging in identity negotiation.

A review of the existing literature in arts marketing reveals that no formal definition of arts consumption has been given, even in cases where the aim is to provide an overview of the body of knowledge (Bradshaw et al., 2010; Kerrigan and Preece, 2022; Larsen, 2014; Larsen and Kerrigan, 2018; O'Reilly 2011). In many cases, arts consumption, or even consumption of a specific form of art is viewed as another genre of consumption (Kerrigan and Preece, 2022; Larsen, 2014), which can then be explored and understood via the application of 'consumer behaviour' theories to the arts. It is, therefore, unsurprising that the literature on art consumption reflects many of the same types of assumptions, approaches, interests, concerns and limitations as that of consumer research.

O'Reilly (2011) demonstrates the landscape of literature on arts consumption which reveals a predominant focus on applying conventional consumer behaviour theories like involvement, choice, and motivation to the context of arts consumption. However, this approach fails to account for the unique characteristics and nature of the arts and arts consumption. Consequently, many of the significant issues related to arts consumption are obscured or overlooked. For example, Kerrigan and Preece's book (2022) on 'Marketing the Arts' highlights that the literature on arts consumption raises issues regarding the traditional division between production and consumption, which is often taken for granted in broader marketing

and consumer research literature. In the arts, producers such as artists may also consume their own art, as seen in the example of background musicians (Bradshaw et al. 2005). Additionally, consumers may become producers or artists themselves through participatory acts, as demonstrated by Lee's work in 2012. These unique aspects of the arts challenge the conventional dichotomy between production and consumption. Bradshaw et al. (2010) also assert that the traditional approach to arts consumption neglects the importance of aesthetic experience and suggest that the "experiential view" proposed by Holbrook and Hirschman (1982) and Holbrook (1995) offers a more appropriate framework to understand arts consumption. This view emphasizes the subjective nature of consumption, which is influenced by feelings, fantasies, and fun, highlighting the significance of emotions, experience, and the subconscious rather than rationality, cognition, and the conscious mind (Maclaran, 2009). By emphasising the experiential aspect of arts consumption, this approach provides a more comprehensive understanding of the interplay between arts, consumers, and the market.

The consumer's experience and consumption practices are placed at the centre of arts consumption, which occurs in a socially constituted world within which cultural meanings are formed and circulated through circuits of cultural consumption (Feder, 2022; Rodner and Preece, 2021). Consumption is a commonly used term and concept in the academic discipline of economics and social science. From the economists' point of view, consumption is constituted by the direct or final purchase behaviour of products and services through an individual's needs (Siu et al., 2015; Walmsley and Meamber, 2018). As well as one of the key topics in the study of arts marketing, however, the consumption of the arts has a distinctive feature which is different from other types of consumption in the marketplace. The reason for this is that arts consumption has advanced in offering non-utilitarian and emotional benefits to people (Botti, 2000). Many marketing scholars and academic studies have also contributed to this topic, stating that the arts can bring substantial value to both individuals and society (Botti, 2000). Klamer (1996) argued that the nature of art consumption is purposeful and embodies a strong sense of self-motivation and self-justification. By consuming the art products and services, the consumer is able to pursue the hedonic and emotional aspects of the product or services they consume. According to previous literature on arts consumption, the benefits arts can offer have been classified into two categories: extrinsic benefits and intrinsic benefits.

Research on extrinsic values commonly focuses on the instrumental perspective of arts (i.e. what arts can do for society, and how it links the artistic works to the individual consumer). For example, Matarasso (1997) has identified the role the arts play as a significant intermediary

in society, reducing social exclusion and strengthening community cohesion. Hatcher (1999) also pointed out that arts reflect directly on a social phenomenon to every human being in society by delivering authentic artistic experiences to them. In the same vein, Kerrigan et al. (2009) have taken the role of arts as a tool to enhance interpersonal relationships and regenerate social integration. In addition, arts work well with education. Botti (2000) has emphasised that arts can provide an educational purpose for those who are willing to learn artistic skills in various arts forms. By visiting museums and galleries, for instance, one can experience artworks that represent specific cultural meanings. This implies that the arts can also enhance the culture by enabling people from different cultural backgrounds to experience original cultural artworks (Holbrook, 1980).

Regarding the intrinsic benefits, arts can assist people to live better lives. Hatcher (1999) found that the role of art in society can help to reduce the different levels of emotional feelings, such as depression, stress, tension, and anxiety. Taking the performance arts, for example, it can be considered as an experiential consumption which brings pleasure and enjoyment to the audience. This is because arts allow a moment of escape from the real environment (Zolfagharian and Jordan, 2007). The findings of Hill et al. (1995) also support the idea that arts consumption in many ways provides individuals to express his/her artistic pursuits in society and forge a cultural identity. A study by Newman and Mclean (2006) has identified that a group of socially excluded people were able to create different forms of identities which release their degree of exclusion experience and increase a better quality of life through the visit to museums and galleries. For those elite and intellectual groups, on the contrary, going to the galleries or visiting the contemporary arts allow them to position themselves with a strong sense of belonging in an elite environment. Arts is like an invisible bridge that connects people in society as a result of strengthening interpersonal relationships (Hatcher, 1999).

Collectively, the studies above outline a critical role of arts in consumption brings both extrinsic and intrinsic benefits to people and society, including moderating social exclusions, cultivating artistic skills, enhancing particular cultures and, most importantly, expressing their self and sharing individual experiences and feelings through the interaction with the arts (Holbrook, 1980).

There is an important question that being largely discussed in most arts consumption research, and that is what it means to label engagement with the arts as ‘consumption’. O’Reilly et al. (2013) raises the same question about music and much of their discussion applies to the wider

arts consumption context. For example, they argue that ‘consuming’ music implies an engagement with music that is mediated by the market, and the same can be said for ‘consuming’ art. In the contemporary consumer market, consumers are generally represented as active agents who choose from several suppliers of a particular product type. In the case of the arts, this might be choosing between different artists, venues, or even different art forms, for example, choosing to watch a live street art performance rather than entering an art gallery. Consumers participate in the exchange in order to take ownership of or to gain the right to access and experience, art. Given the economic value of the arts, the exchange usually requires the consumer to pay money.

A definition of arts consumption needs to be broad and all-encompassing since the field of arts marketing and consumption is still evolving. The aim of defining arts consumption is not to set rigid boundaries but rather to illustrate the extent and potential of this phenomenon. As the field continues to expand, the definition of arts consumption should remain flexible enough to accommodate new developments and perspectives. The primary goal of a definition is to provide a framework for understanding and studying the complex and multifaceted nature of arts consumption. Generally, consumer behaviour is defined in the study of marketing as individuals or groups acquiring, using and/ or disposing of goods, services, ideas or experiences to satisfy needs and wants Arnould, Price and Zinkhan (2004). To adapt this definition to arts consumption, Arnould, Price and Zinkhan (2004) specified that arts consumption is individuals or groups acquiring, using and/or disposing of arts to satisfy needs and wants. The important insights come from identifying the specific details of each of the components of the definition, which then outlines the scope of the who (individuals and groups), what (arts products), how (acquire, use and dispose of) and why (to fulfil needs and wants) of arts consumption. The following section, 3.6, elaborates upon who arts consumers are and how and why they consume art, which are reflected in their various consumption practices.

Arts provide us with various perspectives from all facets of society. The recognition that arts are not only passive representations of a community but also an active and adaptable force makes them a crucial component in migration studies, even if researchers have long acknowledged their importance as a component of culture (Berger and Luckmann, 1990, 40). According to previous research (Martiniello and Lafleur, 2008), artistic practices have a strong link with people’s identities and how arts are received by the consumer is crucial within this relationship. For instance, music gives individuals a sense of belonging to society as a whole and/or a specific group.

In marginalised communities, people have been separated from their homeland, and the arts are one of the most effective ways for them to negotiate their new identities at the crossroads of various cultural influences (Smith, Demeo and Widmann, 2011). On the other hand, art is able to cultivate a sense of pride in their ethnic identity particularly. Netto (2008) conducted a study revealing that the interests of minority ethnic individuals and groups in attending and participating in the arts are closely related to ethnic identity, with minority ethnic arts perceived to be a means of exploring and reinforcing such identity and connecting with others from the same ethnic group. However, with one example, Kottasz (2015) claims that ethnic orientation did not prove to be significant in explaining omnivorous cultural consumption among South Koreans in Southwest London. Therefore, it is important to note that art does serve as a symbolic source for constructing identities (Kubacki and O'Reilly, 2009).

Prior studies on exploring the role of arts in ethnic communities have been drawing the attention of many academic researchers in the field. However, the majority of these research investigations have largely focused on the perspective of artistic production, not on the consumption point of view (i.e. the artist self is a migrant, and the creation of the art work is related to his/her migration experience). Diasporic artists create a piece of artwork in a way to share their unique stories of himself/herself to the public. If the audience has a similar experience or familiarity with the particular culture and history, it is easier for them to be involved in the artwork and to know the value and meanings behind the productions (Whang, Cooper and Wong, 2005). For instance, in traditional Chinese performances, dancers usually use ribbons and fans in red in order to create various movements and celebrate the festive Chinese atmosphere. The role of arts is manifold and crucial as it has been used as an effective tool to connect the diasporic community in many Western countries which receive a certain number of migrants. However, there may not have been research on the topic of the Chinese migrant and their consumption of the arts. This is where this research project can be devoted to the literature on arts consumption and migrant study.

3.4.3 Consumption Value of Arts and Culture

In the arts marketing literature, there is a considerable interest in why people want to visit a museum, watch a theatre performance, listen to music, or participate in a craft class. It accounts for the motivations aspect to consume different types of the arts and the needs that arts consumers want to fulfil through consumption activities. However, these varied aspects have all come to the core question of what benefits people are looking for in consuming the arts, whether it contributes to personal outcomes or social or community outcomes (Larsen, 2014).

In general, Botti (2000, p. 17) summarised the benefits of arts consumption into four categories, which tied up in a discussion of the motivations, needs and value of arts to the arts consumers. She labelled these benefits as *(1) functional or cultural*, it refers to an individual's cultural needs that can be embodied as their thirst for acquiring knowledge. D'Harnoncourt (1991) and McLean (1995) have argued that the reason why people visit museums and galleries in their spare time is that they are knowledge seekers and they are aware that visiting the museums and galleries can provide certain knowledge to them; *(2) symbolic*, it uses the cultural meaning of arts to present one's identity and personality. Because consumption of artistic products reveals aspects of one's personality and culture or subculture as well as one' reaching for or attaining social status (Douglas and Isherwood, 1979; *(3) social*, it considers the role of arts in helping people to communicate their social position or taste in order to build relationships with one and other. Palmgreen et al. (1988) explained that the reason why people would love to attend the festival in their leisure time is because they can get together at a place in a given period of time and to communicate with each other. In this case, the festival serves as a communicative platform which gives people a different topic to conduct the conversations. In the same vein, they reported that arts help to build up social relationships; *(4) emotional*, it seeks the excitement or sheer thrill from individual's arts related experience. This aspect is closely linked to individual feels, fantasies and fun (Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982) prompted by the consumption experience.

As demonstrated in above paragraph, much of previous research involving the discussions of the value of arts have been evident in particular arts consumption practices. It is noteworthy that the concept of experiential consumption proposed by Holbrook (1986a, 1999) has been largely applied to examine the consumption value of arts. Bourgeon *et al.* (2006) use Holbrook's (1986) experiential approach to study the consumption value of art in the area of museums and monuments. They found that a museum or monument visit has symbolic, hedonistic and aesthetic dimensions as well as purely instrumental ones which uncovered features that define a new paradigm based on the value underlying the consumption experience. Brown and Novak (2007) assessed that 'the quality of an artistic performance resides in the individual audience member's definition of quality based on their intrinsic experience of a performance. Bradshaw et al. (2010) argue that although the experiential aspects of arts consumption practices are well-recognized, the appreciation and comprehension of the aesthetic experience itself have been overlooked and are lacking in both arts marketing and marketing theory in general. To address this, it may be beneficial to examine specific

consumption practices that are particularly evident in the arts, such as collecting and fandom. Larsen (2014) summarised a set of works related to fandom in the field of arts consumption and argued that 'the experience of fandom can be both individual and communal. Considering these theoretical categorisation of the benefits of arts consumption in extant literature, the context of arts, therefore is worthy of examination as a significant and interesting contemporary consumption phenomenon. While the literature on arts consumption behaviours has solely focused on socio-demographic, individual, and psychographic factors, very limited attention was paid to cultural-related factors, such as acculturation and cultural identity. Thus, the need to investigate the role of arts in what happens to the identity of ethnic consumers who are going through acculturation is vital in this study. With the discussion on which arts can contribute towards identity negotiation, the following sections address acculturation as a theoretical lens appropriate for studying the consumption and identity of migrant consumers.

3.5 Arts Consumption among Ethnic Consumers

3.5.1 Issues of Ethnic Inequality in the Arts and Cultural Sectors

The UK arts and cultural sectors have been frequently criticised for their lack of diversity and inclusion, especially regarding issues of inequality (Byrne et al., 2020; Hanquinet et al., 2019; O'Brien, 2016). Even though there has been a growing emphasis on diversity within institutional and policy frameworks, progress continues to be slow and often superficial. The discursive conceptualisation of diversity has shifted from addressing racial inequality to a more diluted multicultural vision, resulting in practices that lack efficacy and lasting impact (Ali and Byrne, 2022). In 2011, the Arts Council England published a groundbreaking report indicating the underrepresentation of BAME individuals in the arts workforce, leadership roles, and audiences. From that point forward, ethnic minority audiences are often considered as underrepresented consumers in the arts and cultural sector.

In an early study conducted by Jermyn and Desai in 2000. In their investigation, focus groups were used to explore the attitudes of minority ethnic people towards the arts. Jermyn and Desai (2000) found that participants frequently expressed that while they may enjoy mainstream art events, they felt a deeper sense of satisfaction when the events were more closely related to their background and experience. The researchers concluded that although minority ethnic people are not generically alienated from the arts, they are less likely to attend mainstream arts events because they believe these events do not relate to their experiences, lives, and artistic traditions. Khan (2002) supports Jermyn and Desai's findings and points out that the Black, Asian, and Chinese communities were too rare to be featured in the audience profiles and

needed to be tempted over the gap between grassroots activity and the provision of the mainstream. Since then, it has become a critical problem for many cultural institutions to expand the visitor/audience profile of a particular group, including those from ethnic minority backgrounds (FreshMinds, 2007).

More recent studies, such as Malik and Shankley (2020), Saha (2017), and Jancovich (2015), also investigated the factors contributing to the underrepresentation of BAME audiences in the arts. In Malik and Shankley's (2020) work, they provide a focused examination of ethnic inequities in the arts and media sector where they claim that the sector's lack of diversity is not merely a matter of representation but is rooted in systemic inequalities and structural barriers. They critically analyse the sector's diversity initiatives, arguing that they often fail to address the underlying power imbalances and cultural biases that perpetuate ethnic inequalities. The authors emphasise the need for a more radical approach that challenges the sector's dominant narratives and practices. Saha (2017) also explored how racial stereotypes and cultural expectations shape the opportunities available to BAME cultural producers. He argued that the industry's preconceived notions of 'authenticity' and 'marketability' limit the creative autonomy of BAME artists. Jancovich (2015) found that cultural organisations often fail to engage with BAME communities effectively, leading to a lack of diversity in their programming and marketing strategies. Belfiore and Bennett (2007) discussed how the Eurocentric nature of the arts canon and the lack of representation on stage and in exhibitions could alienate BAME audiences.

A stream of the literature has examined the issues of ethnic inequalities in the arts and cultural sector and indicated that leadership roles in creative and cultural industries are often held by white, middle-class men (Campbell et al., 2018; Brook et al., 2018; Brook, 2021; Hanquinet et al., 2019; O'Brien et al., 2016). The report on cultural and creative workers' values and attitudes using data from the British Social Attitudes Survey and their cultural attendance using data from the Department for Digital, Culture, Media and Sport's Taking Part Survey, Brook et al. (2018) found that the structural barriers (i.e. social class, social mobility) faced by individuals from different social backgrounds in accessing cultural and creative occupations. The report critically examines the belief in meritocracy within the creative sector, showing a mismatch between this belief and the reality of social networks and social capital among workers. This highlights the role of social connections in perpetuating inequality in the creative and cultural sectors in the UK.

In the research of senior men working in various roles within the cultural and creative industries, Brook et al. (2021) found that senior men in cultural and creative industries acknowledge the existence of significant inequalities. However, this recognition does not necessarily lead to actions that address these issues effectively. This raises questions about the effectiveness of discussions around inequality without corresponding actions to drive real change. Brook et al. (2021) highlight the challenge of moving from awareness to meaningful action in addressing exclusions from creative occupations. The analysis indicates that while senior men may speak about inequalities in cultural and creative industries, there is a risk that this discourse could serve as a way to maintain the status quo rather than actively working towards creating more inclusive and diverse environments (Brook et al., 2021). As O'Brien (2016) reported, individuals from working-class origins in the creative industries, especially in sectors such as publishing and music, they tend to be under-represented in the creative industries. The analysis shows that the taste patterns of cultural workers are substantially different from those of the general population. This cultural exclusivity is another subtle way in which the sector remains inaccessible to certain groups.

Addressing ethnic inequality within the Creative and Cultural Industries (CCIs) is crucial. This involves moving beyond superficial diversity schemes and tackling the deep-seated institutional and socio-cultural barriers that hinder genuine inclusivity, as highlighted by the slow progress in advancing ethnic equality in CCIs (Ali and Byrne, 2022). There are some studies that have called for more inclusive and equitable practices in the arts and cultural sector. Nwonka and Malik (2018) advocated for a 'diversity of voices' approach, emphasising the need for BAME individuals to be involved in decision-making processes and for their stories to be told authentically. Osman (2020) highlighted the importance of anti-racism training and dismantling systemic barriers to foster a more inclusive sector.

To conclude, the literature on inequality in the arts and cultural sector reveals a complex interplay of socioeconomic, gender, and ethnic disparities. Ethnic inequalities, in particular, have garnered significant attention, with researchers shedding light on the structural barriers, cultural biases, and lack of representation that BAME individuals face. The works of Brook et al. (2018), O'Brien and Oakley (2015), and Malik and Shankley (2020) collectively contribute to an in-depth understanding of ethnic inequalities in the arts and cultural sector. There has been a lack of focus in current literature on the involvement of ethnic Chinese minority groups in the arts. This is particularly important to consider in the context of Chinese immigrant consumers who have undergone cultural changes due to individual migration experiences.

These changes could be overlooked by arts organisations seeking to understand the evolving Chinese community in the UK. This research, therefore, aims to understand the arts consumption practices of Chinese ethnic consumers (i.e. Chinese migrants) in the UK context.

3.5.2 Motivations and Barriers to Arts Consumption

With all categories of arts and the definition of arts consumption being discussed in the preceding sections, the following section brings the focus to who actually consumes the arts (i.e. arts consumers). As the goal of this study is to explore arts consumption among the Chinese migrant in Manchester, this study looked at the ethnic consumer as an underrepresented consumer in the UK arts and cultural sectors.

The literature on arts marketing, arts consumption and audience development frequently looks into the reasons why some people go to certain arts events but not others, who goes, what their motivations or obstacles might be, what influences their decision to go, and what can be discovered about those influences to find ways to encourage them to go to arts events more frequently.

Art consumption motivations can be seen in how people consume. Previous research in the field has found that the best predictors of adult participation in the arts are childhood exposure to the arts (Upright, 2004; Buraimo et al., 2011; Hager & Winkler, 2012) and educational attainment (Robinson et al., 1985, p. 15; McCarthy & Jinnett, 2001; Upright, 2004; Silva, 2006), followed closely by social class (Silva, 2006; Bennett et al., 2008), occupational class (Bennett et al., 2008), status (Chan & Goldthorpe, 2007) and income (Nichols, 2003; Roberts, 2004; Buraimo et al., 2011). People with higher levels of education have been found to feel more comfortable with and more appreciative of the arts, especially more highbrow forms (Hager & Winkler, 2012). According to Van Eijck (1997) and Ganzeboom, Nagel and Harry (2002), parents' cultural resources were the most important determinant of the cultural participation of their children. In addition, other studies consider the role of additional personal characteristics such as ethnicity and ethnic orientation (e.g. Trienekens, 2002), household setting and time restrictions (Kraaykamp et al., 2008), and social networks such as spousal influences (Upright, 2004).

Motivators for ethnic consumers to consume the arts are also found in several studies. For ethnic consumers in particular, 'the kinds of artistic activity (mainstream and minority ethnic) that participants were interested in was related to many factors, including age, country of birth, number of years spent in Britain, and the opportunity for exposure to various forms of art.'

(Netto et al., 2002). ‘Ethnic communities are interested in attending arts events associated with their ethnicity or with culturally similar backgrounds (Netto, 2008, Kottasz & Bennett, 2006). They believe attending such events can help them stay in touch with traditional culture, as well as contribute to the formation and maintenance of their cultural identity (Syson & Wood, 2006). Further, ethnic cultural practices can provide migrants with a sense of belonging and self-determination, and ethnic identity and pride support self-esteem and ‘cultural strength’ (Netto, 2008:55). Research on ethnic groups in the U.K. indicates that ‘participating actively, meeting people and being in casual, comfortable surroundings’ are significant motivating factors (Canning & Holmes, 2006:291, Syson & Wood, 2006).

Le, Bednall and Fujimoto (2013) suggest that the Italian, Greek, some African, and Vietnamese participants were more motivated to attend a mix of mainstream arts and ethnic arts, while the Chinese and other Vietnamese, African, and Indian participants tended to have more ethnocentric interests, and some had no interest in any arts. Those who often attended tended to link attendance to their emotional benefits such as having fun, developing social relationships, being ethnically relevant, involvement in the events, and expressing their love of the arts. These findings were supported by Kottasz and Bennett (2006) and Netto (2008), who argued that ethnic groups prefer to consume arts derived from their own culture, and Slater and Armstrong (2010), who asserted that involvement in the arts affects an individual’s motivation to attend.

For all arts consumers, no matter which cultural origins they are coming from, the cost of admission and lack of time are identified as the most prominent barriers to consuming the arts (Colbert, 2003; Netto, 2008; Kay, Wong and Polonsky, 2009). The issue of financial costs was raised not only related to the entrance fee but also considered a wider range of costs associated with the arts experience. Having said that, the question of whether an arts experience is worth the money is important to ask (Kay, Wong and Polonsky, 2009). Time constraints were generally a concern for most consumers, which has led to a growing emphasis on convenience for arts consumption and other areas of consumption (Geissler, Rucks and Edison, 2006). Additionally, people had better things to do with their limited time than to attend artistic activities, which meant consuming the arts was a low priority for many consumers. A recent study by Kottasz (2015) divided arts consumers’ barriers to consuming the arts into three categories: ability barriers, social barriers and personal barriers. Ability barriers may refer to the individual consumer who has the ability to pay an entrance fee for either a theatre performance or exhibition. Social barriers may relate to a person who experiences social

anxiety in a certain arts venue and finds it easier to go to an arts event with a friend. Some Asian women, according to Jermyn and Desai (2001), attended cultural events with all-female groups of friends. However, they felt that their husbands' disinterest prevented them from attending those events more frequently. Lastly, personal barriers may involve a variety of problems, including a lack of interest or taste in a specific artistic endeavour, language barriers, or intellectual constraints. As noted by Kay, Wong and Polonsky (2009) the identified barriers for people to consume the arts are interrelated and relate closely to the background or upbringing of an individual consumer.

There are barriers related to consuming the arts which might be applicable to a majority population, however, they were perceived as more difficult to overcome among minority groups. It is worth noting that ethnic arts consumers may also experience other barriers to their consumption of the arts. For instance, in a study conducted by Le, Bednall and Fujimoto (2013), it was shown that people of the Chinese ethnic group in Australia were more likely to have time, money, and language difficulties while attending arts events, making them unreachable by the market. Further, in an investigation into Scotland's minority communities, Netto (2008) and Netto *et al.* (2002) found that barriers for them to engage in arts are the cost of admission and transportation, time and timing, family caring responsibility, lack of previous exposure and knowledge to certain art forms (such as ballet and classical opera), and language difficulties. In particular, lacking early access to arts in general and the inability to speak or understand the local language (i.e. English) are more ethnically specific barriers for ethnic consumers to consume the arts (Jermyn and Desai, 2000; Bridgwood *et al.*, 2003). Some high art forms or mainstream arts (not primarily focused on minority ethnic groups) in the Western context, such as theatre performance, classical music and sculpture tend to be more formal and target the white consumers in the society, certain minority groups may find this type of art is less focused on the social aspects (Kolb, 2002) and require specialist knowledge to appreciate it. Therefore, they feel alienated from this kind of arts experience because they are unfamiliar with these art forms.

Literature on the subject of barriers to ethnic consumers from consuming the arts is widely being investigated in Western countries, such as the USA, Australia and the UK. However, the studies of the Chinese ethnic group, in particular, were limited. Only a few researchers have reported the motivations or barriers to consume the arts among the Chinese ethnic community in Australia (Le, Bednall and Fujimoto, 2013), England (Kottasz, 2015) and Scotland (Netto,

2008). In view of all that has been mentioned so far, the need for further investigation of Chinese ethnic consumers regarding their arts consumption practices is vital.

3.5.3 Policies for Ethnic Engagement in the Arts

As discussed in the previous section, consumers of ethnic minority groups have been characterised as mostly uninterested in and disconnected from the arts and culture (Bennett *et al.*, 2008). Many resources have been committed to expanding access and involving underrepresented populations in the arts by several British governments, the European Commission's Culture Programme, and the Creative European Programme (Bamford and Wimmer, 2012). Arts organisations in Britain have been obligated to become more explicitly public-oriented (Tissier and Nathoo, 2004) and to provide "value" to the broadest segments of the community as the new agents of social inclusion (Sandell, 1998) in accordance with targets set by the Department of Culture, Media, and Sport (FreshMinds, 2007).

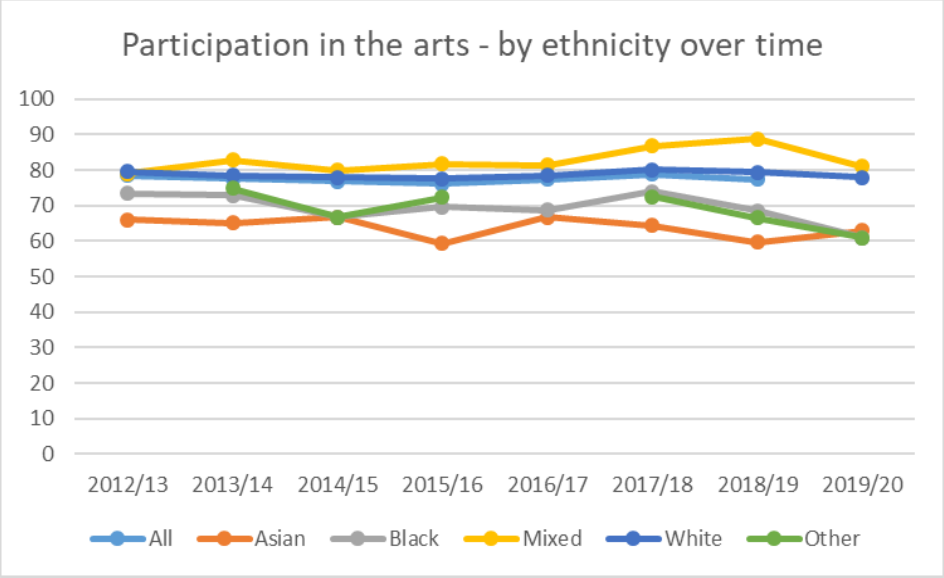
In particular, a government body dedicated to supporting talented artists and promoting various forms of art in England is called the Arts Council England (ACE). It was created as a non-departmental public body of the Department for Digital, Culture, Media and Sport (DCMS) in 1994 when the Arts Council of Great Britain was divided into three separate bodies for England, Scotland and Wales. Every year, the Department for Culture, Media and Sport (DCMS) conducts a national statistic survey on arts and cultural engagement among adults and children in England – the Taking Part Survey. The survey is in partnership with Arts Council England (ACE). It collects information from a nationally representative sample about their participation in a wider range of arts activities including dance, musical instruments, theatres, carnivals, painting and craft (see Appendix A for a given list of arts activities) (GOV.UK, 2016). It also asks questions about their attendance at a variety of arts events, such as art exhibitions, public installations, culturally specific festivals, theatres and dance events (GOV.UK, 2016).

The Taking Part Survey was run in July 2005 and is the main source of evidence for DCMS to provide reliable information on the UK arts and cultural sectors. It is useful not only in explaining why people do or do not engage in the arts but also in meeting the interests and needs of people who use the survey data (Keaney, 2008). Three key 'Focus On' reports are revealed twice a year by analysing a special topic in this survey (Arts Council England, no date). First, the differences between demographic groups and between the regions of England present an overall picture of adults in cultural engagement over the period 2015/16 (DCMS, 2017a). Second, an additional analysis of adults engaging with the arts is provided, which

supplements the Taking Part Survey report (DCMS, 2018). Third, looking at people's engagement with museums and galleries, which focus on demographic and regional (DCMS, 2017b).

As this study addresses the issue of arts consumption among the ethnic Chinese communities in the UK, it would be useful to look at ethnicity-related data from the Taking Part Survey. The graph below shows that the percentage of people who participated in the arts remained stable between 2012 to 2013 and 2019 to 2020 (see Figure 1.3). In each ethnic group, those of White or Mixed ethnicity (78-81%) were more likely to have engaged with the arts than those of Black or Asian ethnicity (61-63%) between 2019 and 2020. Back in 2018/19, nearly 89% of people of Mixed ethnicity participated in the arts, representing the highest percentage out of all ethnic groups in England. On the contrary, the Asian ethnic group is the least ethnic group, with 59.5% of people engaging in the arts. These results indicate that ethnic groups in England, especially those of Asian ethnicity, are still being underrepresented in the arts and culture sector.

Figure 3.2 Participation in the art – by ethnicity over time



Source: GOV.UK (2019)

In addition to the major national survey of arts and culture participation in England, there is much government support for funding the arts and culture and strengthening communities' inclusion by Arts Council England (ACE). In 2010, the Arts Council England published a 10-year strategy Achieving Great Art for Everyone, which was updated later in 2013 as Great Art and Culture for Everyone with a new reflection on museums and libraries (ACE, 2010; 2013). This 10-year vision for ACE has a high ambition that they want "everyone in the country to have the opportunity to experience and to be inspired by the arts, museums and libraries" (ACE,

2013, p.39). Later, ACE invested over £600 million to support numerous arts-related projects in England (Siu *et al.*, 2015). The latest AEC Corporate Plan has been put forward in order to get as many diverse audiences engaged with the arts and cultural activities. By achieving this, the ACE has proposed specific strategies (ACE, 2015). Firstly, the ACE will support high-quality touring events, inviting people from different cultural backgrounds to produce their own works. Secondly, an additional £20m was invested in some places where people and communities have disadvantaged access to the arts and cultural activities. Thirdly, promoting and introducing the benefits that arts can bring to the people and communities. Considering all of these policies, they highlight the significance of legislating ethnic audiences and encouraging them to participate in the arts.

However, the diversity strategies seem to be failing in the creative section so far (Ali, 2020). Arts Council England launched the Creative Case for Diversity in 2011, to emphasise the importance and value of diversity in the arts and its significance in enriching artistic practices. Yet, change in the status quo seems to be minimal and in some cases static because the cultural sector remains steeped in ethnic inequality. Many myths still exist about the attitudes of ethnic minorities toward cultural participation. From Figure 3.3 above, it can be seen that ethnic representation in the arts and culture sector has been ignored, and consequently, it led to a common opinion that consumers from black and ethnic minorities are hard to engage.

3.6 Chapter Summary

This chapter provides an extensive examination of the British Chinese community by tracing its historical roots and contemporary developments. The discussion highlights the dynamic and evolving nature of Chinese migrant identities shaped by varied migration patterns and socio-economic contexts. It explores the characteristics of Chinese consumers, emphasising the role of cultural values in shaping consumption behaviours. These insights lay the groundwork for subsequent analysis of consumer acculturation and arts consumption, illustrating how Chinese immigrants engage with cultural practices in the UK. The theoretical framework is grounded in acculturation theory, which examines the cultural and psychological changes that result from contact between different cultural groups. The chapter also reviewed seminal works by Berry (1997), presenting various models of acculturation including unidimensional, bidimensional, and multidimensional models. These models explain the complexities of how individuals adapt to new cultural environments while maintaining elements of their original culture.

The chapter delves into consumer acculturation, exploring how immigrants adapt their consumption behaviours in a new cultural context. Seminal studies by Peñaloza (1994) and others highlight the dual influences of home and host cultures on immigrant consumers. The chapter discusses the role of various acculturation agents, such as family, media, and social networks, in shaping consumption patterns and cultural identity.

The relationship between arts consumption and identity is examined, with a focus on how engaging with the arts facilitates cultural adaptation and identity negotiation. The chapter reviews key literature on arts consumption, including works by Bourdieu (1984) on cultural capital and taste and the role of arts in enhancing social inclusion and community cohesion. The concept of high and popular arts is discussed, emphasising the social stratification and cultural distinctions in arts consumption.

In conclusion, the chapter points out research gaps, particularly the limited focus on the consumption of artistic experiences in current acculturation research. It emphasizes the need for further studies on how arts consumption can help immigrant consumers acculturate, contributing to the broader discourse on migrant identity formation and cultural integration through the arts. The next chapter will outline the methodology supporting this research.

4 Chapter Four: Methodology

4.1 Introduction

Following from the discussion of a theoretical and conceptual framework of this research, this chapter explains the rationale behind the research design, which informs the chosen methods, sampling strategy and processes to collect and analyse the data. Additionally, it considers the ethical issues related to this research inquiry.

The methodology chapter has been divided into five sections. Section 4.2 begins by justifying the selection of philosophical assumptions, qualitative research design, and appropriate research approaches. This research adopted an interpretivist position, which draws mainly on qualitative research methods on account of the nature of this research inquiry. Section 4.3 addresses a qualitative research approach that was selected in order to explore the arts consumption experience and identity construction among the Chinese migrant in the UK context. A detailed discussion of the data collection is shown in Section 4.4, which involved the photo-elicitation interviews and the in-depth interviews as the chosen methods. Following this, Section 4.5 presents the data analysis approach, including the process of transcribing the interviews and coding strategies for both photographic data and textual data. The issues of validity and reliability in the data analysis process are discussed throughout the final section, as well as the researcher's positionality, including the relationship between the researcher, research participants and the research sites.

To recap, the purpose of this research is to investigate the role of arts consumption in the acculturation process among Chinese migrants in the UK. Hence, the research questions are given below:

1) What is it like being ethnically Chinese and living in a culturally diverse country?

2) How did the Chinese migrants engage with the arts in their country of origin, and how has this consumption evolved while living away from their cultural heritage?

3) How are arts involved in identity negotiation through the acculturative process?

4.2 Research Paradigms

According to Guba and Lincoln (1994), a paradigm is an essential set of beliefs that guides research investigations. Denzin and Lincoln (2018) further assert that a paradigm enables researchers to construct meaning through their perspective of the world. For instance, paradigms provide the beliefs and principles that guide what should be researched, how it

should be conducted, and how phenomena should be interpreted. As they form the philosophical stance of researchers, paradigms also determine the choice of methodology and research tools used in the research process (Kivunja and Kuyini, 2017). Therefore, research paradigms are critical for academic scholars as they influence numerous aspects of a research investigation.

There are five major philosophical paradigms widely regarded as the foundations of research: positivism, critical realism, interpretivism, postmodernism, and pragmatism (Saunders et al., 2019). Each of these encompasses a broad set of philosophical assumptions about the nature of reality (ontology) and how researchers ascertain that reality (epistemology) (Lincoln et al., 1985; Creswell and Poth, 2018). That said, ontology and epistemology together impact the selection of the research paradigm. The design of this study is centred on an exploratory process that seeks to understand the phenomenon of ethnic Chinese arts consumption experiences within the context of acculturation, which sits in accord with the interpretivist paradigm. The following sections discuss the research process within the interpretivist paradigm (see Figure 4.1).

Table 4.1 Research process

Ontology	Relativism
Epistemology	Subjectivism
Research philosophy (theoretical perspective)	Interpretivism
Research approach	Phenomenological research
Data collection methods	Photo-elicitation interviews In-depth interviews

(Source: Created by the Author)

Ontology

The interpretivist paradigm is founded on a relativist ontology, which posits that reality is socially constructed and subjective. This perspective challenges the notion of an objective, singular reality that can be observed and measured independently of human interaction (Berger and Luckmann, 1966). From a relativist standpoint, there is no objective truth to be discovered; rather, the world can be understood through diverse interpretations. Relativists argue that reality is only knowable through socially constructed meanings and, therefore, no single shared reality exists (Gray, 2014). In this research, a relativist ontology is crucial for understanding

how Chinese migrants construct their social realities within the cultural milieu of the UK, particularly through their engagement with the arts. Such a relativist stance enables the researcher to interpret findings from shared experiences and relations with Chinese migrants (Moustakas, 1994).

Relativism acknowledges that each individual's reality is shaped by their unique experiences, interactions, and cultural background. This is particularly important in the study of acculturation, where individual experiences of adapting to a new culture are deeply personal and varied (Berry 2021; Sam and Berry, 2010). Migrants' experiences and perceptions of cultural practices (i.e. arts consumption) reflect their ongoing negotiation between their heritage and the new cultural environment. These experiences cannot be fully understood through a lens that assumes a fixed, objective reality but rather requires an approach that recognises the fluid and constructed nature of reality (Creswell, 2013).

This research is specifically looking at identity and cultural adaptation as influenced by arts consumption among ethnic consumers. It is worth noting that identity construction is a complex process which reflects where people are coming from and how they have experienced the consumption process (Aaker, 2000; Belk, 1988; Epp and Price, 2008). Because identity represents an individual's sense of self and belonging to specific groups, the identity could change along with the individual's current situation (Ustuner and Holt, 2007). According to Hall (1994), identity is not a fixed attribute but is continually reconstructed in response to changing social, cultural, and historical contexts. These factors influence how individuals perceive themselves and interact with others in society. For the Chinese migrants in this research, their migration journey and previous cultural experiences have significantly influenced their identity constructions (whether in forming new identity facets or reinforcing old ones) and interactions in British society.

Framing this research within the relativist perspective, it acknowledges that different people define and experience social contexts in many ways, and a person comes from a varied background which leads to different social positions in society (Smith et al., 2015). Therefore, the stance of relativism posits that there is no single, observable reality; instead, reality is enveloped by varied truths throughout the universe (Collins, 1983). In addition to this, Raskin (2008) argues that the formation of knowledge is not static but instead gradually evolves through diverse views and positions.

Epistemology

Aligned with a relativist ontology, the epistemological stance of this research is subjectivist, which posits that knowledge is subjective and influenced heavily by individuals' perceptions, emotions, and experiences. According to Crotty (1998), epistemology explores the process of knowing and delineates what it means to truly know something. Maynard (1994) asserts that epistemology provides a philosophical foundation essential for determining which types of knowledge are attainable and how they can be both adequate and legitimate. Further emphasising the role of epistemology, Saunders et al. (2009) note that it concerns itself with the validity and acceptance of knowledge within a specific field of study.

Subjectivism argues that reality is perceived differently by each individual, based on personal viewpoints and internal contexts (Schwandt, 2000). In other words, understanding the world necessitates accessing the diverse meanings and interpretations that people attribute to their experiences. This viewpoint is fundamental to interpretivism, which prioritises subjective meanings and the processes by which these meanings are constructed (Cotty, 1998). From a subjectivist viewpoint, this research acknowledges that insights into how arts influence the acculturation process of Chinese migrants will emerge from the interpretations and meanings these individuals assign to their consumption of the arts. This subjectivist approach facilitates a deep exploration into the personal and collective narratives that shape migrants' experiences and identities. It allows the researcher to capture the phenomenon in which arts consumption serves not only as a cultural activity but also as a medium for expressing and negotiating new cultural identities.

Previous research adopting a subjectivist approach in acculturation studies significantly contributes to the understanding of how individuals and families navigate, negotiate, and construct their identities in new cultural contexts. Berry's (2006) seminal work on dual immigrant families provides crucial insights into the psychological dimensions of acculturation. By focusing on individual and family-level experiences through interviews, Berry (2006) highlights the varied strategies individuals employ to navigate their cultural identities. This approach allows for a detailed understanding of the internal conflicts and adjustments that occur within families experiencing cultural transition. Cleveland et al. (2013) investigate adaptive behaviours in consumption among Lebanese immigrants, integrating quantitative and qualitative data to explore how acculturation influences consumer behaviour. Their mixed-method approach enriches the subjectivist perspective by linking personal experiences with broader consumption patterns. In a recent study, Dutot and Lichy (2019) developed a model to understand how social networks, cultural novelty, and economic rewards facilitated by social

media accelerate the acculturation process. Their findings emphasise social media's significant role in mediating these factors, offering new insights into how global consumer cultures influence individual cultural adaptation. Given that the phenomena being explored in this research are shaped by the perception and actions of the Chinese migrants who experience the acculturation process, therefore this research adopts a subjectivist epistemology to capture such dynamic processes.

Research Philosophy

A theoretical perspective informs the philosophical basis of the research methodology (Crotty, 1998). As research philosophy is fundamental to knowledge development, it is critical to choose appropriate research designs in the research (Saunders et al., 2009). Saunders et al. (2009) identify four key philosophical approaches based on researchers' views about the research process: positivism, interpretivism, realism, and pragmatism. Collis and Hussey (2003) simplify these into positivistic and interpretivist paradigms. These paradigms guide the scientific practice through underlying philosophies and assumptions about the world and knowledge, fundamentally shaping research design and methodology (Collis and Hussey, 2003).

In the context of this research, interpretivism is applied to explore how Chinese migrants use the arts as a tool for cultural negotiation and identity formation during their acculturation process in the UK. Interpretivism provides a theoretical lens through which to view the research problem, prioritising human understanding and the interpretation of social phenomena. It posits that researchers can only understand social phenomena by interpreting how individuals create meanings in their daily lives (Geertz, 1973). Such an interpretive approach allows for a deeper understanding of the cultural meanings that are associated with the consumption experience of arts among the Chinese migrants in this research.

The interpretivist approach has been widely applied across diverse academic fields. For instance, Geertz's seminal work on cultural interpretations laid foundational principles that have been extensively utilised in anthropological research (Geertz, 1973). In sociology, scholars such as Weber have explored the impact of individual actions and societal structures on social phenomena, emphasising the interpretive understanding of social action (Weber, 1968). In the realm of consumer research, Thompson's studies on market cultures and consumer identity within an interpretive framework have been particularly influential (Thompson, 1997). Additionally, in their work, Holbrook and Hirschman (1993) stress the significance of

interpretivist viewpoints when examining consumer behaviour. Goulding (1999) also argues that interpretivist approaches to social inquiry can provide valuable and in-depth insights and can contribute significantly to discussions on contemporary consumerism. These seminal studies focus on how consumers interpret their consumption activities and the meanings they derive from their market behaviours.

This research applies acculturation theory as a lens to argue that the consumption of the arts can be considered an acculturation agent for Chinese migrants in the UK. In the context of acculturation, interpretivism explores how individuals experience cultural change and integration, interprets how individuals negotiate their identity between cultures and examines how these processes affect their lives and consumption behaviours. This theoretical lens is particularly relevant in interpreting the role of the arts in the acculturation process because it not only highlights the dynamic and bidirectional nature of cultural adaptation (Berry, 1997) but also emphasises the arts can provide a multidimensional experience between people and their experience. That is to say, the interpretive approach to acculturation theory allows researchers to explore how cultural identities are negotiated through the arts. It provides the tools to understand not only what cultural practices migrants engage in but also how they interpret and give meaning to these practices in the context of their new life in the UK. Within the interpretivism paradigm, acculturation theory helps frame the complex interplay of cultural influence that shapes migrants' consumption of the arts as both a retention of heritage and an adoption of new cultural practices.

By adopting an interpretivist paradigm, this research aims to gain a deeper understanding of the phenomenon of ethnic Chinese arts consumption experiences within the context of acculturation. It recognises the important role of the researcher as an instrumental component of the research process. This approach facilitates engagement with participants and provides a reflexive analysis of how the researcher's background, perceptions, and interactions with participants may influence both the research process and its outcomes (Finlay, 2002).

As shown in Table 4.1 above, this research employs a phenomenological methodology to collect and inductively analyse the qualitative data. The phenomenological approach falls within the interpretivism paradigm (Smith and Osborn, 2015). The subsequent section will explanin the application of qualitative research methods, with a particular emphasis on the implementation of the phenomenological approach in this research.

4.3 Research Methodology

4.3.1 Nature of Qualitative Research

Qualitative research encompasses many definitions. However, it commonly involves collecting multiple forms of data from natural settings and empowering research participants to develop a holistic view of the problem being explored (Denzin and Lincoln, 2011; Creswell, 2013). Denzin and Lincoln (2011) describe qualitative research as an iterative process that enhances understanding within the community. They argue that it focuses heavily on the relationship between researchers and their studies, interpreting the world from a socially constructed perspective. Creswell (2013) also identifies several general patterns of a qualitative research approach. In essence, it entails a detailed exploration of a phenomenon, allowing researchers to understand how and why a problem exists within the study. This approach develops multiple perspectives from participants' viewpoints, enabling researchers to learn from these meanings during the exploration process. Given the complexity of participants' meanings, this approach allows the researcher to develop a holistic picture of the studied problem. Furthermore, the role of the researcher is crucial in the interpretive process, as the social and cultural significance of the researcher informs the entire interpretation of the study (Denzin and Lincoln, 2011). By its very nature, the positionality of the researcher in a qualitative methodology recognises the researcher's perspective and interaction with individual participants (Jackson, 2013; Mason, 2017). A detailed explanation of the role of a researcher in this study will be discussed later in this chapter (see section 4.6.1).

In line with the nature of qualitative research, this study explores a complex phenomenon of the lived experience among the Chinese migrant communities in Manchester, specifically examining their consumption experience with varied forms of arts within a culturally diverse environment. This research aims to explore how individuals of Chinese ethnic background construct their identities through the consumption of arts, focusing on these experiences as crucial acculturative processes.

Arts consumption represents a significant aspect of contemporary consumer behaviour, it can be studied in various contexts as its profound impact on both shaping and reflecting cultural identities (Larsen, 2014). The literature on arts consumption emphasises that consumer experiences and practices are not merely acts of purchasing or viewing but are deeply embedded in the creation of cultural meanings within a socially constructed world (Bradshaw et al., 2010). Central to our study is the concept of acculturation, which involves understanding

how these arts consumption practices facilitate the adaptation of Chinese migrants to their new cultural settings, influencing and reshaping their identities in the process.

Essentially, qualitative research methods are chosen for their strength in capturing these complex realities and subjective experiences from the perspective of the participants (Denzin and Lincoln, 2011; Creswell, 2013). By focusing on the Chinese migrant communities in Manchester, this study seeks to discover the intricate dynamics of how and why their arts consumption practices occur and what aspects of their new cultural environment influence these experiences, highlighting the acculturative aspects of their engagement with the arts and culture industry in the UK.

The unique aspects of the Chinese migrants' experiences with arts consumption, which involve various dimensions that are not easily quantifiable, highlight the limitations of a purely quantitative approach for this research inquiry. Unlike quantitative research, which often seeks to generalise findings through statistical analysis and hypothesis testing, qualitative research offers a profound depth of understanding by interpreting individual experiences and meanings (Gray, 2014). Hence, qualitative methods are the most suitable for describing and interpreting the phenomena of art consumption among Chinese migrants, providing an in-depth understanding of how these cultural practices serve as both reflections of and mechanisms for acculturation.

4.3.2 Phenomenological Approach

Phenomenology is a qualitative research approach that focuses on the lived experiences of individuals to understand the essence of phenomena as they are experienced. This approach aligns with the interpretivist paradigm, which posits that reality is subjective and understood through the meanings individuals ascribe to their experiences. As discussed in Section 4.2, interpretivism emphasises the importance of understanding the subjective meanings of human experiences and the social contexts in which they occur. It is particularly concerned with how individuals interpret their experiences and the world around them (Bryman, 2008). This research adopts a phenomenological approach to explore how arts consumption practices are perceived by Chinese migrants during their acculturation journey, aiming to capture the essence of these experiences and the meanings attached by these individuals (Van Manen, 1990).

Falling within the interpretivism paradigm, phenomenology focuses on individual lived experiences and attempts to understand these from the participants' perspectives (Smith et al., 2009). The philosophical roots of phenomenology, particularly through the work of Husserl

and Heidegger, provide a foundation for interpretative phenomenological analysis (IPA), which seeks to explore how individuals make sense of their personal and social worlds (Horrigan-Kelly et al., 2016). IPA, as a methodological approach, embodies the interpretivist tradition by emphasising a detailed examination of participants' lifeworld and their personal perceptions or accounts of objects or events (Smith et al., 2009). This approach requires researchers to engage in a process of interpretative activity, aiming to understand participants' interpretations of their world, thus engaging in a double hermeneutic (Jackson, 2015). Through a phenomenological approach, researchers can access participants' interpretations, allowing for a deeper understanding of their experiences and perceptions.

The phenomenon under investigation specifically intertwines arts consumption with the acculturation process among Chinese migrants in Manchester. The focus is on understanding how these individuals use arts consumption not only as a means of engaging with their cultural heritage but also as a tool for acculturation in a new environment. This dual focus helps to clarify the interplay between maintaining cultural identity and adapting to new cultural contexts through the arts, highlighting the complex dynamics of acculturation. In the context of the arts, consumption is part of cultural engagement which creates cultural meanings within the socially constructed world (Bourgeon et al., 2006; Walmsley, 2018). Studies in arts marketing have identified that consumers' experiences and consumption practices are key to the consumption of the arts because individuals or groups consume the arts to satisfy their dynamic needs and wants (O'Reilly and Rentschler, 2014). Consequently, arts consumption has been particularly prominent in the study of experiential consumption (Holbrook and Hirschman, 1982; Botti, 2000; Goulding, 2000; O'Reilly, 2011).

Phenomenological inquiry is particularly suited to this research as it allows for the development of a holistic interpretation of what participants experience and how they experience it in relation to their identity negotiation through consuming the arts during the acculturation process. Through a phenomenological inquiry, the researcher can generate meaningful insights and understanding into the phenomenological experiences of the Chinese migrants, which are framed by their minority ethnicity (Chinese ethnic origin). This approach enriches our understanding of the acculturative processes through the lens of arts consumption, positioning it as both a medium and an outcome of acculturation. The focus of this research, therefore, is centred on the arts consumption practices of Chinese migrants in the context of acculturation.

The phenomenological approach in consumer research is a powerful tool for capturing the essence of consumer experiences, enabling researchers and marketers to understand and cater to the complex, evolving needs of consumers in a culturally rich marketplace. Previous studies by Thompson et al. (1989) argued that existential phenomenology is a valuable methodology for exploring the meaning of consumer experiences. They introduce the phenomenological interview as a method for studying consumer phenomena, offering a powerful means to understand individuals' experiences deeply. In the seminal work done by Arnould and Thompson (2005; 2018), they laid the foundation for incorporating phenomenological perspective into consumer culture theory, highlighting the significance of individual experiences in shaping consumer meanings. Additionally, the phenomenological approach has been extended to explore collaborative consumption, emphasising the role of social relations and economic scenarios in shaping consumer experiences and perceived benefits of sharing, lending, and gifting (Barbosa and Fonseca, 2019; Grace, 2021). By focusing on the lived experiences of consumers, the phenomenological approach provides a rich understanding of how individuals interpret and make sense of their consumption experiences.

However, there are some challenges when conducting phenomenological research. It has been argued that only those who share the experience are fully knowledgeable about the experience under study (Creswell, 2013; Riddick and Russell, 2008). Individuals' perceptions of lived experiences are subjective, as are the processes through which they experience particular phenomena. What they experience in common is considered objective with other people. Creswell (2013) notes that researchers in phenomenological inquiry should bracket themselves out of the study by acknowledging their own experiences with the phenomenon. This does not mean removing the researcher from the interpretation process, but rather recognising their personal experience with the phenomenon and setting it aside in the study, thus focusing primarily on the participants' experiences. Taking this into consideration, Section 4.6.1 will discuss the relationship between the researcher and the research site.

4.3.3 Units of analysis and research site

For the purpose of this study, the Chinese communities in Manchester were selected as representatives of the overseas Chinese population. This study specifically focuses on the Chinese migrant communities in Manchester as a specific context, exploring their lived experiences of engaging with the arts as migrant consumers in the UK. By 2011, there were 393,141 people of Chinese ethnic background living in England and Wales, constituting 0.7% of the total population (Office for National Statistics, 2011). The size of Chinese migrants in

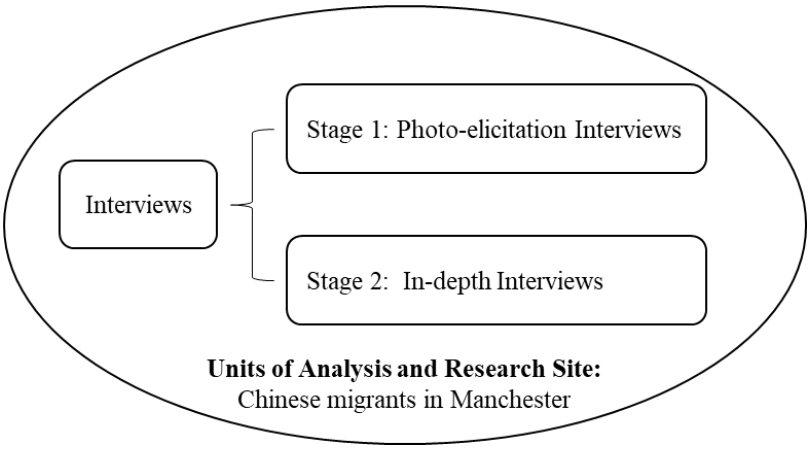
Manchester is the second largest in England and Wales (outside London), with approximately 3.5% of the Chinese population residing there (Office for National Statistics, 2011). The most iconic landmark of Chinese culture in Manchester is Chinatown, which is located in the city centre and contains many Chinese restaurants, supermarkets, service centres, and office spaces.

Compared with the Chinese migrant communities in London, the size of the Manchester Chinese community is more manageable. Additionally, Manchester is well-suited to the study's objectives as a city with a thriving and dynamic creative and cultural industry encompassing music, theatres, museums, and galleries. The city of Manchester is highly supportive of arts and cultural endeavours, contributing continuously to arts and cultural policies (Arts Council England, 2016; Visit Manchester, 2019).

4.4 Data Collection Strategy

In qualitative research design, different ways exist of generating and representing the empirical materials of people's lived experiences. Denzin and Lincoln (2018) introduce several interpretive practices that could be implemented in qualitative research, including observations, narrative inquiry, critical arts-based research, interviews, visual methods, auto-ethnographic methods, and focus groups. Although many of these methods can be employed in the context of this study, the researcher has mainly selected the interview methods, which are integrated with a visual method as the data collection strategy.

Figure 4.1 Qualitative research methods



Source: Created by the Author

As shown in Figure 4.1, the chosen research methods of this qualitative inquiry would be conducted in two stages, including Stage 1 Photo-elicitation interviews (PEIs) and Stage 2 In-depth interviews. Both PEIs and semi-structured in-depth interviews will be discussed in

sections 4.4.2 and 4.4.3. The interview is the most common qualitative data collection method in social science research (Lincoln et al., 1985; Creswell, 2013; Mason, 2017). Conducting a qualitative interview acquires a thorough understanding of individuals' perceptions of their lives in the lived environment (Schwandt, 2007). The interview functions as a conversational practice in which the researcher tries to understand the world of the interviewees and the meanings of their experiences (Mahama and Khalifa, 2017).

Initially, the research planned to conduct participant observation together with interviews to observe people engaging with the arts in a chosen venue. However, this was interrupted by the Covid-19 pandemic and most arts venues have ceased their events and closed their doors following government recommendations. The closure of major arts venues has challenged how participation observation is applied as part of the data collection process. There is alternatively a method of doing online observation through arts organisations' websites, such as observing people's online arts participation. Since the purpose of this study is to explore the Chinese migrant's arts consumption in a physical environment, online consumption will not be considered. The sampling strategy of this study will be discussed in the upcoming section.

4.4.1 Sampling Strategy

In qualitative research, various sampling techniques can be used when recruiting research participants. This study adopted two sampling strategies (purposeful sampling and snowball sampling) to recruit the most representative people for the research inquiry. The researcher first used a purposeful sampling method to recruit the members of the Chinese migrants who were currently living in Manchester and had been residents in the UK for more than 12 months. The concept of purposeful sampling is defined by Creswell (2013) as a qualitative researcher carefully selecting potential individuals for the study because these individuals can intentionally lead to an understanding of the central phenomenon and the research problem. This means that the selected participants represent the most relevant and plentiful data in the study (Yin, 2015). In this research, the participant's recruiting process started with contacting the local Chinese migrant communities' leaders, Chinese event organisers, Chinese community service providers and the Chinese Director at Confucius Institute in Manchester. Recruiting research participants from these locations will be more representative. A research recruitment poster was created to recruit study participants (see Appendix B).

The researcher then used snowball sampling to recruit potential individuals who were well-connected with the recruited participants in their respective fields. Based on the

recommendation of initial participants, the researcher can identify cases of interest from the extended connection and, therefore, recruit further participants with the same characteristics relevant to the research (Yin, 2015). Snowball sampling was efficient for this study because the majority of Chinese migrants maintain parochial connections in their everyday lives while living abroad. The recruited participants functioned as gatekeepers to broader, wider communities with potential Chinese ethnic populations. The sample size of qualitative research is being defined variously, and each discipline has its requirements, but most likely agreed that the sample size may vary from 3 to 4 individuals to 10 to 15 in phenomenological research (Denzin and Lincoln, 2011; Giorgi, 2011; Baker and Edwards, 2012; Creswell, 2013). Accordingly, this study was aiming to recruit a minimum number of 25 participants, making a final decision based on when the data saturation is achieved during the entire investigation period.

Selection Criteria of Interviewees

The purpose of phenomenological research is to explore the lived experiences of individuals, seeking to understand how they perceive and make sense of a specific phenomenon. Given the phenomenological nature of the research design, participants should have direct experience with the phenomenon being studied (Groenewald, 2004). In this case, the phenomenon under investigation is the role of arts consumption as an agent of acculturation among Chinese migrants in the UK. This research seeks to understand how engaging with various forms of art helps Chinese migrants navigate their new cultural environment, maintain their cultural identity, and integrate into British society.

Therefore, this research is specifically interested in the Chinese immigrant community in Manchester, including both first- and second-generation immigrants (also known as the British-born Chinese, BBC). The aim is to understand how the consumption of arts influences and reflects the acculturation experiences of these individuals. To be sure, potential participants in this research were required to meet all of the following criteria:

1) Ethnicity: Participants should have a Chinese ethnic background, including those from mainland China, Hong Kong, Macao, Taiwan, and Singapore. The purpose of this criterion is to ensure that all participants share a common cultural heritage as part of the broader Chinese ethnicity.
2) Geographical: Participants should be members of the Chinese immigrant community in Manchester and have resided in the UK for at least one year. This criterion serves as a filter

to narrow down the scope of potential participants, excluding short-term residents such as tourists, family visitors, and business travellers.

3) Age: Participants should be aged 18 or above. This criterion helps to ensure that participants are adults capable of providing informed consent for their voluntary participation in this study.
4) Participants should represent a diversity of gender identities and educational backgrounds. This criterion ensures that the study includes an equitable distribution of participants across different genders and educational levels.
5) Arts consumption experience: Participants should have engaged in arts consumption while living in the UK. This criterion ensures that participants have experience with arts consumption during their acculturation journey. This research, therefore will be able to explore whether arts consumption is a new practice adopted as an acculturation tool or an existing practice that migrants bring with them when they move to another place.

As mentioned in the Literature Review Chapter, in Section 3.2.1, acculturation involves adjusting to a new culture while maintaining connections to one's heritage culture, and arts consumption can serve as a medium for this process. Since individuals have experienced migration differently throughout their lifetimes, their views towards consumption practices and perceived experiences may vary.

First-generation immigrants who have moved to the UK from China or other countries may have different arts consumption experiences and acculturation challenges compared to second-generation immigrants who were born in the UK but maintain a cultural connection to China. These differences stem from the unique cultural contexts in which each generation has been socialised, influencing their preferences and perceptions towards arts consumption.

Second-generation immigrants, in particular, provide a unique perspective on acculturation as they embody dual cultural identities that exemplify the complexities and dynamics of cultural adaptation and integration. These individuals often navigate a delicate balance between their inherited cultural heritage and the cultural environment in which they have grown up. Their arts consumption practices might reflect an integration of both cultures or lean more towards one over the other, depending on their individual experiences and preferences. The dual cultural identity of second-generation immigrants allows them to act as cultural intermediaries, bridging the gap between their parent's culture and the broader British society. This duality might manifest in their arts consumption choices and their experiences highlight the fluid

nature of acculturation, demonstrating how cultural adaptation and integration can vary widely, even within the same family or community.

These diversified aspects enrich the research, allowing for a comprehensive understanding of how arts consumption serves as a means of acculturation among Chinese migrants.

By including both first- and second-generation immigrants, the research captures a comprehensive understanding of how arts consumption serves as a means of acculturation among Chinese migrants. This comprehensive approach provides valuable insights into the role of arts consumption in the acculturation process, emphasising the importance of cultural context, personal experience, and generational differences in shaping how Chinese migrants interact with and interpret their new cultural environment.

4.4.2 Photo-elicitation Interviews (PEIs)

Most of the photo-elicitation interviews were conducted between October 2019 and February 2020, before England implemented its first national lockdown to curb the widening outbreak of COVID-19. During this time, the researcher was able to travel freely between Sheffield and Manchester to meet with participants at the designated locations.

This study utilised photo-elicitation interviews (PEIs), a visual method that facilitates the collection of detailed information about participants during interviews. The rationale for selecting PEIs was that they offer a means of gaining insight into participants' perspectives by asking them for their interpretations of visual stimuli, thereby gaining greater access to their constructions of self (Harper, 2002; Croghan et al., 2008; Rose, 2016; Copes et al., 2018). In particular, this method bridges the culturally distinct worlds of the researcher and the researched (Harper, 2002).

Before attending the interviews, participants were asked to prepare up to three photographs representing their individual experience as part of the Chinese migrant community and the meanings of 'Chineseness' from their lived environment in the UK. The context could include key moments in their day, activities, objects they see or possess, or other elements of their lives. These photographs were to be taken by the participants themselves and displayed on their smartphones, tablets, or as printouts. Using smartphones, for example, offered participants the convenience of capturing and editing images. This also allowed participants to protect their privacy by controlling the context shown in the image. The smartphone's zoom function enabled participants to adjust how much context they wanted to show. By relying on

photographs generated by the participants, this study was able to gain an in-depth understanding of the perspectives of the Chinese migrant community.

While photo-elicitation interviews (PEIs) can be used as an independent method of obtaining data, they work best when used in tandem with standard interview methods to provide additional depth to participant responses (Padgett et al. 2013). In short, using photo-elicitation to supplement interviews with research participants reflects a participatory approach in that images can stimulate the engagement between the participants and researcher, generating an integrated and richer interview transcript.

Following the method of participant-generated photographs, participants were invited to attend in-depth semi-structured interviews and discuss each photograph they generated. The face-to-face individual interviews were conducted in public areas, often in coffee shops in Manchester city centre or at the Chinese community centre. Each interview lasted between 1 and 1.5 hours and was audio-recorded by the researcher, subject to the participant's permission. Most interviews were conducted primarily in English, but a few were conducted in Mandarin or Cantonese, particularly with elderly participants who spoke little or no English. Participants were asked to comment on their prepared photographs, with questions such as 'When were the photographs taken?' and 'What was happening in the photograph?' These questions were followed by an exploration of participants' migration stories and their arts consumption experiences, facilitating a discussion of their acculturation journey.

In summary, the photo-elicitation interviews in this research allowed participants to express their identity and experiences through visual means, highlighting their arts consumption as part of their acculturation journey. The interview questions were designed to generate an understanding of participants' perceptions of their identities, individual migration stories, and arts consumption experiences. Some images will be presented in this thesis as part of the analysis process. Participants consented to the use of their images for research purposes, with the option to withdraw their data if desired.

4.4.3 In-depth (semi-structured) Interviews

In addition to collecting visual data through photo-elicitation interviews, this study also adopted in-depth semi-structured interviews to obtain insights into participant's experience in the arts. The data collection period, i.e. the majority of the research fieldwork, was carried out between October 2019 and February 2020. As Mason (2002) identifies, there are three types of qualitative interviews, namely unstructured, semi-structured and structured or in-depth

interviews. One of the best ways to 'enter into the other person's perspective' (Patton, 2002, p. 341) and develop 'thick descriptions of a given social world, analysed for cultural patterns and themes' (Warren, 2002, p. 85), is through the commonly used technique of in-depth semi-structured interviews. This interview technique allows the interviewer to have a checklist of the topic areas and, therefore, to elicit deeply contextual accounts of participants' experiences and their interpretation of them (Mahat-Shamir, Neimeyer and Pitcho-Prelorentzos, 2019). Each of them has a strong focus on the relevant research contexts and perceived knowledge from the research participants. Unlike the structured interview, a semi-structured interview has a less rigorous set of predesigned questions to follow when conducting the interview. The latter form of interview is more open and allows the researcher to bring up new ideas during the interview based on the responses of the interviewees (Mason, 2017).

Previous studies on consumer identity have frequently applied semi-structured interviews in their research designs, for instance, Schau and Gilly's (2003) investigation of self-presentation on the online blog posting, Jafari and Goulding's (2008) research into the consumption of Iranian migrant in the UK and the way they present their identity to the society. Hammersley and Atkinson (1995) argue that a well-structured interview could limit the participants' response and consistently remain that they are being interviewed. Adopting an in-depth semi-structured interview in this research investigation is the preferred choice, which aims to explore the various consumption patterns and consumption experiences in the arts among the Chinese migrants in Manchester.

To examine their experiences and understand their consumption practice in the arts as people from the Chinese community, this study has developed an interview guide which assisted the researcher in conducting the interview effectively (see Appendix C). The overall interview questions fall into two thematic topics, each of them has specific interview questions for the research investigation related to the research questions of this study. The interview began with demographic questions of the individual interviewee, including age, place of origin, nationality, education, and employment. This was then followed with contextual questions about the role of the Chinese migrant while living in the UK as an ethnic minority. The second thematic area asked about their consumption practice and experience in the arts (either performing arts or visual arts in this study), as well as their perception of the arts in general. In the spirit of phenomenological research, the research participants were usually asked two broad questions about what they have experienced in terms of the phenomenon and what context has influenced their experiences of the phenomenon (Moustakas, 1994; Moerer-urdahl and Creswell, 2004).

Interview questions such as ‘Can you talk about one of your arts consumption practices (e.g. arts form, location, piece of production and so on)?’ and ‘How is it that you came to be interested in the arts?’ can embody this matter. The interview guide of this study was designed and followed the procedure of conducting phenomenological research (Moustakas, 1994). The phenomenological reduction method of Moustakas (1994) was adopted, with the following steps: (a) Bracketing the Researcher’s Experience, (b) Bracketing the Topic, (c) Horizontalisation, (d) Clustering into Themes, (e) textural Description of the Experience, (f) Structural Descriptions of the Experience, and (g) Textural-Structural Experience. As a result, the interview data would lead to a textual and structural description of the experiences, and ultimately provide an understanding of the common experiences of the participants (Creswell, 2013).

4.5 Data Analysis Strategy

Prior to data analysis, all of the interview data were audio recorded with participants’ consent and transcribed verbatim into Word documents. The data collection yielded a data set of 70 photographs generated by the participants and 254 pages of single-spaced textual data transcribed verbatim from the face-to-face interviews. Among the 22 interviews with research participants, 10 were conducted partly or entirely in Chinese languages (either in Mandarin or Cantonese), and the interview transcripts were therefore translated into English for the research analysis. Both visual (participant-generated photographs) and textual (interview transcripts) data were then imported into NVivo (Release 1.7) to create a coding template (see Appendix D). Using the computer-based data analysis software enabled the researcher to securely store the data corpus and locate the information while undertaking the analysis (Bazeley, 2013; Creswell, 2013). Participants’ demographic information was input anonymously as individual ‘cases’ in NVivo and the ‘case classifications’ were created according to the attributes of individual participants such as gender, age, place of origin (mainland China refers to people from PRC-governed areas, whereas Hong Kong is listed as it stands), nationality, education level, occupation and the years of migration. In such a way, the researcher was able to situate the data corpus where the impact of different attributes can be assessed.

Data analysis was conducted in two stages (see below Table 4.2). The first stage of data analysis explored the self-perceptions of identity among the Chinese migrant, as well as the notion of identity developed by others in society. It aimed to address the first sub-question for this study. The second stage of the analysis identified the consumption patterns in the arts and examined the arts consumption experience among the Chinese migrants in the UK. It helped to understand

ethnic consumer behaviour in the arts better, and therefore, the second sub-question will be answered.

Table 4.2 Data analysis stages

Research Questions	Stages of Data Collection and Analysis
1) What is it like being ethnically Chinese and living in a culturally diverse country?	Stage 1: Photo-elicitation interview Analysed via visual analysis – qualitative content analysis.
2) How did the Chinese migrants engage with the arts in their country of origin, and how has this consumption evolved while living away from their cultural heritage?	Stage 2: In-depth interview (the second thematic topic in the interview) Analysed via interview transcripts and field notes (using NVivo).
3) How are arts involved in identity negotiation through the acculturative process?	

Source: Created by the Author

4.5.1 Participant Background

Participants were 22 adults who met the criteria for taking part in this research investigation. Table 4.3 (see below) provides brief information about the participants who attended both Stage 1 photo-elicitation interviews and Stage 2 in-depth interviews between October 2019 and February 2020. As shown here, each participant has been assigned a pseudonym and listed in alphabetic order. The "age status" category indicates the participant's age at the time of being interviewed. Likewise, it also applies to their duration of living in the UK ("Years in the UK"). The "place of origin" specifies the country where each participant was born, while the column of "nationality" shows the citizenship being granted in a particular country or territory. Notice that the Chinese nationality law does not recognise dual nationality (Benton and Gomez, 2014; Jr and Wong, 2016). Participants' "education level" denotes the highest educational background before participating in this research, but the locations where they have been awarded the degrees may vary. Finally, the individual participant's occupation is identified under the category of current employment.

Among all the participants of this study, there were 15 females and 7 males of Chinese migrants living in Manchester aged from 24 to 66 years old at the time of being interviewed. The majority of them have originally came from mainland China, three of them were from Hong Kong, China, while only two participants were born in the UK. Most mainland Chinese participants have a postgraduate degree or even retained a higher qualification such as the doctoral degree after their master's study in the UK. For the most part, this reveals that the educational factor is one of the major drivers for Chinese migrants moves to the UK. But these

participants have been living in the UK for a relatively short period of time, varied in a range between 3 to 19 years. Of those three participants who were born in Hong Kong, China, they have been continuously living in the UK for 32 years, 37 years and 6 years, respectively. In terms of participant's employment status, three participants are currently working in the arts and cultural sectors (shown as "dance teacher", "director of Arts of China" and "music teacher"), and two CEOs are carrying out relevant cross-cultural activities towards either Chinese or British communities in the UK. The rest of participants are engaging with different fields of work, for instance, consulting in estate industry or energy company, marketing or digital marketing roles in the retail industry, educating or researching positions in academia, and starting a business in the service industry.

Table 4.3 Participants description

Name*	Age*	Gender	Place of Origin	Education Level	Current Employment	Years in UK	Nationality
Daisy	25	Female	China	Postgraduate	Estate Consultant	6	Chinese
Eileen	24	Female	United Kingdom	Undergraduate	Project Manager	Not Applicable	British
Fatima	30	Female	China	PhD	Research associates	7	Chinese
Harley	45	Male	China	Undergraduate	Driving Instructor	16	British
Jaclyn	31	Female	China	Prefer not to say	Assistant Counter Manager	9	Chinese
Jessica	27	Female	China	Prefer not to say	Dance Teacher	3	Chinese
Kacie	32	Female	China	Undergraduate	Customer Service	9	Chinese
Kayla	27	Female	Hong Kong, China	PhD	Research associates	6	Singaporean
Laura	56	Female	Hong Kong, China	Undergraduate	CEO	32	British
Lyneet	66	Female	Hong Kong, China	Undergraduate	Community Development Worker	37	British
Miranda	25	Female	China	Postgraduate	Project Manager	6	Chinese
Racheal	31	Female	China	Postgraduate	Health & Safety Officer	5	Chinese
Sara	34	Female	China	Postgraduate	Director (Arts of China)	13	British
Sonia	30	Female	China	Postgraduate	Music Teacher	8	Chinese
Tanner	28	Male	China	Postgraduate	Performance Marketer	8	Chinese
Wade	29	Male	China	PhD	Research Fellow	6	Chinese
Xander	30	Male	China	PhD	Lecturer	9	Chinese
Xavier	36	Male	China	Postgraduate	CEO	19	British
Ximena	29	Female	China	Postgraduate	Manager	16	Chinese
Yasmin	28	Female	China	Postgraduate	Energy Company Consultant	9	Chinese
Zachary	34	Male	China	PhD	Research associates	6	Chinese
Zane	35	Male	United Kingdom	Undergraduate	Self-employed	Not Applicable	British

*Name: participant's pseudonyms

*Age: age at the interview

Source: Created by the Author

4.5.2 Analysing Photographic Data

There is an increasing interest in ways of analysing visual data which is primarily qualitative (Bell and Davison, 2013; Whiting et al., 2016; Cassell and Bishop, 2019). The method of the photo-elicitation interview was treated as a way of self-accounting and self-presentation that tended to represent the indicators of particular identities in the wider social context (Croghan *et al.*, 2008). The participant-generated photographs were associated with personal lives and needed to be comprehended as authentic representations of the participants themselves (Harper, 2002). However, there is very limited information on conducting research analysis combined visual and textual data (Noland, 2006; Gleeson, 2012; Saldaña, 2016). Some researchers were

typically designed to treat photographs and interview transcripts as one chunk of data (Dodman, 2003), while others just analysed the textual data only. According to Keats (2009), she advocates that analysing visual data and textual data should be separated. There are issues around using photo-elicitation as a method to understand the construction of identities. Images act as many indicators of representing people's lives and can be seen as the account of their identity construction. However, it is insufficient to explain people's identities purely from a particular context of the elicitation (Schlegloff, 1997). Because of this, the interview needs to formulate some notion of context that accounted for the production of the particular images and for the verbal accounts that the photos produced (Croghan et al., 2008). In this research, a content analysis suggested by Rose (2016) was therefore undertaken to analyse the visual data (i.e. participant-generated photographs).

Content analysis is a method of counting the frequency of certain visual elements in photographs in order to get a sense of what they present (Rose, 2016). Based on analysing the frequencies, this method aims to achieve 'replicability' and 'validity' from the data (Krippendorff, 2013; Rose, 2016, p. 87). As indicated in the previous section, photographs were inputted into NVivo as soon as possible after the entire interview was finished. Each set of photographs should be closely linked to the context of representing the participant's individual experience of being a Chinese migrant in the UK and the meanings of the 'Chineseness' from their lived environment. Here, the research drew on Croghan et al.'s (2008) analytical approach that categorises the photographs into several tangible objects, such as commodities, human beings and places. They discovered that photo-elicitation allowed participants to shape the research project to their own ends (Croghan et al., 2008). On the other hand, having the pre-categorising categories at the early stage is to ensure that the coding process reflects the status of the photographs in the interview. Following this procedure, the 70 photographs (of 22 people to be interviewed) were classified into four categories: 1) meaningful objects from everyday life or architecture from a tourist's perspective; 2) people, being further divided into friends, family members and colleagues; 3) significant places and venues, where the migrants normally visit; 4) traditional celebrations, famous cultural events (mostly shown as a celebration of certain festival or outdoor activities. The following Table 4.4 shows the number of photographs taken per category by the research participants and provides a summary of the contents. Where necessary, the coding categories were collapsed or expanded until they were thoroughly unambiguous (Croghan *et al.*, 2008; Krippendorff, 2013; Rose, 2016).

Table 4.4 Photographs categories

Category	Definition	Content of the photographs	Frequency Count
Self and interpersonal relationship	a social connection or affiliation between two or more people	With friends, family members, colleagues, self, pets and others	34
Events, festivals and activities	a planned occasions or happenings that take place at a specific time and location.	Outdoor sports activities (e.g. hiking, playing football), Western culture related (e.g. Christmas celebration), Chinese culture related (e.g. Chinese wedding, Chinese New Year), cross-cultural events (e.g. Chinese tea culture in the UK), graduation and birthday celebration, arts related events (e.g. a ballet performance), other culture event (e.g. a pride parade)	30
Material objects	items with physical substance	Chinese food, Chinese costumes, Chinese decorations, Chinese eating utensils	24
Places and venues	a significant place for participant	Local places (e.g. arts studio, pub), home, Chinatown, Chinese restaurants, workplace	19

Source: Created by the Author

Following the coding process, each photograph has several codes attached to it. Since the method of photo-elicitation has advantages in helping participants to share their identity narratives (Copes *et al.*, 2018), the meaning of the photographs was then interpreted through an understanding of these codes that connected to the context of 'Chineseness' within the participants' perspective. A detailed explanation of data interpretation will be articulated in the next chapter. It believes that one of the strengths of photo-elicitation interviews is that they help participants tell their identity narratives.

4.5.3 Analysing Textual Data

In the analysis of textual interview data, the analytic process usually involves a close reading of the interview transcripts, including the identification of significant chunks of the interviews or quotes, interpretation, and discussion by the researcher (Spiggle, 1994; Thompson, 1997; Arnould and Thompson, 2005). This research aimed to capture the individual consumption patterns and experiences of the arts among Chinese migrants in the UK and to understand the role of migrant members in the arts consumption experience. A thematic analysis was therefore undertaken. Thematic analysis is one of the most popular methods for analysing qualitative data within psychology (Braun and Clarke, 2006), as well as social studies related to marketing and consumer research. This data analysis method preserves units of data that identify meaning and seeks identifiable themes that evolve out of the narrations from the participants (Saldaña, 2016).

Within the consumer research and arts marketing literature, thematic analysis has been implemented to understand the consumer perception of meanings (Gordon et al., 2015; Smith and Dunfu, 2016; Zouaoui and Smaoui, 2019), consumer identity projects (Kennedy and Laczniak, 2016; Seo, 2016; Larsen and Patterson, 2018; Fagbola, 2019), and consumer or audience behaviours and motivation (Venkatraman and Nelson, 2008; Le, 2012; Kirchner and Rentschler, 2015; Pilcher and Eade, 2016). This research followed an inductive process where the textual interview data were explored without any preconceived assumptions by the researcher. Each interview transcript was input into NVivo software with heading styles after transcribing and translating the interview recordings. The thematic coding followed the step-by-step guidance recommended by Braun and Clarke (2006) and further elaborated using the codes-to-theory model (Saldaña, 2021) to ensure a comprehensive and systematic analysis was outlined as follows.

The first step involved reading through a transcript closely and re-reading the participant's narrative several times in order to become as familiar as possible with the information. At this stage, the researcher has made notes against her initial thoughts and commented in the corresponding section. The second step involved producing initial codes of the data, which represented the meaningful elements regarding the participant's behaviours and experience in the arts. For instance, initial codes were shown as 'type of arts', 'choice of event/production', 'source of the interests in arts', 'quality and popularity', 'family/friends accompany', 'aware of the ethnic-driven event and production', 'issues on promoting the arts' and so forth. After this stage, the third step then involved developing themes from the coded data and combining repeated codes into overarching themes. The researcher then analysed a full list of the different codes to organise them into relevant identified themes (the units of analysis). Braun and Clarke (2006) suggest that the dataset should be coded for as many potential themes as possible. In such a way, this led to a consideration of classifying the themes into main overarching and sub-themes, which were able to describe the participants' experiences and the essence of the chosen phenomenon. In the fourth step, the researcher reviewed the themes from the coded dataset and refined certain themes where necessary. To do this, the researcher was able to identify the most relevant coded themes and to ensure the validity of individual themes concerning the entire dataset (Braun and Clarke, 2006; Creswell, 2013; Sandhya and Mahapatra, 2018). Issues of validity in the analytic process are highly concerned with the method of thematic analysis because the data is being defined through the interpretation of codes or themes (Alhojailan and Ibrahim, 2012; Guest *et al*., 2012; Nowell *et al.*, 2017). To maintain consistency and accuracy

in thematic analysis, all of the participants' narratives were repeatedly reviewed by the researcher until the initial coding process was accurate. The fifth step involved defining and refining each theme in order to obtain a comprehensive analysis of the understanding of data. Lastly, the sixth step involved constructing and producing a written report that provided a detailed description and analysis of the results. To visually illustrate the process from codes to themes, the following Table 4.5 represents the coding process from initial codes to themes. To ensure the reliability of the findings, descriptive quotes from the participants' narratives were articulated in the discussion chapter.

Table 4.5 Data coding process

Main Themes	Sub-themes	Codes
Acculturation experiences	Motivations for migration	Educational migration motive
		Economic migration motive
		social migration motive
	Omnivorous consumption	Chinese heritage culture
		Western cultural activities
		International cultural element
	Maintenance of cultural identity	Home culture food
		Traditional costumes
		Chinese deco-objects
Arts in acculturation process	Drivers for arts consumption	Previous experiences/exposure to the arts
		High quality / well known
		Development of cultural capital
		Promoting Chinese culture
		Social integration
	Economic obstacles	Pricing
		Lack of time
	Arts preferences	'I have no preference'
		Asian-oriented
		Western culture related
	Perceived meaning of arts	Subjective nature
		Functional benefits
		Symbolic meanings
		Artistic benefits
		Social benefits
		Emotional connection
Socio-cultural constraints	Acculturative stress	Languages
		Unfamiliar culture
		Antagonism
	Accessibility to the arts	Limited resources in China
		Diverse arts offerings in UK
	Barriers to arts attendance	Lack of inclusive practices
		High prices paid for Chinese arts

Source: Created by the Author

4.6 Issues for Consideration in Research

4.6.1 Researcher Positionality

Qualitative research is an interpretive approach to studying social reality, usually involving the inquirer with participants in a continuous and intensive encounter (Creswell, 2013). Since the researcher becomes part of the investigation and interacts with the participants through a range of data collection and analysis activities, the interpretation inevitably reveals a researcher's subjective meanings (Carson et al., 2001; Malterud, 2001). Given this, the background and role of the researcher will influence what he or she wants to examine, how he or she intends to investigate, and the selection of the most appropriate methods to present and interpret the findings. This makes addressing the question of pre-conceived bias essential to promote the ideal of trustworthiness in qualitative research (Amankwaa, 2016; Maison, 2018).

Prior to moving to the UK, I was trained as a classical ballet dancer during my childhood and adulthood in China. This background not only gave me multiple opportunities to be exposed to the arts but also shaped my perception of what constitutes valuable cultural engagement. Such experiences could lead to an unconscious bias towards participants who engage with what I consider 'high arts' and as the opposite of 'low arts' in most Western cultures (Bourgeon *et al.*, 2006; Larsen, 2014), potentially overlooking other forms of cultural engagement, which necessitates critical reflection on my part.

Ballet, previously viewed as a Western form of arts, was introduced into the Chinese arts market with the aim of integrating it more closely with Chinese culture (Rong, 2013). My substantial performance and cultural exchange opportunities to travel around European countries, as well as participation in dance competitions in countries such as Russia and Tunisia, have provided me with a better understanding of cross-cultural artistic expressions. However, this could affect my interactions with participants, possibly leading to preconceived expectations about their cultural engagements.

In addition to the role of a dancer, I consider myself a member of the ethnic audience in the massive arts market in the UK. My passion for arts like ballet dance and my interest in visiting museums and galleries and attending arts festivals while living in the UK could influence how I interpret data in this research. My professional background might lead me to interpret participants' engagement with the arts through a lens that overemphasises formal or classical forms of artistic expression.

My previous working experience with local communities (ethnic group-wise) and audience engagement at the Manchester International Festival (MIF) has led to the consideration of lower proportions of ethnic groups' participation in arts events. These experiences have added to my concerns as I believe that the challenges between the arts organisations and the local Chinese communities are not only due to language barriers to communication but also due to the psychological aspects of understanding an individual's concept of identity and preference for cultural products. The subsequent research arose from the researcher valuing the benefits of engaging and involving in the arts for ethnic minority audiences and holding the belief that people's perceptions of the arts and cultural realities impact their consumption experience. Consequently, this research was based on a philosophical assumption that the level of engagement in the arts can largely be affected by individuals' lived experience as Chinese migrant members, and their perceived values of the arts may vary depending on the Chinese migrant's socioeconomic background and cultural background.

This led to an interest in investigating the perceptions held by the Chinese migrant members toward their Chinese identity from a cultural perspective. As the manifold meaning of the term "Chinese", it implies a different level of understanding of China in different contexts. The meaning of Chinese ethnicity in the Western context is primarily applied to the majority of "Han Chinese" who have common physical traits such as medium height, yellow skin with black eyes and black hair (Wang, 2018). However, these appearances could also be shared by people from other Asian countries such as Japan, Korea, Indonesia, Vietnam and Singapore. From another point of view, in the Chinese context, the identity of a Chinese refers to the person who holds citizenship in the People's Republic of China. As for the Chinese diasporic beyond China's borders, the hybrid and transnational identities challenge the recognition of the Chinese identity (Siu, 1993;2016; Ang and Verkuyten, 2002). Therefore, it is challenging to describe the Chinese identity in a unified sense as people's perceptions of China and the Chinese are varied (Guan, Deng and Bond, 2010). A case of recent protests in Hong Kong during 2019-20 was an embodiment of the tension between Hong Kong and mainland China, with heavily supported by the younger generations in Hong Kong (BBC News, 2019a; BBC News, 2019b). This research tends not to discuss the identity conflicts of being Chinese from the nationality aspect but rather to explore how people of the Chinese ethnic background consume the arts as a way of constructing their diasporic identities in the UK.

The process of reflexivity involves examining the researcher's role and research experience throughout the entire inquiry (Guillemin and Gillam, 2004; Creswell, 2013). It usually involves

examining the researcher's connection with the participant, and how this connection may affect the participant's response during the interview. My insider status as a member of the Chinese migrant enables me to inquire into sensitive topics such as migration experiences with deeper empathy and understanding (Dwyer and Buckle, 2009; Ochieng, 2010). Being born and raised in Guangzhou, China, and having lived in Manchester for the first 5 years of my UK residency (at the time of conducting this research, I have been living in the UK for 7 years), my own identity as Chinese has given me advantages in the use of languages (native speaker in both Mandarin and Cantonese) while accessing the local Chinese communities in Manchester. Nevertheless, it is essential to recognise that these communities (in Manchester) are established independently and divided into several parochial groups (based on the place of origin), for instance, originating from mainland China, Hong Kong, Macau, and Taiwan. While living in Manchester, I worked with a number of Chinese communities and societies in Manchester for the purpose of spreading the Chinese culture around Greater Manchester, as well as exposing myself to the British culture by volunteering with local charity shops, arts and cultural events, as well as working in the hospitality and retail environment.

However, being a doctoral researcher from a UK university also provides me with an outsider's perspective, allowing me to maintain a critical distance from my research participants and the research process (Ryan, 2015). This dual insider-outsider role is essential in managing potential biases during the process of data collection, interpretation, and representation. The most challenging exercise relating to reflexivity has been to manage the 'multiple selves' of my identities (Johannisson et al., 2009). Individual participants in this research may have multiple perceptions and experiences throughout their migration journey, with different reasons for moving away from their home place. I will never experience it in the same way as my participants. Therefore, the positionality of this research included my role as a former dancer, ethnic arts consumer, employee, volunteer, Chinese migrant, and doctoral researcher. Taking these different selves into account leads me to make subjective choices and interpretative as my perception influences every stage of this research investigation. By actively engaging with reflexivity and employing strategies such as maintaining a reflexive journal, participating in peer debriefing sessions, and seeking feedback from research seminars, I strive to mitigate potential biases and enhance the trustworthiness of the research findings.

4.6.2 Reliability and Validity

In any research undertaking, considerations surrounding reliability and validity represent fundamental concerns. Scholars such as Creswell (2009) and Creswell and Plano Clark (2011)

have emphasised the importance of addressing these issues alongside Krippendorff (2004, 2009), who has provided invaluable insights into these concepts. At its core, reliability pertains to the consistency and replicability of results, while validity is concerned with the extent to which data collected is a faithful representation of the phenomenon under investigation (Creswell, 2009; Creswell and Plano Clark, 2011; Krippendorff, 2004, 2009). In order to ensure that the findings of the research are credible and trustworthy, it is essential that issues related to both reliability and validity need to be addressed in a rigorous and systematic manner. Failure to do so may result in flawed or spurious conclusions, which in turn could undermine the integrity of the research and its potential contribution to the broader body of knowledge.

Traditional notions of reliability and validity are reconceptualised as dependability and credibility to accommodate the interpretive nature of qualitative inquiry (Lincoln & Guba, 1985). This study adopts the phenomenological approach, together with photo-elicitation and in-depth interviews, to explore the arts consumption experiences of Chinese migrants deeply, ensuring that these methodological choices rigorously support the research's reliability and validity. In qualitative research emphasises the need for the researcher to account for the changing context within which research occurs and to show that the findings are consistent and reproducible (Morse et al., 2002). In this study, methodological triangulation enhances dependability by using both photo-elicitation interviews and in-depth interviews. Photo-elicitation facilitates an engaging dialogue based on visual stimuli, which helps to elicit deeper emotional and cognitive responses than traditional interviewing techniques alone (Harper, 2002). This approach is complemented by in-depth interviews that allow for extended narratives and detailed exploration of participants' experiences, providing a robust dataset for analysis. The research process is documented to establish an audit trail, detailing each decision made and method used from the design of the interview guides to the selection and use of photographs and the thematic analysis of data. Therefore, this documentation ensures that the research process is transparent and can be critically examined by others, which is fundamental for achieving reliability (Tracy, 2010).

Credibility is achieved through prolonged engagement and persistent observation, which Lincoln and Guba identify as crucial for gaining in-depth information while minimizing distortions that might arise from transient phenomena. (Lincoln and Guba, 1985). Reflexivity is a critical aspect of ensuring credibility. As discussed in section 4.5.1, by continuously reflecting on my positionality and potential biases, particularly given my background and experiences in the arts, this study is able to minimise the researcher's influence on the data

collection and analysis process (Angrosino, 2007). Peer debriefing serves as an additional layer of critique, providing external perspectives on the research methodology and findings (Creswell and Miller, 2000). During the data analysis process, the researchers validated their interpretations of the data by consulting with the participants. This ensured that the findings accurately represented the participants' viewpoints and experiences. This feedback mechanism was essential for confirming the accuracy of the reported results. (Schwandt and Gates, 2018).

These methodological strategies are directly connected to the study's research questions, ensuring a deep and valid exploration of the phenomena under study. In order to identify ethnic identity in diverse contexts, the use of photo-elicitation interviews is able to capture the multifaceted aspects of ethnic identity, allowing participants to reflect visually and narratively on their experiences in the UK. The combination of visual and narrative data from photo-elicitation and in-depth interviews provides a rich understanding of how arts are consumed, revealing underlying patterns and preferences influenced by cultural and individual factors. This approach also offers intricate insights into how arts consumption is intertwined with the negotiation of identities, providing a complex portrayal of acculturation processes. By employing these detailed methodological considerations and ensuring rigorous checks on dependability and credibility, this study not only adheres to the inquiry of qualitative research but also provides profound insights into the role of arts in the lives of Chinese migrants in the UK.

4.6.3 Ethics and Informed Consent

This research obtained ethical approval on 03/09/2019 (see Appendix G). Smith et al. (2015) highlight the importance of considering relevant ethical issues in any research which involves human being's activities. This is particularly true for research in social science. Whilst the sensitive nature of this study may not be apparent in the research topic, there were potential ethical issues to be considered for the research participants who might be affected by the interview. The designed interview questions were asked about the participants' narratives on the representation of Chineseness, which reflects the individual experience of being a migrant in the UK. This could be highly sensitive for some migrants because everyone's migration experience is varied and related emotions may be evoked during the conversation. To minimise potential risks for the research participants, if anyone feels anxiety or discomfort during the interview with these topics, the participant can decline to answer a particular question or discuss a particular topic and the researcher will proceed to the next topic or stop the interview immediately. If needed, participants can also withdraw from the research at any time without

providing reasons. Additionally, participants would also discuss their recognition of being a member of the Chinese community in the UK based on their self-generated photographs. The photographs were used only for elicitation purposes in this study. If any photographs can identify a person's face, the researcher would only put on those with the participant's consent, or else the identified face would be blurred out in this research. This was to maintain the anonymity of those people in the photographs and to keep participant's information confidential.

Informed consent was sought by providing participants with a detailed information sheet and asking them to sign a consent form (see Appendix E and Appendix F). The information sheet was designed to clearly outline what participation would entail, the procedure of the research, time commitment, likely topics to be covered in the interview, the potential for sensitive information to be discussed, levels of confidentiality and anonymity and related contact details of this research. To do this, individual participants would be clear that it was entirely voluntary to take part and they could withdraw anytime without giving any reason.

4.7 Chapter Summary

As outlined in this chapter, the research design of the study was developed based on the interpretivist paradigm. A qualitative method was adopted and conducted through a phenomenological approach in order to understand an individual's lived experiences within a particular phenomenon. Within the qualitative methodological framework, the data collection strategy, including photo-elicitation interviews and semi-structured interviews with the Chinese migrant in Manchester, was used to examine the experiences of migration and the influence of their arts consumption after moving to a new cultural environment. The data (photographic and textual data) was analysed according to the chosen data analysis methods (content analysis and thematic analysis). The following chapter will present the findings of this study.

5 Chapter Five: Research Findings

This chapter discusses the findings generated through the qualitative methodology employed in this research, focusing on the Chinese community in Manchester and their lived experiences of arts consumption throughout their acculturation journey. Adopting a phenomenological approach, the research seeks to understand the essence of participants' experiences within this specific cultural context. Data was collected from 22 participants through photo-elicitation and in-depth interviews, yielding 70 photographs and 254 pages of transcribed textual data. These data were analysed using visual analysis and thematic analysis methods with the assistance of NVivo software. With respect to the analytical framework, this research also proceeds the pre-established categories developed by Lofland et al. (2006) and Croghan et al. (2008) to the analysis of visual data (see previous chapter in Section 4.4.2).

The findings are presented in three main sections: Section 5.2 investigates the lived experiences of Chinese immigrants acculturate in the multicultural UK; Section 5.3 presents the findings on how Chinese immigrants engaged with arts consumption after living in the UK. This section particularly explores the role of arts for ethnic consumers in the process of acculturation; Section 5.4 examines the sociocultural constraints that the Chinese immigrants have encountered in the consumption of arts during their acculturation journey. Participants' narratives from interview transcripts will be presented under each section. In addition to the responses based on the interview guide, participants discussed various topics during the photo-elicitation and in-depth interviews. This chapter includes only the most relevant expressions.

5.1 Acculturation Experiences in Multicultural Environment

This section presents the key findings from the photo-elicitation interviews with the Chinese immigrants in Manchester. It aims to give an overview of how contemporary Chinese immigrants adjust to living within a multicultural society—the UK. The most prevalent aspects discussed by participants will be addressed under three headings: motivations for migration, omnivorous consumption, and maintenance of cultural identity through Chinese cultural consumption.

These topics have been deliberately selected for analysis, as they are consistent with the premeditated questions formulated for the interviews and correspond with the current literature. Codes that emerged from the interviews were also combined into the major themes (as shown in Table 4.5, section 4.5.3).

5.1.1 Motivations for Migration

Generally, settling abroad is not a common phenomenon from the traditional Chinese cultural point of view. As noted by Huang (2001), living away from the homeland and settling down in new places is against the philosophy of Confucius. Confucianism places the concept of family-centred living as its core value in the Chinese traditional culture (Hang, 2011). A popular Chinese saying goes: 'When your parents are still alive, you may not go abroad to a distance'. It truly reflects the Confucian ethics that traditional Chinese people are staying close to their homeland. Nonetheless, historically there were many Chinese migrants who migrated to the UK after being recruited by the British shipping company (Green, 1996). Unlike the very first wave of Chinese immigrants, the new Chinese migrants move to the UK looking for better employment opportunities and to receive more advanced overseas studies Jr and Wong (2016). Due to the post-socialist economic transformation of China bringing better economic and educational opportunities, the new Chinese migrants have become wealthier and better educated (Pieke, 2007; Thunø and Li, 2020).

This is particularly reflected in the narratives of the research participants who have revealed their migration motives in the interviews (see Table 5.1 below). Among the 22 participants, apart from 2 participants who were British-born, the remaining 20 participants were born either in mainland China or Hong Kong. The underlying reasons that the new Chinese immigrants migrate to the UK are predominantly related to education purposes, where they anticipate completing a higher education degree in the UK. Additionally, there are also economic and social factors that drive the new Chinese migrants to migrate to the UK. Participants Harley and Zachary stated:

> ***Harley**: "I just want to change my life at that period of time…maybe have a different cultural experience. And I just want to see something different and view things differently as well…[continues]."*
>
> ***Zachary**: "I was planning to apply for a postdoc position after my PhD in Denmark, and I will go back to China in the end…but it just that opportunity came up when I was looking for a job, so I think being able to work in the UK can strength my abilities in many aspects and I can be more competitive!."*

Harley went on to describe that he wanted to enrich new experiences in life, indicating the socially driven motive of migrating to the UK. For Zachary, his migration motive is more of the economic perspective that he wanted to enhance his employment prospects in his future

career. Another example of the social factor can be seen in the interview with ***Lyneet***. In her words, *"I met my husband in Hong Kong when he was working in a company. He is British, and he was sent by a British company to be in charge of some business in Hong Kong at that time. So…after his tenure finished, he needed to go back to Britain! I don't have a choice…then I moved in with him. That's it!"* The reason for Lyneet to migrate is because she did not want to be apart from his husband, thus, she gave up her original life in Hong Kong in order to stay closer to her new family.

Table 5.1 Migration motives

Cause of Migration	**Description**
Educational migration	movement of persons in search of better and higher quality education
Economic migration	moving to find work/follow a particular career path
Social migration	moving somewhere for a better quality of life/to be closer to family /friends
Others	born in the UK

Source: Created by the Author

5.1.2 Omnivorous Consumption

Chinese Cultural Heritage

Living in a diverse and multicultural society in the UK, participants of this research reported to have actively engaged in different Chinese cultural activities. The majority of Chinese immigrants maintained and continued the long tradition of Chinese customs while they were living abroad, for instance, celebrating Chinese festivals and following conventional wedding rituals. Through these various cultural activities, Chinese immigrants are able to keep a close connection with their homeland (Huang, 2001; Guo, 2021). Crucially, the very typical Chinese architecture of 'Chinatown' can be seen in most Western countries (for instance, in the US, Australia and Europe), which represents the landmark of Chinese culture. The Characteristics of Chinatowns can be easily distinguished by its town-scape design (with a large red arch entrance and lion statues as the guardian's side). It also means that Chinese immigrants are constructing their view of 'Chineseness', which is probably quite different from what they did back in China. Certainly! It's not just that Chinese culture is being brought to the UK; rather, it's being projected in this new context. When these various cultural elements are taken together, they significantly represent the culture of Chinese people. Therefore, Chinese culture can be better preserved and passed down to overseas Chinese communities.

The majority of participants informed that they have similar behavioural trends in presenting the Chinese culture. One of the participants, who has married a British citizen and has been living in Manchester for 8 years, discussed that she has a 'must go' place every year in Manchester to celebrate the Chinese New Year. In the photo-elicitation interview, she revealed that she took her husband to Manchester Chinatown during the Chinese New Year to experience the British way of celebrating the Chinese New Year. She explained the story behind her prepared photograph as follows (see Figure 5.1 top left):

> ***Sonia**: "This photo was taken during the Chinese New Year. When I was in Chinatown with my husband, I saw the "God of wealth" (Tsai Shen) standing there. It's a traditional thing! Manchester Chinatown has such a wonderful festival for Chinese New Year every year. To be honest, you won't see as many festive celebrations back in China. But this is just my opinion then. I will go to Chinatown each year during the Chinese New Year…just walk around and go to one of my favourite Chinese restaurants afterwards."*

The creature of Tsai Shen denotes the god of wealth in the Chinese religion of Taoism, it is also being used widely by the Chinese people for promoting prosperity during the Chinese New Year celebrations. There is a tradition to celebrate the Chinese New Year in Manchester, and it displays the most authentic festive atmosphere to the people around Manchester, including the local residents and tourists. From Sonia's viewpoint, the atmosphere of celebrating the Chinese New Year in the UK is intense, and it is even richer than its way in China. Despite the fact that she is now settling down in the UK, she is still celebrating traditional Chinese festivals.

Miranda, a project manager at Manchester Investment Promotion Agency, has been living in the UK for 6 years. Miranda attends weekly dance classes at the Manchester Chinese Dance School. She said she was very proud to introduce and present the Chinese dance to the people in Manchester. And it was a special experience to see the local people celebrating the Chinese festival together. Here is her response (also see Figure 5.1 top right):

> ***Miranda**: "The photo was taken at the Chinese New Year Gala event…after we performed, of course. We were showing the traditional Chinese dance at the gala. Me being Chinese and living in the UK, I find it really interesting to attend this kind of event outside China. And attending this kind of cultural event makes you really…really proud of being Chinese and proud of our culture as well…When you*

look at the photo again, it's such a joyful time! We celebrate our culture, and people celebrate the Chinese New Year together. It's really cheerful!"

Although it's an interesting experience to attend Chinese events overseas, Miranda still can stay close to the Chinese cultural elements. As shown in her photograph, the dancers' costumes and the lanterns were in the colour red, which is the most common colour in Chinese culture, and it symbolises good fortune and joy for people. When it is time to celebrate the Chinese festival, people from other nationalities and ethnicities are all celebrating this moment together. It is not only a thing for the Chinese themselves.

Both Sonia and Miranda mentioned the way they celebrated the Chinese New Year in Manchester. However, Sonia's way of celebrating the Chinese New Year is to visit the festival location with her family members, while Miranda is more like a 'culture communicator' who presents authentic Chinese cultural elements to the people in Manchester. Essentially, it is a way to manifest the Chinese culture.

Another participant, Jaclyn (who has lived in the UK for 9 years), shared her experience of attending her friend's wedding in one of the Chinese restaurants in Manchester. The wedding was held in the traditional Chinese way, where the groom and bride wore red costumes with dragons and phoenixes embroidered into the design. Together with the golden jewellery, it is a sign to say the bride is happy with the marriage, as said by Jaclyn during the interview (see Figure 5.1 bottom).

***Jaclyn**: "This one was taken at my best friend's wedding in a Chinese restaurant in Manchester city centre. You can see the bride was wearing a red and gold wedding dress, this is a very traditional wedding costume. As well as, those pieces of jewellery were worn by the bride, which is a piece of important information that the bride wanted to tell everyone who attended their wedding on the day…it means 'I'm rich and I'm so happy to marry the guy! Sounds a bit ridiculous, isn't it? But it is what it is!"*

Figure 5.1 (top left) 'Tsai Shen' - Gold of wealth;(top right) Chinese dance; (bottom) Traditional Chinese Wedding

The wedding can be organised in many different styles. But for the Chinese migrant who are living away from their home country, having a traditional Chinese wedding is significant and it represents an aspect of the heritage in Chinese culture. Sticking to the customs of organising the wedding also creates a connection to home. In addition, not only the festivals and celebrations can be seen as a way of the Chinese culture manifestation, but some of the participants also refer to a location or homemade food while showing their experience as a Chinese migrant in the UK.

Xander, an accounting lecturer who has been living in the UK for 9 years, noted that the establishment of Chinatown can easily assemble all the Chinese migrants (see Figure 5.2 left). Especially in the Chinese New Year, visiting Chinatown has become one of his family's traditions while living in Manchester. He also said that he felt the UK is a multicultural society where people from different backgrounds celebrate the unique Chinese festival. Xander was impressed by this atmosphere and said,

> ***Xander**: "I quite like it (Chinatown) and I think it's very Chinese! The reason why I would like to talk about this photo is that by the time when I took this photo, people*

were celebrating (Chinese New Year), not just the Chinese people! And not just the Asian communities are celebrating, there are British people celebrating as well. You just realise this is something that you would never see in a homogeneous society, like in China, Korea or Japan…but here you have multi-ethnic groups and diverse people. I'm quite moved by that and I was quite impressed as well. How open-minded they are! You celebrate one common thing…the Chinese New Year! And that happens to be my culture, and I'm proud of that."

For other ethnic groups in the UK, the Chinese New Year is a foreign concept. Yet, not only the Chinese people celebrate their festival, but also the wider community, which celebrates together with the local Chinese community. As Miranda noted in her interview, Xander's response also confirmed that everyone can honour Chinese culture, not just the Chinese themselves.

When it comes to the Chinese migrant's family life, food plays an important part in Chinese culture. Chinese not only enjoy eating but also making traditional Chinese food while celebrating Chinese festivals. Racheal (a 31-year-old female who has been living in the UK for 5 years) said that making Chinese traditional food at home can make her feel close to her family in China. Although her family is not in the UK with her, she is still celebrating important Chinese festivals with her friends. In her words (also see Figure 5.2 right),

***Rachael**: "This is me, making the moon cakes at home to celebrated the Mid-Autumn Festival! I also tried to make my Zong Zi before, during the Dragon Boat Festival. We just buy a mould and some powder, and that's it! Because the Mid-Autumn Festival was about to come, I found it was not that difficult to make a moon cake, and I had some experience with it when I was in China…compared to buying a moon cake from the supermarket, I can start from the raw materials and make it as a proper moon cake…together with friends, that's such a lovely experience, isn't it?!"*

Figure 5.2 (left) Manchester Chinatown; (right) Homemade moon cake

Western Cultural Activities

Apart from participating in their own cultural practices (i.e. personal relevance of Chinese culture domain), the Chinese migrants of this research also reported engaging with the local British culture while living in the UK. Rachael and Kacie have both mentioned the activities (fundraising event at work and after-work drinking) they participated in with their British colleagues from work (see Figure 5.3 top right for Rachael and left for Kacie). They said,

> ***Rachael****: "This picture was taken in the company when I first joined the company…I remember that it was a charity event; there were a few people wearing this kind of outfit, and it was for fundraising! It is usually organised by local charities and they would come to our office to collect money. I was quite embarrassed because I didn't know the company held so many charity events, and I didn't know they were raising money, so I didn't donate."*
>
> ***Kacie****: "This photo was taken after an event held by my company. This was happening in a local pub, I think. It's very interesting and we're so happy at that time. We worked so hard to organise the event together, and thankfully, the event went really well! Most important, my colleagues and I were like friends. So after the event, everyone grabbed themselves a cup of drink, we talked and laughed a lot! I'm so happy to be part of the team."*

Kacie is a 32-year-old customer service representative who has been living in the UK for 9 years. She considered the drinking culture in the UK a significant part of socialising with friends, doing business and even networking with a corporation for potential future benefits

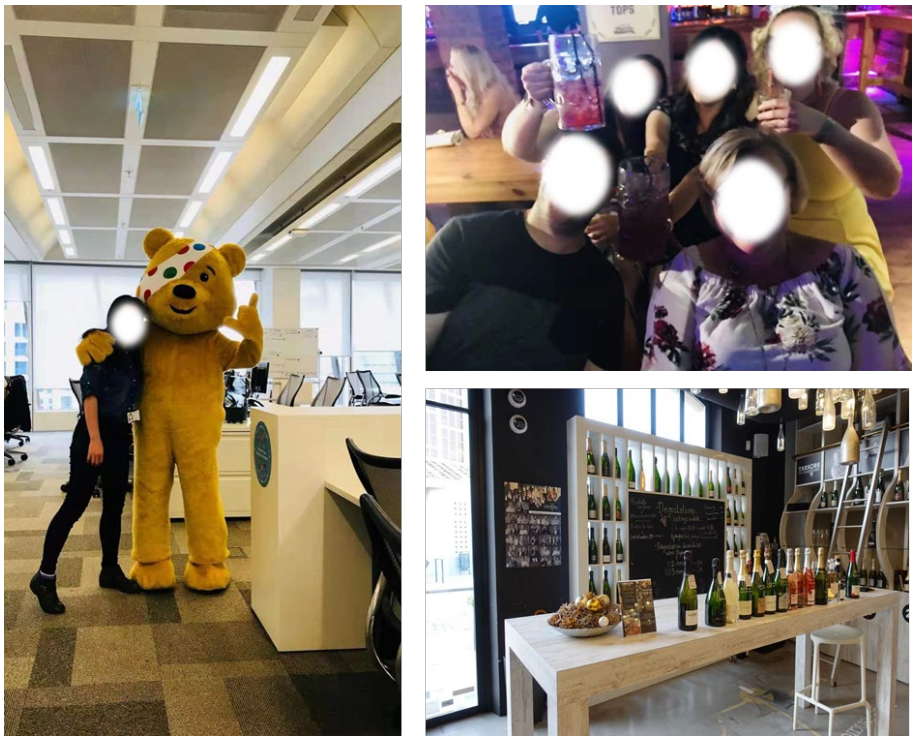
with a future corporation. She also mentioned that her company is highly involved with local charities, and therefore, she would have many opportunities to contribute to charity events. The charity sector is seen as an increasingly important part of British society, as are the companies and organisations in the UK (GOV.UK, 2018). Being able to make contributions to the local charity as an employee, Kacie deeply values the company culture. As the quote below illustrates,

> ***Kacie**: "We were in a care home during the Christmas time, and I think my company has been doing this kind of fundraising event for many, many years already…we donate them to the local charity or bring them to the care homes like this event. Actually, I haven't seen any other Chinese companies doing this kind of thing…but for me, it is quite a regular activity in our company. I also met lots of volunteers who will visit the care homes during Christmas…so I'm very fortunate, and I feel very happy to do this kind of thing."*

Similar to Kacie's experience, another participant has shared his experience of attending a wine-tasting event in a local wine shop (see Figure 5.3 bottom right). Wade, who is a postdoctoral researcher in Civil Engineering, has had a huge interest in wine tasting since moving to the UK in 2014. Accordingly, he spent time studying the WSET (wine & spirit education trust) course and received his certificate of wine and spirit tasting after several years. He said,

> ***Wade**: "I think this is one of the most important hobbies that I picked up since I came to the UK…like you want to know what the alcohol was made from and what story or culture behind it. So, I did a lot of research about the world of wine…also I think because I was in a European country, it has the environment of tasting the wine rather than just drinking it. This is different from China, that's why I found it quite attractive, and I began to get into this world…you can meet people from a different place and discuss together regarding suggestions on the selection of good wine."*

Figure 5.3 (left) Fundraising event at work; (top right) After-work drinking; (bottom right) Local wine shop



The presentation of local British culture can be further facilitated through the consumption practices in tourism and sport. Previous studies have noted the significance of tourism practices as a symbolic resource to help immigrants acculturate to the local environment (Rasmi *et al.*, 2014; Cruz and Buchanan-Oliver, 2017). As well as sports and leisure activities that help immigrants interact with local culture (Ha, 2012; Li, Sotiriadou and Auld, 2015). Zachary spent so much time with her lovely daughter on participating in outdoor activities (see Figure 5.4 top left and right). He said,

> ***Zachary:*** *"This picture was taken during our visit to Shakespeare's House; it was in spring, I think. We also visited Churchill Manor and other places of interest. At Shakespeare's House, we purchased a book from a souvenir shop, which I thought would be an excellent read for my daughter because it is a highly renowned book in Britain."*
>
> ***Zachary:*** *"I believe this photo was taken in the Peak District, which is located not far from Manchester and only takes approximately 20 minutes to drive to. My daughter and I enjoy hiking on the weekends and find it quite convenient to access. We have visited this mountain twice as it offers a manageable hike, and since my daughter is*

still young, she prefers not to climb steep terrain. I think many locals also enjoy weekend hikes in this area, as the beautiful views are quite relaxing."

Figure 5.4 (top left) Hiking with my daughter; (bottom left) Hiking with friends; (right) Visiting Shakespeare's House

In addition to doing outdoor activities with family, Chinese immigrants in the UK also like to go travelling with their friends. Like Fatima, a 30-year-old research associate working at the university, she shared a lot of her travelling experience in the interview. From her lived experience in the UK, travelling plays such an important part in her acculturation journey. She looked at the picture and answered with a smile (see Figure 5.4 bottom left),

> ***Fatima:*** *"I have travelled a lot since coming to the UK, and I have visited many neighbouring countries, such as Morocco and Paris. I think travelling is such a good thing; it not only involves seeing so many different views, but it also generates powder that has a great impact on my well-being…living in the UK just gives me so many opportunities to travel and to experience the diverse cultural atmospheres."*

Xavier is a 36-year-old businessman who set up his own service company in Manchester. He has been living in the UK for nearly 20 years. He is a football lover, and this is what he shared about his passion for football in the interview (also see Figure 5.5),

> ***Xavier:*** *"The picture is about my hobby, playing football! This one should have been taken in 2017, and the people in the picture include members of our employees,*

friends I met on the pitch, some old friends who have graduated but they still like to play football with us, some of them are students, and local BBC friends…when I played with my friends, and later we founded the Manchester Chinese Football Association together, and slowly, we also organised some football matches."

Figure 5.5 Playing football

International Cultural Elements

Another cultural pattern related to Chinese immigrants' consumption practices is associated with international culture. As identified by Kottak and Kozaitis (2012) international culture encompasses cultural characteristics that transcend national borders, with these cultural traits and patterns propagated through diverse mechanisms such as diffusion, migration, colonization, and globalization. In this research, the findings of cultural activities that related to international culture were found in some festive celebrations and outdoor events that are popular around the world. For example, Ximena shares that one of her favourite festivals in the UK is Christmas, and she has loved to go to the Christmas market in town since her first year in the UK (see Figure 5.6 left). She said,

> ***Ximena:*** *"I think going to the Christmas market is one of the top ten favourite things I would love to do in the UK. Although it is too cold to stay outside, like walking along the Christmas market, it just makes you feel warm! You just feel like warm in your heart. I think this may be due to the cultural difference between the UK and China; when you see something that is new to you, I just feel so touched inside. And I like the food so much…like the Mulled Wine, the hot dog and the decorations. So I*

love going to the Christmas market every year, and normally, I go with a group of my friends so we can take pictures of each other."

Like Ximena, Tanner mentioned a lot of his outdoor activities took place with his friends. Although he is very busy with his work at the moment, when he talks about the time he attended the Colour Run event with his friends, he described it as a very unforgettable experience (see Figure 5.6 right). He said,

> ***Tanner:*** *"So, this one is about the Colour Run; I remember…it was in 2016 and we were in the Etihad Stadium of Manchester City football club. The event was organised around the whole sports centre. You probably can see from the picture that I was way fatter than what I look right now…I was young at that time (laughing…). There are all my friends in Manchester…People just gone crazy about what is happening around this place and I make a strong connection with these friends as well."*

As shown in Figure 5.7 below, this photo is about one of the UK's leading campaigns for LGBTQ+ in Greater Manchester (Manchester Pride, 2021). Daisy has been living in the UK for 6 years, and she has loved to attend local cultural events since she was a student in Manchester. She comments on the photograph and says,

> ***Daisy****: "This one was taken at the Manchester Pride Parade. I wanted to share this photo because I thought it made people feel that Britain is a very tolerant country. To be honest, it is impossible to do such a thing or celebrate such a festival back in China. So this kind of event makes me feel that this country is very embracing, no matter what kind of person you are, where you are coming from, what your sexual orientation is, you are worthy of being loved and accepted by everyone!"*

Figure 5.6 (left) Christmas market; (right) Colour run event

Figure 5.7 Manchester Pride parade

5.1.3 Maintenance of Cultural Identity

The maintenance of home culture is a critical aspect of the acculturation process. Chinese cultural influence is most evident in their spoken language, building architecture, dressing style, and eating habits (Sua and Ngah, 2013). The findings from the photo-elicitation interviews demonstrate a strong tendency among Chinese immigrants to maintain their home culture, particularly through the consumption of traditional foods, costumes and Chinese decorations. These cultural practices are significant to cultural preservation and offer comfort and continuity in a new environment for Chinese immigrants (Cappellini and Yen, 2013; Woodward, 2019; Yen *et al.*, 2018). According to Berry's (1997) acculturation model, maintaining one's original culture while also engaging with the host culture can be categorised under the integration strategy, which is often seen as the most beneficial for psychological and social well-being. Participants were also referring to their Chinese identity through various objects they saw at home or in public spaces. In the interviews, participants also referred to their Chinese identity by using various objects found at home or in public spaces.

Home Culture Food

One recurring theme in the interviews was the consumption of food from their home culture. Interestingly, participants often shared photographs of Chinese food while discussing their migration experiences. Food in Chinese culture is not merely a source of nutrition, but also a significant aspect of daily life, beliefs, and socioeconomics (Ma, 2015). It is a common practice in Chinese society to bond over meals, whether to make new friends or strengthen existing relationships. The act of consuming familiar food also serves as a strong cultural tie for the

Chinese migrant living abroad (Chung, 2000; Cappellini and Yen, 2013). From this perspective, food consumption acts as a cultural link, connecting individuals and nations (Wright, Nancarrow and Kwok, 2001; Dey *et al.*, 2019).

For example, the second-generation immigrant, Eileen, has a big family in the UK and she is currently living with her parents and sisters in Manchester. Eileen mentioned that a family dinner can gather all the family members together, especially when it is time for a festival celebration. In Chinese food culture, chicken symbolises the coming together of families, while the fish represents wealth and prosperity. According to Eileen, she cannot remember when the photograph was taken, but she quickly recognised that it was the family dinner at the time of the festival by identifying different dishes in the photograph (see Figure 5.8). She also introduced the different eating habits in British culture and Chinese culture. She said,

> ***Eileen**: "It is all about the Chinese food you see. I can't remember when this was taken. But I'm guessing it must be some kind of festival because it has a Chinese mushroom, this is a chicken…fish and usually when it's like this, is a festival! […] It was the time when our family could gather together and share the food. Whereas in English food, your food is on your plate, and you don't share it with anyone. But we don't mind like sharing, and um, I guess that's a big thing in Chinese culture. My mom would have done hours and hours preparing the food, so it's a big thing for the family. I do enjoy these times."*

Figure 5.8 Family dinner

When asked about her feelings when looking at the photograph, she said that it was such a great time when all the family members could sit together and share their own little life stories. She constantly mentioned her mom, who had spent hours in the kitchen just preparing food. Even though Eileen grew up in a Western environment, she uses her 'Chinese side' to make sense of Chinese food culture.

Having recognised the importance of eating Chinese food daily, Kayla and Miranda also talked about their migration experience by demonstrating different types of food in photo-elicitation interviews (see Figure 5.9). As Kayla denoted, she strongly agreed that food is central to her Chinese identity. Without living with her family in the UK, she found herself feeling homesick. The homemade stewed pork is, therefore, to comfort her homesickness while she is alone.

Figure 5.9 (left) Homemade stewed pork; (right) Hotpot

***Kayla** (left): "It's about the food…sorry! But it's true that food is really represented as the Chinese, right? So this one is my mom's recipe - stewed pork with brown sauce. I don't even know if that's like a traditional thing, but it's something my mom always used to make since I was young. She cooks this one every time I go home, and it tastes really good. I used to get really, really homesick. But then I finally learned how to make it last year. I feel so happy!"*

Unlike Kayla's story about food, Miranda spoke about her hotpot experience with a group of her friends in daily life. Individuals' eating habits cannot be easily changed. Instead, Miranda and her friends recreated a home culture convention in which the way they prepared the foods for hotpots was exactly the same as they were at home (i.e., China). She looked at the photograph and said,

> ***Miranda** (right): "It's a hot pot dinner at my friend's place. I think all the Chinese just like to gather together and enjoy the hotpot with friends. Just like even though we are living in the UK, we still have a Chinese stomach. Back to the time when I was at*

uni, we had hotpot literally every week. It's like…like a good reunion, and everyone can contribute something to the dinner; I mean, someone might go shopping for the meats, others can buy the vegs and the rest may buy some drinks…we are all busy preparing the hotpot haha!

Kayla and Miranda further illustrate the importance of food in maintaining their Chinese identity. While Kayla finds comfort in cooking her mother's stewed pork recipe which alleviates her homesickness and strengthens her connection to her cultural roots, Miranda's hotpot dinners with friends recreate the communal dining experience typical in China, emphasising the continuity of cultural practices despite the geographical displacement (they are now living in the UK). These narratives together highlight how traditional food consumption acts as a cultural anchor for Chinese migrants, helping them navigate their acculturation journey while maintaining their Chinese heritage. The shared experiences of meals provide a sense of emotional comfort and social cohesion in a foreign environment for Chinese immigrants.

Traditional Costumes

In photo-elicitation interviews exploring Chinese identity, participants Daisy and Harley both emphasised that traditional Chinese costumes are a significant symbol of Chinese culture (see Figure 5.10). Daisy indicated that the four girls were wearing Han Fu, as shown in the photograph on the left. Han Fu is the costume of the Han dynasty but is now worn during some festivals and ritualistic ceremonies in China. She said,

> ***Daisy****: "You can see that we are wearing the costumes of the Han and Tang Dynasties in the photo, and this is called water sleeve! It is part of the original dance drama "Cai Wei" by the Chinese Opera and Dance Theatre, which is also a poem from the Book of Songs. In fact, we wear different traditional Chinese costumes every year, and this year, we have prepared this work…we feel that this costume really represents who we are, and they can be recognised by everyone…I'm feeling proud!"*

Another type of traditional Chinese costume can also be seen in Figure 5.10 (right), Harley explained as follows,

> ***Harley****: "This one is the costume from one of our ethnic groups, Korean. This one is called Hanbok. There are the traditional costumes of Chinese people… It's my daughter who was wearing a Hanbok. It belongs to our culture…reflects some of the*

characteristics of our culture as well. After moving to the UK, I felt that the British do not have this kind of national costume, so I'd like to prepare these national costumes for my children."

Figure 5.10 (left) Han dynasty costume; (right) Korean minority costume – Hanbok

Daisy and Harley shared photographs and insights about traditional Chinese costumes, emphasising their significance in maintaining Chinese cultural heritage. Traditional costumes serve as symbols of heritage and expressions of belonging because they embody the history of culture and values and as visual representations of cultural identity (Gbadamosi, 2012; Safdar at el., 2020; Toloza, 2019). Daisy highlighted the Han Fu, a Han dynasty costume that is now worn during festivals and ceremonial events. Similarly, Harley discussed the Hanbok, a traditional costume worn by the Korean ethnic group in China. He emphasised the need to preserve this cultural practice for his children, especially since there are few national costumes in the UK. By wearing traditional attire, Harley and his family maintain a tangible link to their Chinese cultural roots, highlighting the role of traditional costumes in the expression and preservation of cultural identity among Chinese migrants. This traditional attire with its historical and cultural connotations, reinforces the participants' connection to Chinese heritage and evokes a sense of pride and identity while residing in the UK.

Moreover, traditional costumes act as ethnocultural identity markers, signifying belonging to a specific cultural group and reinforcing a sense of shared heritage and community (Minhus and Huie, 2021). This is strongly evident in Chinese culture. The symbolic significance of traditional costumes in cultural rituals, festivals, and ceremonies plays a vital role in revitalizing customs, preserving cultural practices, and transmitting cultural knowledge across generations in Chinese culture (Chen et al., 2022). Through the preservation and promotion of

traditional clothing, Chinese immigrants in the UK can maintain their cultural heritage and reinforce their collective identity (Zhou, 2023).

Chinese Deco-objects

Similar to Chinese cultural costumes, some participants in the interviews also referred to an object that was meaningful to their diasporic life in the UK. It is usually presented during major Chinese festivals. Chinese migrants in the UK will more or less decorate their home environment with the most traditional elements of Chinese culture when it comes to Chinese festivals. Figure 5.11 shows the typical decorations for celebrating the Chinese New Year, and most Chinese have these kinds of decorations at home. Sonia, on the left of the photograph, demonstrates that she hung out the festival couplets on her external door during the Chinese New Year. On the right, Harley shows that he brought many 'Gods of Wealth' from China and displayed them on the shelves in the Chinese New Year. Sonia said,

Figure 5.11 (left) Spring Festival couplets; (right) Home decoration - Tsai Shen

***Sonia** (left): "As long as it is a Chinese family living there, you can find similar decorations on their doors…I often hang out with the couplets at home, which makes me feel the atmosphere is full of Chinese elements! To be honest, more and more Chinese are living in the UK now, and the British people are celebrating the Chinese New Year as well…makes me proud to be Chinese. Just like when they celebrate Christmas, there will be many different kinds of decorations placed at home, right?! In our culture, the red thing placed in the middle means 'good fortune', and it is the most important element in Chinese culture."*

Sonia showcased the traditional decorations used during Chinese New Year. These decorations not only enhance the festival atmosphere but also reinforce cultural connections and pride among the local Chinese communities (Yu et al., 2021). Sonia also compared the way she decorates her house during Chinese New Year to the British tradition of decorating homes for Christmas, highlighting the cultural importance of these festive objects in maintaining their cultural heritage.

Harley shared his experience of bringing 'Gods of Wealth' from China, emphasising their symbolic value in wishing for prosperity in Chinese culture. This deco-object is deeply ingrained in Chinese cultural practices, serving as a tangible link to their homeland. Harley stated,

> ***Harley*** *(right): "This is a God of Wealth that can be placed at home as a decoration…if you want to make a fortune, this is the thing you can place in your home, which symbolises wealth. I brought this God of Wealth from China…I remember that I bought it with my wife in a local souvenir store. We both like it so much…that's why I bought it from China."*

There are many objects in daily life that have significant symbolic meaning to Chinese people. For instance, a community development worker who migrated to the UK when she was 19 years old, Lyneet. She originally came from Hong Kong, China, and received her British citizenship later in her migration period. Lyneet mentioned that she didn't spend lots of time choosing which photos should be presented in the interview. She just took these two photos by the time she left the house (see Figure 5.12). All these objects shown in the photographs are common for Lyneet, and they were easy to spot in any of the Chinese households. Below is her explanation,

> ***Lyneet*** *(left): "When I saw there were bowls and chopsticks on the table, I thought, great, this is exactly showing the characteristics of being Chinese! I use chopsticks and bowls every day, as well as a cup for drinking. This is representing Chinese culture. In my mind, it doesn't really matter where you are at the moment. As long as you are Chinese, you can easily find these objects in your household."*

Figure 5.12 (left) Chinese eating utensils; (right) Chinese calendar

Despite residing far from her homeland, objects like bowls, chopsticks, and a Chinese calendar act as daily reminders of Lyneet's Chinese cultural heritage in the UK. Chopsticks are unique eating utensils and carriers of Chinese culture regarded as auspicious by Chinese people. Similarly, the Chinese calendar serves as a visual connection to her roots, marking important cultural festivals and events (Huo et al., 2019). Below is her introduction to the Chinese calendar, Lyneet said,

> ***Lyneet*** *(right): "This one is the Chinese calendar, which I usually hang on the wall in my house. Our Chinese calendar is slightly different from the normal one because it's our tradition to have the lunar days on the calendar. Right? We also celebrate lots of festivals based on the days of the lunar Chinese calendar, such as the Chinese New Year. Every year, I go to the shops in Chinatown to buy myself a set of calendars, and then I hang them on my wall. It always reminds me of the times when I was in China."*

The emphasis on home culture in the findings suggests that Chinese migrants prioritise cultural continuity as a means of identity preservation. This is particularly evident in their food consumption practices, which serve as a tangible connection to their heritage. Traditional foods not only provide a sense of familiarity and comfort but also reinforce cultural values and social bonds within the migrant community. This finding aligns with studies on cultural maintenance, which highlight the role of food in preserving ethnic identity (Wang and Lo, 2005). The findings also echo Sandicki et al.'s (2006) work on the rural-urban migration of Turkish women, which emphasises the importance of cultural practices in creating a sense of stability and identity continuity. For Turkish women, traditional practices serve as a shield against the uncertainties of urban life. Similarly, Chinese migrants' adherence to traditional food consumption helps them navigate the cultural dissonance they experience in a new environment.

5.2 The Role of Arts in the Acculturation Process

This section synthesises the main themes concerning the role of the arts in facilitating social interactions and transitions within intercultural encounters. The discussion focuses on four key areas: the motivations driving arts consumption, economic barriers that constrain access to the arts, individual preferences for various art forms, and the perceived significance of the arts. The recurring themes identified through this analysis are explored in detail, highlighting the complex role of arts in the acculturation process for immigrant consumers.

5.2.1 Drivers for Arts Consumption

Previous Experience / Exposure to the Arts

Early arts provision is a critical component of human development, providing benefits that extend beyond artistic expression. Exposure to the arts in childhood can enhance cognitive, emotional, and social development and promote creativity and critical thinking skills (Burton, Horowitz and Abeles, 2000; Kim and Shin, 2018). Therefore, a prominent element for people to consume the arts is whether or not they have previous experience in exposure to the arts. Some of the research participants were educated as arts professionals (music, dance) prior to coming to live in the UK when they were younger. Several participants were exposed to Chinese folk dance, while the others were exposed to the instruments. The following excerpts were the participants' responses when the researcher asked how they became interested in the arts. Daisy is a 25-year-old lady who has been in the UK for 6 years. In the interview with Daisy, she said,

> ***Daisy****: "It is because I began to learn dance when I was very young, so I have a deep feeling for dance! When I grow up, I want like to see more dance productions…probably some musicals as well because they are also quite good!"*

Daisy expresses a deep emotional connection to dance, stemming from her early childhood experiences. This long-term engagement has not only fostered a passion for dance but has also expanded her interests to include other performance arts such as musicals. Her statement, "I have a deep feeling for dance!" highlights the personal significance and emotional resonance that dance holds for her. This suggests that her early exposure to dance has profoundly shaped her cultural and artistic preferences. In the context of acculturation, Daisy's statement reflects how individuals maintain connections to their cultural roots through continued engagement in familiar cultural practices while also integrating new cultural forms from the host society

(Berry, 1997). This allows participants like Daisy to more easily integrate into the host country UK.

In her response to why she is interested in the arts, Miranda mentioned that she had received dance training in China during her childhood. This experience laid the foundation for her continued interest in dance after moving to Manchester. She explained as follows,

> ***Miranda**: "I did a bit of dance training in China when I was little, and since I moved to Manchester, I have also attended the Chinese dance school. I just want to practice…and I think this kind of early training really got me into the arts, like I always go to the theatre to watch the dance performance."*

Miranda's experience revealed the significant influence of early cultural and artistic exposure on her ongoing engagement with the arts. Her early experiences in dance have played a crucial role in fostering a lifelong passion for the arts. This suggests that early cultural education can have a lasting impact, influencing one's artistic preferences and engagement long after the initial exposure (Foster and Jenkins, 2017). Miranda's continued involvement in dance, including attending theatre performances also aligns with the concept of cultural omnivorousness (as presented in Section 5.2.2) where individuals engage with a wide range of cultural activities to blend elements of both their heritage and the host culture (Barbieri and Mahoney, 2009; Warde and Gayo-Cal, 2009).

Daisy and Miranda have both acknowledged that early arts education is essential for their personal development in terms of individual interests in the arts. These findings reveal that exposure to the arts at an early age supports their artistically attuned development and helps them better participate in cultural and artistic elements of life (Botti, 2000; Hager and Winkler, 2012; Mansour et al., 2018).

High Quality / Well-known

What is noteworthy here is that participants have the desire to pursue high-quality arts. Jessica is one of the participants who have a strong motivation to experience a good quality of artwork. She is currently a Chinese dance teacher in Manchester but has only been on a three-year migration period to the UK. Jessica stated,

> ***Jessica**: "[…] What motivates me to consume the arts, I think…I'm expecting professionalism from it...emm I mean the quality of the production, if that makes sense. I want to see how well those artists can create a piece of painting or produce a*

show. And I'm also expecting to see the design of stage…with performers' costume, lighting and music all these things together…".

Jessica's explanation is more like a narrative from an artist's perspective. She expresses a desire to appreciate the skill and excellence of artists, emphasising that the quality of the art significantly impacts her engagement in the arts. That is to say, her pursuit of high-quality artistic experiences is driven by an appreciation for the professionalism of artistic elements (Baldin and Bille, 2021). The attention to stage design, costumes, lighting, and music suggests that she appreciates the collaborative nature of artistic productions and the detailed efforts that go into creating a high-quality performance. This perspective highlights the importance of production standards and artistic excellence in shaping her cultural consumption choices.

Another prominent element that most participants liked to bring up was the motivations to consume the arts, which were heavily dependent on whether or not the arts event or arts production is well-known worldwide. For example, Fatima is a 30-year-old woman who has been living in the UK for seven years with her husband. She originally came from mainland China and moved to Manchester for her educational development. Fatima has professional employment at the University of Manchester after receiving her doctoral degree. In her narrative of how she consumes the arts, Fatima claimed that she had no preference for a particular art form, as well as the events are held in the world's most well-known cultural venues, and she would like to see the exhibition there. When the researcher asked, "What motivates your decisions about consuming the arts?" she responded this:

***Fatima**: "Firstly, I will think about…whether it is popular or not. It doesn't really matter if it is a performance or an exhibition for me, I just want to see something that is classic...and with traditions! As the well-known British Museum in London, we all know that right?! And the Louvre museum in Paris, they are all named as the world's most famous art venues, right?!"*

Fatima's explanation of her motivation for arts consumption reflects her preference for engaging with cultural experiences that are recognised for their traditional value. This inclination towards well-established and renowned cultural venues is evident in her references to the British Museum in London and the Louvre Museum in Paris, both of which are globally acknowledged as premier art institutions. This phenomenon is consistent with Bourdieu's classification of culture, where possessing knowledge of and access to prestigious cultural forms and institutions signifies higher status within the cultural hierarchy (Bourdieu, 1984;

Gartman, 2002). By seeking out classic and traditional cultural experiences, Fatima is engaging with forms of high cultural capital (Prieur and Savage, 2010). This not only enhances her personal cultural enrichment but also positions her favourably within social and cultural networks that value such knowledge.

Similarly, a 25-year-old woman (Daisy) who has been living in the UK for six years described her motivation to consume the arts as follows:

> ***Daisy**: "For me, it will depend on the popularity of this work, if this work is very famous, for example, the world-famous painting 'Mona Lisa', I must go and have a look, right? At least it's a well-known artwork, and everyone will go to see it."*

According to Daisy, the popularity of art productions significantly influences her motivation to engage with the arts. This emphasis on the popularity of art productions reflects a common trend where well-known and highly regarded artworks or performances attract more attention and interest from the public. The example of the "Mona Lisa," which is one of the most famous paintings in the world supports this point. The widespread recognition of such artworks is a compelling reason for individuals to seek them out. However, despite the popularity of these art productions, individuals without enough cultural knowledge may struggle to differentiate between different types of cultural products. This can be found in Daisy's response,

> ***Daisy**: "Before I came to Britain, I knew there's a very popular opera…called Phantom of Opera. I was familiar with its name because it has been mentioned so many times…since I grew up I think. But I just knew the name, only the name…hahaha! I didn't know where it was originally from…and I used to think it was a movie. That's funny! But since I came to England, I found that it was a very very famous opera!."*

Daisy came to the UK for educational purposes. While she was living in China, she only knew the name of the musical, and she didn't even find out what this 'opera' was about until she settled down in the UK. Her initial misconception that "The Phantom of the Opera" might be a movie rather than a musical production highlights her lack of knowledge in certain cultural contexts. Daisy's experience reflects Bourdieu's idea that possessing cultural capital involves not just knowing cultural artefacts but understanding their historical and social contexts (Bourdieu, 1993; 1997; Thomson and Hall, 2022). Daisy's reference to "The Phantom of the Opera" as an opera rather than a musical production indicates the lack of cultural capital that leads to different forms of cultural products are not clearly distinguished. Musicals and operas, while both are forms of theatrical performance that incorporate music and storytelling, differ

significantly in style, historical context, and execution (ClassicalMusic, 2023). Daisy's blurring of cultural boundaries demonstrates how cultural products can be misunderstood without sufficient cultural knowledge.

Development of Cultural Capital

There are numerous individuals in the UK working in the arts and culture sector, such as Jessica, a 27-year-old Chinese teacher who has been residing in the UK for 3 years. She is a professional dance teacher in China, and she continues to deliver dance-related knowledge to educate children in the UK. As a result, the next generation can be better developed through the arts education experiences. In the interview she said,

> ***Jessica****: "This has something to do with what I have been doing now (dance teacher). I think the form of performing art is more straightforward...I've been familiar with it for a very long time…and I also like the stage very much; I am already familiar with it."*

Jessica's long-term familiarity with dance and the stage can be viewed through the lens of cultural capital, as described by Bourdieu (1984). Her extensive experience and skills in dance constitute embodied cultural capital, which not only enriches her personal and professional life but also enhances her ability to navigate and influence the cultural field. This accumulated cultural capital makes the performing arts a natural and integral part of her identity. Her statement, "I am already familiar with it" highlights the comfort she feels within the realm of performing arts. This suggests that her ongoing involvement in dance as a performer and educator has cultivated a deep understanding and appreciation for the art form. In addition, her role as a dance teacher not only allows her to preserve her Chinese cultural heritage but also enables her to foster cross-cultural understanding and appreciation through the performing arts between China and the West.

Another example is Sonia, a 30-year-old music teacher in Manchester who has a huge passion for performing arts. She stated:

> ***Sonia****: "Some information about the performance can be conveyed to us through their dancers, whether their movements on the stages or just facial expressions between each performer. It is very easy for me to receive that information and to understand what they want to express, and it then leaves a deep impression in my mind."*

Sonia's explanation of her motivation to consume performing arts provides valuable insight into the development of cultural capital. Sonia's ability to interpret the movements and facial expressions of dancers and understand the underlying messages being conveyed illustrates her sophisticated cultural understanding. By engaging in dance performances, Sonia is not only enjoying an art form but also enhancing her cultural capital. It showcases that such cultural capital is being fostered in the process of acculturation (Bhugra et al., 2020).

This is also evident in the example of Miranda whose appreciation for performing arts is deeply rooted in her own experiences as a young dancer. Her early involvement in dance has provided her with a foundational understanding and appreciation of the art form. Miranda's motivation to consume performing arts is driven by her desire to further develop her cultural capital. By attending performances and engaging with the dynamic expressions of body language in dance and theatre, she continues to build upon her early experiences and deepen her appreciation and understanding of the arts. She said,

> ***Miranda**: "Personally, I like performing arts; I think this has a lot to do with my own performance when I was little. I did quite a lot of dancing in primary school dance [laugh]. And I think the beauty of performing arts is about…body languages…all kinds of body languages, it is dynamic! And those body languages can be transformed into many many movements."*

A further example here is Harley's preference for the visual arts. Harley is a 45-year-old man who moved to the UK in 2004 with her wife from China, and he is now a father with two young kids. When the researcher asked, "What are the reasons for seeing paintings in the gallery?" he responded:

> ***Harley**: "[…] I might prefer visual arts just because with this art form I can just envision that I'm actually inside this gallery. If I find something that I like…for example, I like this picture, then I think I can have an 'invisible' conversation through the painting…just like speaking to the artist. The conversation is about this particular painting at the moment and its meaning…and its culture, literally everything that is right behind the painting. To me…emm I'm probably more into the visual art."*

People have their preferences for certain types of art forms, just like we all have our tastes in food. Harley's preference for visual arts and his description of envisioning himself inside the gallery highlight an immersive engagement with art. This immersive experience allows him to form a connection with the artwork and its creator, which he describes as an "invisible

conversation" with the artist. His ability to extract meaning and cultural context from a painting reflects a sophisticated understanding of art that goes beyond mere aesthetic appreciation. This process aligns with Bourdieu's idea that cultural capital is not just about having access to cultural goods but also about the ability to interpret and value these goods appropriately (Robbins, 2005). Similar to Sonia, Harley's cultural knowledge can be enriched during his life in the UK by experiencing various forms of visual artistic expression in museums or galleries.

Promoting Chinese Culture

When in China, Sara worked as a Chinese dance teacher at a local dance academy. Since she moved to the UK back in 2006, she said that her life in the UK is filled with art elements, and she cannot separate arts from her everyday life. In the photo-elicitation interview with Sara, all the photographs that she prepared were about the arts but in various contents. Figure 5.13 shows two special moments in Sara's life in the UK as the director of the Manchester Chinese Dance School (the photo on the left shows an individual's face because it was posted on the Manchester Chinese Dance School social media channels). She explained as follows,

> ***Sara*** *(left): "This is a photo of my recent dance production… I do have the responsibility to promote the Chinese culture to the local British people…I'm aiming to create a piece of production that can combine both Chinese culture and Western elements. I just want to introduce our Chinese culture to a wider audience in the UK…in a way that local people can easily accept without any obvious hurdle."*

This quote from Sara highlights her commitment to using her dance productions as a vehicle for promoting Chinese culture to a broader audience in the UK. Sara's engagement with the arts is driven by her sense of responsibility and her strategic efforts to introduce Chinese culture to the local British community. This sense of responsibility reflects a broader trend among cultural practitioners who use their art to foster cross-cultural understanding and appreciation. By introducing Chinese cultural elements in her performances, Sara aims to educate and engage the local British audience, thereby promoting cultural diversity and inclusion. With her efforts to provide Chinese dance classes to the general public in Manchester, Sara mentioned,

> ***Sara*** *(right): "They are my students! I mean they're the first group of students that I teach in Manchester…And I'm so gratified to see many of the people want to learn the Chinese dance…not only the Chinese people but also the British people!"*

Sara's engagement in teaching Chinese dance reflects a deliberate effort to promote and share Chinese culture with a diverse audience. By teaching Chinese dance, Sara actively participates

in preserving and transmitting Chinese cultural traditions. Sara's success in attracting British students to learn Chinese dance illustrates the growing interest in and acceptance of Chinese culture beyond the Chinese community. By making Chinese dance accessible and appealing to a wider audience, Sara helps to integrate Chinese culture into the broader cultural context of Manchester.

Figure 5.13 (left) Dance production – In Mist and Rain (This image has been removed by the author of this thesis for copyright reasons; (right) Chinese dance rehearsal

Another example can be found in participant Laura, 56 years old, who is a Chief Executive officer at a Manchester-based Chinese community centre. She is highly involved in community-based activities that champion cultural diversity on behalf of the Chinese in Greater Manchester. Most of her work provides support to Chinese individuals and families who have suffered difficulties in Manchester. All of the photographs she presented in the photo-elicitation interview were mainly a way to demonstrate her identity as being ethnically Chinese in the UK (see Figure 5.14). In 2018, she was nominated as one of the powerful Manchester women in the Manchester International Women's Festival and led an event of 'Walk for Women' in Manchester city centre as part of the festival's activities. The following were thoughts from Laura,

> ***Laura**: "Manchester is my home! And I'm so proud to be nominated for this festival, together with lots of powerful women in Manchester. You can see from the image we are all from different ethnicities, and I am the one to represent the Chinese! I think the Chinese women's right to vote in China is a bit earlier than the one in the UK…It's such a meaningful thing to do in my life!"*

On the right-hand side of Figure 5.14 (, Laura also presented an image of bamboo where she took a screenshot from the internet by phone. She wanted to use the form of an arts painting to represent her Chinese heritage while living in the UK. Bamboo culture has been rooted in traditional Chinese values for a long time (China Daily, 2011). Bamboo's root denotes

resoluteness and its straight stem shows honourability. Its modest interior and clean exterior also exemplify chastity. Because of these spirits of bamboo culture, it always plays a positive role in encouraging Chinese people to hold on when facing any difficulties (Zong, 2020). Laura related her Chinese characteristics to bamboo and she explained,

> ***Laura**: "When you asked to me show something about Chineseness, I immediately thought of the Chinese bamboo… When you look at the shape of bamboo, it is very thin and tall, but it is hard to break bamboo right?! It can withstand the harshest environments… Although I have been living here (UK) for a long time, there's always been a stereotype about Chinese people from the westerners. Chinese people are tough!"*

Figure 5.14 (left) Billboard of Manchester International Women's Festival 2018; (right) Screenshot of bamboo image (This image has been removed by the author of this thesis for copyright reasons)

Social Integration

Arts play a crucial role in maintaining social cohesion and community well-being in migrant communities (Martiniello, 2015). Zane's first experience with theatre was facilitated by a school trip to the West End. This exemplifies how educational institutions play a significant role in promoting social integration. In the interview, Zane said,

> ***Zane:** "I remember the first time I went to a theatre performance was about 20-plus years ago. I went as part of my school, we went to see…we went to the West End in London. I can't remember what we saw. But I remember very distinctly that after I saw the performance, I was like, whoa! This is so great! This is really good! And I*

think that memory has stuck with me, so in terms of seeing like theatre performances etc."

For Zane, early exposure to cultural events, particularly through school-organised activities, has laid the foundation for such social integration by fostering shared memories and a common cultural understanding. These shared experiences contribute to building a collective cultural identity, which is essential for social cohesion and integration, especially for people like Zane. Educational institutions, therefore, act as mediators to provide access to cultural capital and help students navigate and appreciate the cultural landscape (DiMaggio, 1982).

As shown in Xander's experience of going to the theatre, he explained that such a theatre experience enabled him to immerse himself in the cultural traditions that were unique to the British theatre scene. He responded as follows:

***Xander**: "Going to the theatre…actually my wife took quite a lot of effort to convince me. She got better art taste so I trusted her. Personally, I'm not a big fan of that but then I think, okay, I'll give it a try and at least experience it. But it's definitely a new experience to me and it's easy to tell that we were the only Asian couple there and 95% are white British. But does it matter? we just want to understand the culture…So I start to appreciate this kind of stuff…finally!"*

According to Xander (see Figure 5.15), Xander's attendance at the theatre was initially influenced by his wife, who has a better appreciation for the arts. This highlights the role of social networks in encouraging individuals to participate in cultural activities. His wife's enthusiasm to convince him reflects how social connections can play a pivotal role in introducing and integrating individuals into new cultural experiences. Xander's observation that they were the only Asian couple in a predominantly white British audience highlights the potential feelings of being an outsider in a new cultural setting. By participating in local cultural activities, Xander can enhance his cultural capital and foster a deeper understanding of the host culture.

Figure 5.15 (left) Watching theatre performance

Another participant, Jessica, was referring to her arts experience of visiting the British Museum with a group of friends that she met while she was a university student in the UK. She showed this photograph (see Figure 5.16 left) and explained as follows,

> ***Jessica***: *"This is a photo of my trip to London with my uni friends! Luckily we are in the UK, there are many places like the British Museum which give you the opportunity to visit and they are free as well! […] Since I established my dance school, quite often I will take my students to visit the British Museum. I want them to have this kind of art experience when they are young, you know. I think now I can become one of its staff to guide the tours and talks…hahaha!"*

Jessica's initiative to take her dance students to the British Museum underscores the importance of early cultural exposure in fostering social integration. By introducing her students to the arts and cultural heritage at a young age, she helps them develop an appreciation for the host culture in the UK. This exposure not only enriches their educational experience but also fosters a sense of belonging for the students who are themselves migrants. The British Museum here plays an important role in supporting social integration by providing a space where individuals from diverse backgrounds can come together to learn and appreciate the arts from different cultures.

Figure 5.16 (left) Visiting the British Museum; (right) Local art studio

In addition to major arts institutions such as the British Museum in the UK, some local arts studios also offer opportunities for local residents to engage in the arts. Daisy shared her experience of visiting a local arts studio near her house (Figure 5.16 right), she said,

> ***Daisy**: "There is a lovely art studio near my house, and I often go there to relax! Sometimes, I will attend the workshops organised by some artists in that studio. It's very interesting, and I do that a lot…you know, it is nice to have some places like this just around where you live. […] Your neighbours might be there as well!"*

This local arts studio is not just a place for art, but also a community hub where people living nearby can come together. From Daisy's introduction to the arts studio, it is evident that this space offers a welcoming environment where residents can come together and engage in various creative activities. These activities provide a platform for cultural exchange, helping to bridge social divides and promote inclusivity in the local community. By engaging in these activities at a local arts studio, residents can appreciate diverse perspectives and foster a more cohesive and integrated community (Jermyn, 2001).

5.2.2 Economic Obstacles

According to Le and Fujimoto (2010), the major barriers for ethnic audiences to attend arts events include cost and time, a lack of understanding of or exposure to some art forms, and language difficulties. These factors have a huge impact on the level of the migrants' consumption of the arts. For this research, the participants said that the main challenges for them to access the arts are around time, location and price, as well as familiarity with the arts form. Here are their answers,

> ***Eileen**: "I would like to attend but I do weigh up the options like time, date and location. These are my three main ones. Obviously, people could see these arts and could do the performing arts everywhere. But it is the fact that…the chances of me seeing it and doing*

it are harder because I have now moved away from the city centre. I've gone to a small town. It's kinds of like finding that time to actually do this stuff."

On the other hand, Fatima also mentioned that the price of attending an art exhibition was high in the UK. She would consider if the price was acceptable or not before making the consumption decision. She said,

> ***Fatima**: "Another factor is the price; for example, some modern art exhibitions may be very expensive, I'm definitely not gonna spend that money on it. Unless it is an outstanding one, I will first set the price range in my mind, and if the price is acceptable, then I can accept; as long as it is within that price range, I'm willing to spend money on it."*

5.2.3 Arts Preferences

Research on acculturation and consumer behaviour suggests that ethnic consumers may consume arts less than mainstream consumers due to cultural factors and preferences. Segev et al. (2014) found that ethnic consumers may prefer to purchase from their own ethnic economy rather than the mainstream economy due to cultural influences. In the realm of arts marketing, Kolb (2002) revealed that lower attendance rates among ethnic groups may be attributed to their individual values and preferences, which influence the type of experiences they seek from arts events. However, this evidence cannot be found in the participants of this research. According to Tanner, he does not have a strong preference for specific types of art. He answered,

> ***Tanner:** "I don't have a strong preference for them, I think. I might want to see a combination of them, like a kind of cross-cultural thing, it will be very interesting! It just…for me, whatever goes on the stage, if I'm interested in it, I will go to experience. If not, I will just leave it."*

It appears that Tanner has a flexible approach to consuming art, as he is willing to attend performances based on his interests. Tanner's emphasis on interest as a driving factor for attending performances highlights the role of intrinsic motivation in arts consumption. Intrinsic motivation or the inherent pleasure and satisfaction derived from an activity plays a crucial role in fostering sustained engagement with the arts (Deci and Ryan, 1985).

Participant Zane shared a similar view that he does not have a specific context whether it is from British or Chinese. He explained as follows,

> ***Zane:*** *"Hmm, I don't mind whether it's a British storyline or if it's a Chinese storyline. I think that doesn't have much of an impact; I think it's more about, um, I think, the genre, and I think it also depends on whether you know the filming as well. So, for example, with Chinese cinema, then if it's, for example, the sci-fi, we all know that the Chinese sci-fi is…in terms of the quality of the special effects, etc."*

Zane's explanation indicates that the cultural origin of a storyline (whether British or Chinese) is less significant to him compared to the genre of the production. This preference suggests a focus on the thematic and stylistic elements of art rather than its cultural context. For Zane, the appeal of a work of art is determined more by its genre—such as sci-fi, drama, or comedy—than by whether it originates from British or Chinese culture. This aligns with the idea that contemporary audiences often prioritise personal interests and genre preferences over cultural specificity in their arts consumption.

5.2.4 Perceived Meaning of Arts

During the in-depth interviews, participants were quite cautious about answering the question 'What does arts mean to you?' and most of them spent time thinking about how to respond to this question. Due to the cultural influence, people's aesthetic perception and their experiences with arts can be varied (Liu *et al.*, 2013). Most East Asian people, particularly those who have been influenced by the Chinese culture, tend to pay more attention to the contextual information (i.e. background and context of the artwork (Nisbett *et al.*, 2001). This is because the living environments of the East Asian population are more complex than general Westerners and contain close relationships between objects and their context (Nisbett *et al.*, 2001; Nisbett and Miyamoto, 2005). Some participants said they didn't have any experience in consuming the arts before attending the interview, surprisingly, it turned out that they actually had some sort of arts experience while talking about their acculturating journey in the interview. Additionally, a number of the participant acknowledge that the arts are not a necessity of their life in the UK. However, they can understand that for those people who are using the arts for living it is the most important thing in their life. Just like the answers from Jaclyn and Kayla,

> ***Jaclyn:*** *"Well, for me, I don't think it (arts) is quite important because I'd say I'm not one of them. But for the artists or even if like someone has to do the kind of things with arts or like the researchers or other arts workers. That's helpful to them. You know deep down that they can do better with arts."*

> ***Kayla:*** *"Not necessary I would say. At least for me, art is not necessary to my life in the UK. I think it depends on personal choice. If you're the kind of person enjoying the arts so much, art is definitely benefiting your life. But if you're the kind of person who enjoys…I don't know, maybe something else, then you won't see arts as important as another thing in your life. So, it totally depends on personal choice I think."*

The participants also indicated what they think art is during the interview, acknowledging that their own perceptions of the arts might be different from others, as they were based on their lived experience. As Xander and Eileen mentioned,

> ***Xander:*** *"Because I would say they (arts) are the natural stuff, and they are the basic things that are offered to you in everyday life. And for me, from watching movies or just listening to music, I feel I could exactly get the feeling of what they are trying to say. So I feel that's arts.*

> ***Eileen:*** *"It's funny, you know, when you say arts, I just thought of a Chinese painting. I just remember, you know, like when you were little, and you went to like a Chinese restaurant. You have like those Chinese arts on the walls. So to me, art is that!*

Xander's perception of the arts is rooted in everyday experiences and the emotional impact they have on him. He considers arts to be an intrinsic part of daily life, encompassing accessible and relatable forms such as movies and music. This perspective aligns with the notion that arts are a fundamental human experience, accessible to everyone and integrated into the fabric of daily living (Shaerman and Morrissey, 2017). While Eileen's definition of art is closely tied to her personal memories and cultural heritage. She associates art with traditional Chinese paintings seen in familiar settings such as Chinese restaurants during her childhood. Eileen's immediate association of art with Chinese paintings reflects how art is perceived through the lens of cultural identity and heritage. For her, art is representative of cultural symbols and traditional aesthetics that she encountered in her youth. This view supports the idea that art serves as a repository of cultural memory and identity (Li, 2012).

5.3 Socio-cultural Constraints to Arts Consumption in Acculturation

5.3.1 Acculturative Stress

Even though most of the participants of this research have been living in the UK for a longer period, they reported that they have encountered different levels of difficulties in acculturation experiences. Acculturative stress refers to the psychological impact of adapting to a new culture,

which can include feelings of anxiety, uncertainty, and identity conflict (Berry, 1997). The majority of participants mentioned that they have been through some cultural barriers while living in the UK. Several participants experienced language barriers during their initial adaptation as students in the UK. A few of them who were born in the UK have indicated that they did face racist issues at school. The following excerpts illustrate the participants' reflections on their challenges while living in the UK,

> ***Tanner**: "Because the first place I moved to was a tiny town…do you know the majority of Chinese people will only talk about cities like London when they're referring to the UK or British culture?! I think it means there aren't many (Chinese) people familiar with these small towns in the UK, especially for some (Chinese) people who are living in rural areas in China. So it was quite different from what I expected at the beginning."*

Tanner highlights a key source of acculturative stress: the unfamiliarity with small towns in the UK. Many Chinese immigrants primarily associate the UK with major cities like London, which are well-known and have significant among Chinese communities. Tanner's expectation of the UK contrasts sharply with the reality of living in a small town. Moving to a smaller town which is not as well-known or populated by fellow Chinese immigrants can create a sense of isolation and cultural disorientation (Ward et al., 2001).

Another source of acculturative stress could be related to different cultural norms. Xander highlights an important distinction between learning a new language and integrating into a new culture. While language acquisition is often considered one of the most immediate challenges for immigrants, Xander points out that it is relatively easier to overcome compared to cultural integration. This is because language learning, though challenging, can be achieved through formal education and practice. According to Ward et al. (2001), cultural integration on the other hand, involves internalising a set of values, norms, and social behaviours that are deeply ingrained from childhood. Xander's response is displayed below,

> ***Xander**: "Challenges…I think I try to integrate as much as I can…to assimilate into society. But I think it's more about the cultural perspective, it's the way about how we are being educated…I mean, you can always improve language; it's the easiest bit…but you can't learn as quickly and as easily to the culture because it took them the whole childhood to have that."*

Ximena's experience also highlights the complexities of navigating cultural differences in social settings. While she finds it easy to socialise casually with British people, developing deeper friendships is more challenging due to the cultural differences between the Chinese and British contexts. Ximena said,

> ***Ximena**: "I still can feel that culture is an issue for me…it's kind of a challenge. Like the way British people think, I feel like it's easy to hang out with them, but in terms of making friends with them…I don't think I can be like a real friend to them. It's all because of the difference in background, the way we think, and just everything else, which is quite different."*

The difference in perceived cultural background can easily cause the difference in their perceived cultural values. These participants believe that this is the case, which prevents them from making friends, but there can be all sorts of other reasons. Like language, it can be seen as the fundamental step in adapting to a new cultural environment. Participants in this research were mostly university students when they first arrived in the UK, and the language barrier is apparently one of the biggest challenges for them. As Wade and Ximena explained in the interview,

> ***Wade**: "I'm guessing everyone might say their first challenge is language! Right?! When I arrived in Manchester, as a master's student, for the first six weeks, I would say I could only understand about 40% to 50% of the content of each lecture. Not only because of the accent of what people speak but also because the way of expressing the words is different to catch up. Don't even mention the terminologies for the subject contents."*

> ***Ximena**: "I took about 13 IELTS exams to pass my language examination with a 7.0 in the end. But even though you passed the exam, it doesn't mean that you can speak really good English. So, in my first year in the UK, I've tried so hard to accommodate the language barriers. Like the students in my pre-master course, they came from different countries, such as Russia, Japan, and Korea. So you have to speak English only with each other."*

For those participants who were born in the UK, unlike Wade and Ximena, there might not be any communication barriers. Therefore, they won't face any language issues in their everyday life when living in the UK. However, they have encountered resistance from their peers at

school solely due to their physical Chinese attributes. When the researcher asked about the challenges while living in the UK as a British-born Chinese, one of the participants said,

> ***Zane**: "Well, specifically, I had a pretty difficult time growing up as a Chinese ethnic living in the UK because there weren't that many…I remember very distinctly that when I was at primary school, I would potentially be the only student of Chinese ethnic background in the entire school…I used to get bullied quite a lot just based on my appearance. When I was in primary school, kids would make fun of the fact that my eyes were apparently smaller…typical things that you would find when young kids bully other kids. That's the typical response."*

5.3.2 Accessibility to the Arts

Accessibility to the arts is an important factor that influences how migrant consumers perceive the consumption of the arts as part of their acculturation process. Some participants are discussing the availability of arts resources in China and the UK, while others are exploring the varied arts offerings in the UK arts and culture sectors. As noted by Miranda,

> ***Miranda**: "When I came to Britain, I had more opportunities to see these (performing arts) things. […] I remember when I first arrived here, I bought myself a ticket and went to see the musical Mamma Mia, and then…I also went to London, you know the place is full of arts, I went to see The Phantom of the Opera. I think because I have those experiences of watching live performances, I gradually became very interested in watching musicals in the theatre."*

Countries with the most arts resources can provide a very good platform for consumers to expand their experience in the arts. As Miranda described in her interview, a 25-year-old Chinese woman who has been staying in the UK for six years can easily access the arts while living here. Apart from consuming the arts in Manchester, Miranda takes the opportunity to travel to London, which has the most artistic elements in the city. Likewise, Kacie, a 32-year-old woman, emphasised that she had no interest in the arts before coming to the UK, but her attitude changed significantly because the arts resources are easily accessible to everyone in the UK. This is all about the country that is overall artistic atmosphere spaces.

> ***Kacie**: "Actually…to be honest, I don't think I am a person who is particularly interested in the art. […] But after all, because I'm living in Britain now, I think it makes me convenient…more convenient for me to get in touch with these artworks. For example, most of the museums are free here in UK. When you are going out*

shopping in the city centre, there's always a museum or gallery on your way to the shops. You can simply just walk into it and have a quick look inside the museum, which is easy here to be involved with arts."

Previous research has shown that people who consume the arts are substantial in the investigation of its functions and quality, which can bring to the consumers themselves (Wiggins, 2004; Stokmans, 2005). In the interview with two ladies, Racheal and Yasmin both explained that they like going to the museums and galleries in the UK because it is free. They said,

Rachael: *"I'm sure the performance arts will attract more attention but…but it could be expensive sometimes. I just don't want to spend that much money on a piece of arts production. But as opposed to going to a theatre, I like visiting a museum or art gallery because they don't require any entry fee."*

Yasmin: *"Well, I went to quite a lot of the galleries just because most of them are free (laugh…). It doesn't mean I like seeing them, it's just because they are so easy to see and it's free! Also, there's no time constraint either… in terms of a visual exhibition, it is right there, and you just need to pop in at any time, right?! So I would say it's much easier to achieve."*

For participants who have established their family in the UK, like Zachary, he is more concerned about the content of arts being "good enough" and understandable for younger children. This indicates immigrant consumers may seek out art forms and performances that are either in their native language or have universal themes that transcend language barriers. In the interview with Zachary, he said,

Zachary: *"I only do so by taking my daughter to the museums or galleries…I just want to give her the best experience in arts. I took my daughter to see several shows, such as Romeo and Juliet, which was suitable for young people to watch. I kinda just want to see if the story of the show is good enough, and hopefully, it would be easier for young kids to understand. That would be enough for me to consume the arts."*

The desire to find suitable performances for children also relates to cultural relevance. Immigrant families may look for cultural experiences that reflect their own heritage or offer relatable themes and narratives. This helps bridge the gap between their cultural background and the new cultural environment.

Moving back to Yasmin again, she praises the Dior Show for its detailed information about the exhibition including the history and creation of the brand. This aspect of the exhibition provides a richer and more educational experience to enhance the accessibility of the arts for all visitors. It may include immigrants who seek to learn more about Western cultural and artistic heritage (Hooper-Greenhill, 2007). Yasmin answered (also see Figure 5.17),

> ***Yasmin**: "The Dior show was amazing compared to the one I visited in Shanghai, but it's the Chanel Show. […] The Dior Show in London has more information about the exhibition, like the settings and the scenes of the Dior Show were for people to enjoy and to look at the particular piece of clothes, rather than just taking many photos of the place or selfies in the venue. I like how they introduced the stories behind the brand, including how it was created and when it was established. So the exhibition was so attractive, as the decoration of their brand was displayed like a rainbow with a different colour. It was very impressive! And you can see the classic dress was displayed right in front of you. So nice!"*

The Dior Show in London appears to prioritise a more traditional and immersive museum experience which encourage visitors to engage with the art on a deeper level. This can be particularly appealing to immigrant consumers who are looking for cultural enrichment and educational value (Black, 2005). The differences Yasmin observed between the Dior Show in London and the Chanel Show in Shanghai reflect broader cultural contexts and visitor preferences. In China, exhibitions may cater more to visual and social media-driven engagement which can attract a younger, tech-savvy audience. In contrast, exhibitions in the UK might focus more on historical and educational content, appealing to visitors who seek deeper cultural insights from the exhibitions. Although her interest in and acquaintance with fashion exhibitions mainly came from her previous museum experience back in China. She became more interested in seeing fashion exhibitions in the UK.

Figure 5.17 Attending fashion exhibition

When asked about the participant's attitudes toward the arts and culture industry in the UK in general, most of them expressed their thoughts on a comparison between the arts offered in Manchester and London. However, the size and the diversity of an artistic production varied from city to city. London has long been considered a global city, while Manchester has begun to position itself as a top international city. It was more attractive for the arts organisations to put on their shows in London rather than in Manchester. The following conversations were the participants' answers to this question,

> ***Miranda**: "I think Manchester is a really vibrant city in terms of their arts events and cultural activities. But compared to London, it still has its limitation in terms of the dynamic and diversity of their arts productions."*

> ***Yasmin**: "Hmm, to be honest, I don't enjoy the arts that much in Manchester…I mean if I can compare it with London, it's just not so appealing and, indeed, the best artists and productions are always performing in London. So, in my opinion, I think Manchester is not as good as London in terms of arts activities. It does not have the competitive which means the quality of the performance is not as superior as in London."*

Miranda and Yasmin both agreed that Manchester is a culturally diverse city in terms of its arts and cultural activities. However, what the city has been offering to the public was not as superior as in London. These two participants sounded a little disappointed when they were talking about the arts productions and the quality of those arts productions in Manchester. In another discussion with Daisy, she also named the Edinburgh Fringe Festival as a comparison to the festivals in Manchester. Daisy suggested that the arts organisation in Manchester should

attract the highest quality of performers and exhibitors because Manchester has a multicultural environment that is capable of influencing internationally. She said,

> ***Daisy**: "Although there are small numbers of arts offering in Manchester…I mean, compared to London, I still think Manchester provides a good opportunity for those who love art, and they can communicate and share the good aspects of art. The city of Manchester has a huge influence on other cities…even in China! I just hope that it can invite more famous artists, creating diverse arts events, festivals and large exhibitions in the city. Like the Edinburgh Fringe Festival, it is such a world-famous arts festival, isn't it?!"*

5.3.3 Barriers to Arts Attendance

Although the factors of time and location are the major problems for Eileen, she also identified that the price of the ticket would influence her decision when it comes to consuming the arts. Eileen raised an interesting phenomenon: the Chinese arts are usually more expensive than the local British arts and she shared her thoughts on it,

> ***Eileen**: "The price is usually more expensive than attending English performing arts or other kinds of performance. Especially in the Chinese context, because it's not as popular and our ethnic group is probably small in certain towns. That's why it is probably more expensive to do it. Because they have to outweigh the costs, so it's usually expensive. My auntie wanted to go to a Chinese dance performance and a proper traditional one, but looking at the price, I was surprised because it is more expensive than a geek…above a well-known artist over here. So that was one major reason I want to put off."*

The other element that participants brought attention to the interview was the lack of variety of audience groups in the current arts and culture industry. The topic that always popped up in the audience engagement study was getting those underrepresented ethnic audiences to participate in the arts (Arts Council England, 2003; 2011). Although the question in the in-depth interview was asked about participants' views on the entire arts and culture industry, some of the participants felt they were being 'forgotten' by its market segmentation. Some participants thought the targeting strategy was outdated and arts organisations needed to reach the younger generation of Chinese people instead of the elderly ones. Others suggested that not only the

local education institutes should be targeted, but they also need to focus on a wider range of communities. The following excerpts were the conversation between Eileen, Zane and Kayla,

> ***Eileen**: "It's good, don't get me wrong. But I think sometimes it has targeted the very traditional of the older generations of Chinese people. Whereas if you really wanna get young people into the arts, they (the marketing team) need to change the tactics or marketing things because it's not very young people friendly. And they are not very targeted at the BBC (British-born Chinese) like me, because they are quite westernised or quite technology-wise…I don't know."*

> ***Zane**: "I think there has been, um, sort of disconnection because a lot of arts or cultural organisations may be more reactive than proactive in terms of how they try to engage with the public. […] For example, they may have certain campaigns within schools or within certain institutions to promote awareness of the arts. But those are very specific audiences. So, people who fall outside that scope won't have been approached by that same campaign."*

> ***Kayla**: "I think (Chinese) people just don't really pay attention to what is happening in the city. In my opinion, what they (arts institutes in Manchester) really need to do is just do a better job, especially in advertising (laugh…)! Yeah, I think it's really difficult to get every person interested in things like theatre and stuff and to get a wider range of participation."*

The quotes from Eileen, Zane, and Kayla highlight significant issues related to the accessibility of the arts for immigrant consumers in the UK, particularly focusing on institutional biases that limit their engagement and participation in the arts. Eileen's comments highlight how arts institutions often fail to effectively target younger generations, particularly British-born Chinese (BBC) individuals. This reflects a broader issue of institutional bias in marketing strategies that tend to focus on traditional and older demographics, neglecting the interests and preferences of younger audiences. Zane also points out such institutional bias exists when marketing strategies often concentrate on easily accessible groups rather than reaching out to a more diverse population (Bunting et al., 2008). Kayla's viewpoint indicates arts institutions should develop proactive strategies that extend beyond traditional venues and target diverse communities through grassroots outreach and community-based initiatives (Warwick Commission, 2015).

5.4 Chapter Summary

This chapter presents the findings of Chinese immigrants in Manchester, focusing on their acculturation journeys through arts consumption. The analysis is based on two qualitative methods (photo-elicitation and in-depth interviews) to reveal the dynamics of cultural integration and the role of arts in this process.

The findings delve into the motivations behind Chinese migration to the UK, expressing a desire for better career prospects and educational opportunities among the new Chinese immigrants. The omnivorous consumption patterns of Chinese immigrants show how they engage with both Chinese and British cultural practices. The celebration of Chinese festivals, such as the Chinese New Year, and participation in local British cultural activities illustrate a blend of cultural retention and adaptation. This dual engagement supports the integration strategy in Berry's acculturation model, emphasising the preservation of original cultural practices alongside active participation in the host culture. The findings also reveal the sociocultural constraints faced by Chinese immigrants in arts consumption.

6 Chapter Six: Discussion of Findings

The previous chapter has presented the findings derived from the photo-elicitation interviews (PEIs) and the in-depth interviews (IDIs) conducted with the individuals of the Chinese migrants in Manchester. This chapter will discuss the key findings that focus on the role of art consumption as an acculturation agent for migrant consumers.

The central research question guiding this inquiry is: *How does arts consumption play a role in acculturation through the context of Chinese migrants?* To further delve into this central question, the following sub-questions were developed to address specific aspects of the research topic:

1) What is it like being ethnically Chinese and living in a culturally diverse country?
2) How did the Chinese migrants engage with the arts in their country of origin, and how has this consumption evolved while living away from their cultural heritage?
3) How are arts involved in identity negotiation through the acculturative process?

The discussion chapter is structured around the above research questions. Section 6.2 begins by discussing the experience of being ethnically Chinese in a culturally diverse country, highlighting how Chinese migrants exhibit cultural omnivorousness in their cultural consumption practices. Section 6.3 explores how arts consumption has evolved for Chinese migrants after relocating to the UK. Section 6.4 will then examine the role of art consumption as an acculturation agent that helps immigrant consumers to integrate into the host society. Additionally, it identifies several challenges to cultural integration through arts consumption, which highlights the need for more inclusive and representative arts environments in the UK's creative and cultural sectors.

6.1 Acculturation in a Multicultural Environment

This section addresses the first research question by examining the experience of being ethnically Chinese and living in a culturally diverse country. The discussion is structured into two sections - the first section explores the cultural consumption patterns of Chinese immigrants, revealing their tendency towards becoming culturally omnivorous. This phenomenon aligns with the idea that cultural omnivorousness acts as an acculturation strategy, enabling migrant consumers to integrate into various cultural consumption practices in the host country; the second section delves into the symbolic meaning of food consumption in the acculturation process which maintaining cultural identity towards home culture among

immigrant consumers. It highlights how traditional food practices help Chinese immigrant consumers preserve their home culture, reinforcing their ethnic identity as Chinese living in the diverse cultural landscape of the UK.

6.1.1 Omnivorous Cultural Consumption

The current investigation revealed that Chinese migrants in the UK participate in both traditional Chinese and Western cultural activities, as well as activities that originated from an international perspective. As seen in their cultural consumption patterns, Chinese migrants demonstrate cultural omnivorousness by consuming Western cultural products and maintaining ties to their home culture. Although Peterson and Kern (1996) defined cultural omnivores as individuals with diverse cultural tastes who appreciate both high and low culture, and in cultural consumption, these individuals are often identified as cultural elites who have tastes encompassing both elite and popular cultural forms (de Vries and Reeves, 2021; Rankin and Ergin, 2017). In this study, the line between high and low culture appears to be less distinct among Chinese migrants. Instead, it is differentiated by the context between different cultures. This is evident in the findings of participants Daisy, Xavier, and Xander.

As shown in Section 5.2.2, Daisy attended a local annual event (i.e. the Manchester Pride Parade) that celebrates LGBTQ+ culture and diversity in Manchester. The parade is part of the larger Manchester Pride Festival which draws thousands of participants and spectators from across the UK and beyond. In addition, Daisy took part in the Chinese New Year parade where she wore the Chinese Hanfu dress to showcase the beauty of traditional Chinese costume. These cultural activities reflect her engagement with both the host culture in the UK and the cultural roots of China. In the case of Xavier, he plays football with friends from China and locals at a football pitch near the university. To fully embrace English football culture, Xavier established his own football team and organised annual sports events such as a football league. Beyond his passion for football, Xavier also organises cross-cultural events that facilitate greater communication and collaboration between artists from the UK and China. Participating in these activities clearly demonstrates his engagement in a wide range of cultural practices spanning both his Chinese heritage and the football culture in the UK.

Another example can be seen in participant Xander. Xander and his wife go to the theatre to watch a ballet performance, and they also visit Chinatown to take part in the Chinese New Year celebration with people from all over the world. As for Xander, watching a ballet in a theatre

is a way to experience the culture with the mainstream white audience, while going to Chinatown is a way to celebrate Chinese culture with his own community.

These findings are consistent with previous studies that discuss ethnic consumers exhibit cultural omnivorousness in various cultural contexts and they tend to seek diverse cultural experiences in their consumption practices (Jamal, 2003; Katz-Gerro et al., 2008; Kwon and Kwon, 2013; Warde et al., 1999). Cultural consumption in the UK is characterised by diversity, inclusivity, and a willingness to explore and appreciate a wide range of cultural expressions (Demangeot and Sankaran, 2012; Reeve and Vries, 2019). Chinese immigrants in this study demonstrate a wide range of preferences for cultural offerings in the UK, engaging not only in highbrow cultural activities (such as attending a theatre) but also in popular cultural expressions and even ethnic cultural products. Such diverse cultural consumption reflects the UK's multicultural society where individuals have the opportunity to engage with varied cultural influences and traditions.

The finding of this research also supports evidence from previous research that cultural omnivores possess superior self-perception in taste and cultural tolerance, distinguishing them from individuals with more limited cultural preferences (Kwon & Kwon, 2013). They are often associated with high status and are characterised by their consumption of a broad array of cultural products, challenging traditional distinctions between high and low culture (Rankin & Ergin, 2016; Rimmer, 2011). As shown in Section 4.5.1 (Table 4.3), participants in this research are notably well-educated and financially affluent compared to early Chinese immigrants in the UK who generally had a lower social status in society. Because they possess relatively sufficient social and cultural capital, individual Chinese migrants in this study can integrate into different social networks within the local community (whether Chinese or British) as being culturally omnivorous. This also supports the work of Snowball et al. (2010) in the investigation of cultural consumption in South Africa, who suggested that higher-income and education groups are more likely to be cultural omnivores - consumers of a wide variety of both high and popular cultural goods, and more open to other views.

Cultural consumption in multicultural contexts plays a significant role in shaping acculturation experiences as individuals engage with and adopt cultural products, practices, and traditions from different cultural backgrounds (Zafari et al., 2015; Luedicke, 2015). In the context of acculturation, cultural omnivorousness aligns with the integration strategy in Berry's (1997) acculturation framework where individuals maintain their cultural heritage while actively

participating in the host society. The findings above further support the idea that cultural omnivorousness can be seen as an acculturation strategy (Muqoddam, 2009; Oh et al., 2002; Sam and Berry, 2010). In other words, migrant individuals who exhibit cultural omnivorousness engage with a wide range of cultural products and experiences from both their original and host cultures. This showcases an integration approach to acculturation.

Migrating to a modern and diverse Britain enabled Chinese immigrants to experience a multicultural environment and establish varied social connections by incorporating different cultural practices. Integration in acculturation within multicultural environments may manifest as individuals actively engaging with and embracing elements from various cultures while maintaining a sense of connection to their heritage (Dey et al., 2019).

As presented in the cases of Daisy, Xavier, and Xander, they participated in traditional Chinese celebrations such as Chinese New Year as well as local cultural events, including the Pride Parade, football matches, and theatre performances. Through these diverse cultural activities, Chinese migrants are able to build connections with both British and Chinese communities. This kind of interaction between their home culture and the host culture plays a crucial role in helping migrant consumers adjust to a new cultural environment. This research, therefore, is reassuring the integration approach in acculturation allows individuals to adapt to and thrive in multicultural environments by embracing cultural diversity and fostering social cohesion (Cleveland et al., 2009; Kim & Han, 2018).

6.1.2 Cultural Identity Maintenance

The most significant finding from Section 5.2.3 (‘Home Culture Food’) is that food consumption practice dominates the overall cultural consumption of Chinese immigrants who live in the UK. Although Chinese people are now living away from their country of home origin, food consumption remains a primary way for them to stay connected with their culture and maintain their cultural identity. As discussed in Section 3.3.1 of the Literature Review Chapter, individuals' food choices and consumption behaviour often reflect their cultural backgrounds, values, and traditions. Food consumption is a significant aspect of acculturation that indicates cultural identity, social integration, and adaptation to the host culture (Bardhi et al., 2009; Bonne et al., 2007; Cleveland et al., 2009; Dey et al., 2019; Hodges and Wiggins, 2013).

The research suggests that the consumption of home culture food (i.e. Chinese food) plays a central role in cultural consumption which encompasses social, cultural, and emotional

dimensions for immigrant consumers. In the photo-elicitation interviews, participants revealed the significant role of food in maintaining cultural connections with home culture and fostering a sense of community integration into the host culture among Chinese immigrants residing in Manchester.

Participant Eileen emphasised the importance of family meals which highlights the practice of sharing food around a table with family members and serving 'must have' dishes on the table a vital cultural tradition of being Chinese. Similarly, Miranda and Jessica enjoy having hotpots with friends they met in Manchester and preparing hotpot foods as they did at home in China. This common eating practice of communal eating helps reinforce their cultural ties as Chinese. In contrast, participants Kayla and Rachel described cooking specific dishes when feeling homesick or during Chinese festivals in order to reconnect with their cultural home and celebrate traditional occasions. These findings illustrate how food consumption serves as a powerful tool for building social connections, negotiating cultural identity, and seeking emotional comfort among Chinese immigrants in the UK.

The findings appear to align with previous research indicating that immigrant consumers preserve and maintain their cultural identity by engaging in traditional or home-based food practices, which provide a sense of familiarity and comfort in the process of acculturation (Dey et al., 2019; Cappellini et al., 2013; Akagun and Kaufman-Scarborough, 2010; Kizgin et al., 2018). Cappellini et al. (2013) showed that Chinese student migrants in the UK adjust to the host food culture through their food consumption, with strong ethnic ties maintaining identity and weak ties embracing global consumer culture. When participants share their food consumption practices in the interviews, the mention of food from either the host or global culture is seldom observed. Instead, Chinese foods in all their varieties are highly discussed as they represent to immigrant consumers that they are Chinese. In the study of the food consumption behaviour of ethnic consumers in London, Dey et al. (2019) found that ethnic consumers in multicultural London exhibit multi-directional acculturation strategies, which can be classified into four groups: rebellion, rarefaction, resonance, and refrainment, influenced by their cosmopolitanism. In their discussion of the resonance strategy, Dey et al. (2019) observed that the preference for food continues to serve as a powerful link between immigrants themselves and their ancestral culture. This connection enables individuals to preserve their original (home) cultural identity, especially in private settings. According to some participants in this research, they maintained their cultural identity as Chinese by eating traditional meals and celebrating cultural festivals with food at home.

However, the findings of the current research are contrary to previous studies that have suggested that immigrants may change their food preferences and cooking styles to align with the food consumption practices of the host culture. In the acculturation process, immigrants may change their eating habits leading to higher consumption of convenience foods and more frequent restaurant visits (Rosenmöller et al., 2011; Tseng et al., 2014; Zou et al., 2022). In the study of Chinese immigrants who lived in Canada, Rosenmöller et al. (2011) found that Chinese immigrants may consume larger portion sizes, dine out more frequently, and consume convenience foods more often as they acculturate to a new culture. One of the recent studies on Chinese immigrant women in the US also showed increased total consumption of food across all food groups and adopt Western food items as part of their dietary changes (Zou et al., 2022). These shifts in food consumption behaviours were not observed among the Chinese migrants in this research.

One possible explanation is that acculturation in a multicultural context reveals the complexity of identity construction, with food consumption playing a symbolic role in helping immigrant consumers maintain their home culture identity. Cultural consumption is not solely about consuming goods or services, it involves symbolic meanings that are associated with various cultural practices (Heinz and Lee, 1998; Pechurina, 2015; Warde et al., 2014). Food consumption indeed holds symbolic meaning in different cultural contexts, reflecting traditions, values, and social interactions. The role of food is significantly shaping the individual and collective identities of immigrant consumers. As Cleveland et al. (2009) suggested, individuals can express overlapping social group identities through the consumption of diverse foodstuffs, which indicates that food consumption practices play a role in identity expression and social belonging. For rituals and traditional meals that convey cultural symbolism, consumers value different foods based on their symbolic meaning to themselves and others (Morton et al., 2020). Some of the participants in this research stated that no matter where they are, they always have the ‘Chinese stomach’. This can be understood as Chinese people always have a preference for Chinese cuisine or food even if they are not in their home country. In fact, food plays a crucial role in Chinese culture because it preserves traditional Chinese culture and heritage which has rooted deeply in Chinese society (Cappellini and Yen, 2013; Ma, 2015; Wang et al., 2015).

Section 6.2.1 has demonstrated that the UK is an exceptionally culturally diverse country, enabling immigrant consumers to adapt to global consumer culture while also incorporating elements from the local culture and home culture (Cleveland and Bartsch, 2019). According to Kipnis et al. (2013) and Bardhi et al. (2012), acculturation in multicultural contexts is shaped

by factors like globalisation, cosmopolitanism, and intercultural interactions, which influence individual consumers' cultural adaptation and identity formation. Food consumption among Chinese migrants is more than a routine activity, it is a significant cultural practice that reinforces their connection to their Chinese heritage. Hence, traditional or home food provides comfort and familiarity that might help migrants cope with the uncertainties of a new environment. Moreover, food consumption practices such as sharing meals and culinary traditions may also strengthen social bonds within the Chinese community.

Together, this section examined how Chinese migrants in a multicultural environment adapt to new cultures and maintain their identity through food consumption. The findings illustrate how acculturation is a dynamic process and emphasise the significance of engaging with diverse cultures to shape the migrant experience. The following section will explore how Chinese migrants engage with various forms of arts consumption in the UK.

6.2 Refining arts consumption among Chinese migrants

The previous section indicates that Chinese migrants in the UK are exposed to different cultural elements which leads to an increased sensitivity to aesthetics and arts among these ethnic consumers. In relation to the second research question, it explores the changes in arts consumption behaviours of Chinese migrants as they migrate to the UK. This section consists of two sub-sections: the first part argues that the process of acculturation fosters a growing interest in the arts among Chinese migrants; while the second part suggests that migrants often have a unique understanding of art that differs from conventional views recognised by mainstream arts institutions.

6.2.1 Acculturation Influencing Arts Consumption

This research found that the process of acculturation can foster a taste for arts among migrant consumers through their exposure to various cultural activities and socialisation within new cultural contexts. Chinese migrants who undergo acculturation, their exposure to and interactions with host cultures may cultivate new interests and preferences in the arts. In addition, they may also develop an increased interest in the consumption of artistic activities while living in the UK. Yu et al. (2019) described that acculturation is associated with changes in consumption patterns as individuals navigate their home and host cultural identities, and it also involves the cultural adaptation of groups, which also impacts their consumption choices.

The most important finding in Section 5.4.2 highlights how convenience and accessibility significantly influenced arts consumption among Chinese migrants. As Racheal and Yasmin

mentioned, their preference for visiting museums and galleries is driven by the free admission in the UK. The policy of free entry to national museums and galleries in the UK was established at the beginning of 2001, following the reintroduction of universal free admission to government-sponsored museums (Burch et al., 2019). Several studies have evaluated the impact of free entry to museums which indicates that enlarging the possibility of free attendance can lead to an increase not only in the number of free visits but also in charged ones (Biondo et al., 2020; Cellini & Cuccia, 2018). This suggests that offering free admission can have a positive effect on overall museum attendance and engagement with cultural institutions.

Along with Racheal and Yasmin, participants Miranda and Kacie gradually became interested in the arts after relocating to the UK. Their changes in consumption behaviours indicate that the UK's cultural environment promotes easy and frequent access to diverse artistic experiences. Participant Zachary also reported a similar experience in which he took his daughter to see various performances and museum exhibitions to create an artistic atmosphere for her childhood, which he did not have when he was living in China. As noted by Mak (2020), the UK's cultural environment recognises the importance of addressing barriers to arts engagement, particularly for individuals from lower socioeconomic backgrounds. By making engagement in the arts accessible to all, the cultural sphere in the UK seeks to create a more inclusive and cohesive society where individuals from diverse backgrounds can participate in and benefit from artistic experiences. It not only enriches individuals' lives but also enhances their cultural capital which enhances cultural competencies and aesthetic sensibilities (Kraaykamp and Eijck, 2010).

Furthermore, living in the UK allowed participants Yasmin and Zane to engage with higher-quality arts, such as Western films and fashion exhibitions. The Arts Council England has made significant efforts to ensure the quality of the art they offer. For instance, their artistic and quality assessments provide an effective method for evaluating the work produced by funded organisations. This helps ensure that high-quality work is funded and assists organisations in reflecting on and evaluating their projects (ACE, 2024).

From the above findings, it can be explained that changes in arts consumption behaviour among Chinese migrants after migrating to the UK are due to exposure to diverse cultural activities and learning opportunities. As migrant consumers undergo the acculturation process, they are introduced to new cultural norms, values, and practices, including the host country's artistic and cultural heritage. This exposure can foster a growing interest in and appreciation for the

arts. Through various channels such as media, education, and social interactions, migrants become acquainted with local art forms and cultural expressions (Martiniello, 2015). For Chinese immigrants in this study, it has broadened their cultural horizons and introduced them to artistic traditions that may differ significantly from those in their home country (i.e. in China). As they learn to understand and appreciate these new art forms, their appreciation for the arts is enhanced. This, in turn, helps in integrating the cultural elements of the host society (i.e. the UK).

Chapter Two illustrates a rich tradition of engaging with the arts deeply intertwined with Chinese cultural heritage and contemporary lifestyle. As China continues to urbanise rapidly, Han and Woorall (2021) discovered that the rise of the middle class in China has resulted in a broader range and specialisation of public art in market spaces. This emphasises the growing significance of art in cultural, artistic, and commercial domains (Dholakia et al., 2015). Due to the commercialisation of arts in China in recent years, some individuals from the West have established commercial galleries and invested in Chinese contemporary arts (Kharchenkova, 2018). As a result, Chinese people have limited access to free art resources in the Chinese arts market and it also leads to increased expenses to consume high-quality Western art in China. Since Chinese migrants moved to the UK, the transition from the cultural settings of China to the multicultural milieu of the UK exposes them to a spectrum of new artistic expressions and experiences. This shift is influenced by both exposure to diverse cultural products and the necessity to integrate into the new social environment. As shown in the findings, it can be assumed that it has suggested migrants encounter Western museums and galleries, contemporary art, and theatres that might not have been as accessible or popular in their homeland.

The findings reported in Section 5.3.1 (‘Promoting Chinese Culture’ and ‘Social Integration’) also highlight an interesting phenomenon – that is, Chinese migrants working in the arts sector in the UK are more likely to socialise within the new cultural context. This enables them to experience and create high-quality artwork. Participants Jessica and Sara would be good examples to illustrate such a phenomenon. In the case of Jessica, a dance teacher who teaches Chinese dance in Manchester, her move to the UK enabled her to immerse greatly in the professional arts scene. In another case, participant Sara, who established a local Chinese dance school in Manchester, is determined to create high-quality arts products that seamlessly blend Chinese and Western elements and are embraced by local audiences. Their professional backgrounds in the arts provide them with a foundation of artistic expertise, which they are

able to refine and expand upon through exposure to the UK's diverse cultural landscape. Such interactions not only broaden their artistic perspectives but also facilitate the exchange of ideas between different cultural traditions (i.e. Chinese culture and Western culture).

This finding also supports the argument that acculturation is able to foster a taste for arts consumption among migrant consumers, particularly those with professional knowledge of the arts. These individuals demonstrate a kin interest in integrating into the local arts community and it is driven by their motivation to socialise and engage with the cultural offering of the host society. This social integration allows these individual migrants to enhance their artistic skills, gain recognition, and contribute to the cultural diversity of the new environment. These migrant artists actively engage in the arts sector to develop social connections with local artists, audiences, and arts institutions. These networks are crucial for both personal and professional growth which provide opportunities for collaboration and exposure to new artistic trends in the UK. This finding is consistent with that of Shorthose and Strange (2004) who argue artistic work exemplifies transformations in the work and social life. For artists who moving to the UK, their professional in the arts enable them to socialise better within new cultural contexts. This is also in line with Park's (2016) findings which indicate that migrants in the UK undergo cultural transitions that impact the quality of their artwork. Although Park's (2016) study focused on Korean immigrants, it still confirms that exposure to new cultural contexts can enhance artwork creation and influence the quality of artwork for arts professionals.

6.2.2 Non-institutional Context of Arts

Another finding of this study indicates that migrant consumers perceive the concept of art differently, particularly outside traditional institutional frameworks. Focusing on Chinese migrants, this research reveals that they have a unique definition of art, distinct from conventional views that rely on recognition by authoritative institutions or individuals within the art world (McCallum et al., 2018). As Dickie (1997) noted, art typically gains its status through formal acknowledgement by established figures in the art world. However, for Chinese migrants, their pre-existing conceptions of art - formed before they arrive in the UK - might evolve over time as they adapt to new cultural contexts after living in the UK for an extended period.

The findings in Section 5.3.1 ('Previous Experience or Exposure to the Arts') show that prior knowledge of the arts significantly influences the consumer perception of arts among Chinese migrants after they move to the UK. In the case of Daisy, she believes that *The Phantom of the*

Opera is an opera (rather than a musical), and everyone knows it because it is a famous production worldwide. Even after coming to the UK, she still identifies it as an opera. Similar to Daisy, participant Eileen points out a particular Chinese painting in the Chinese restaurant when she refers to the arts. What is interesting here is that she refers an artwork in the restaurant rather than in the traditional arts venue such as a museum or a gallery. For participants Tanner and Xander, their experiences in arts consumption were largely influenced by their partners. As Tanner mentioned in the interview, he visited many exhibitions in the UK because his girlfriend took him. Similarly, Xander mentioned that he has no particular preference for the arts, but he frequently accompanies his wife to the theatre.

A possible explanation for this might be due to the lack of cultural capital among these migrants before moving to the UK. In reviewing the literature in section 3.2.2, cultural capital plays a significant role in understanding the arts by influencing individuals' engagement with and appreciation of artistic expressions. Bourdieu (1984) defined cultural capital as the knowledge, skills, and cultural resources that individuals possess, enabling them to navigate and participate in cultural fields. In the context of arts, cultural capital is a key determinant in understanding the arts which influences individuals' access to and engagement with artistic experiences, as well as their ability to interpret and appreciate different forms of art (Scherger & Savage, 2010). By possessing cultural capital, individuals are better equipped to interact with artistic expressions and derive meaning from artistic encounters (Xiao, 2022). On the contrary, Ryan et al. (2008) argued that when migrant consumers lack cultural capital, their ability to engage in arts consumption is limited which restricts their opportunities for cultural engagement and integration. This does not appear to be the case for participants Daisy and Eileen in this research. Although these migrants have limited knowledge of arts before moving to the UK, they still engage in arts consumption in various arts forms. However, the finding suggests that insufficient cultural capital among Chinese migrants led to a blurring of the distinction between different categories of arts when they consumed in the UK. Therefore, the distinction between highbrow and popular art does not seem to be evident clearly among these migrant consumers (Bourdieu, 1984; Storey, 1989).

Another possible explanation for this is that Chinese migrants might be seeking to align with peer group preferences or mainstream societal trends through their consumption practices. For the Chinese migrants in this research, adopting the consumption habits of their peers or the broader society can be a way to signal their willingness to fit in and be part of the community in a new environment. This is particularly important in the context of acculturation, where

individuals strive to find a balance between maintaining their cultural identity and embracing the norms of the host country.

In the acculturation framework (see Section 3.2.1), Berry (1997) defined this as an integration strategy. Here the arts serve as a powerful tool for identity construction, offering individuals a means of self-expression, exploration, and connection with others. Arts consumption plays a significant role in shaping how migrant consumers perceive themselves, how they are perceived by others, and how they navigate their sense of self within broader social and cultural contexts (Liu & Kim, 2021; Pesata et al., 2022). By consuming well-known art productions that are recognised by everyone, for example, as Daisy mentioned in the interview, Chinese migrants can foster a sense of belonging and acceptance within their social networks. This allows migrants to be less intimidating and more accessible in the host society. Studies have shown that arts engagement has a positive impact on building social relationships which increases social cohesion and promotes cultural diversity (Botti, 2000; Walmsley, 2019). The findings of this research reveal that engaging with the arts in non-institutional contexts enables migrant consumers to explore and express their evolving identities as ethnic groups living in the UK. These interactions are crucial for migrants looking to establish social networks and community ties in their new environment. Even though Chinese migrants may have limited cultural capital to engage with the arts before migration, the arts can still help to maintain their identity while adapting to the consumption culture in the host society.

It can therefore be understood that migrant consumers often navigate their identities between two cultures, using arts consumption as a way to assert their heritage while embracing new cultural identities. This process of identity negotiation through the arts is crucial in the acculturation journey, helping to establish a sense of self that is influenced by a blend of cultural factors. The next section will discuss the role of arts as acculturation agents in helping migrants negotiate their identities and create a reinforcing cycle of engagement and adaptation for further acculturation.

6.3 Arts Consumption as a Catalyst for Acculturation

The third question in this research was to explore the role of arts in identity negotiation through the acculturative process for immigrant consumers. In reviewing the literature of acculturation research, very little was found on the question of how arts are being considered in the acculturation process. What is known in the literature is that the arts generate cultural capital, including enhancing confidence, social cohesion, individual well-being, and economic viability

(Brown and Novak-Lenard, 2013; Merlin, 2002). Engaging in arts consumption allows individuals to reflect their personality, self-concept, and values through the experience of art-related activities (Bachleda and Bennani, 2016). In the context of acculturation, arts can act as a bridge for intercultural translation that enables immigrant consumers to navigate and express their cultural identities.

6.3.1 Arts Experience Facilitates Understanding of the Host Culture

One of the important findings of this research is that Chinese migrants in the UK adapt to the host culture by participating in various forms of art activities. By engaging with local cultural products and practices, Chinese migrants have the opportunity to better understand and integrate into the new cultural context in the UK. Access to the arts enables immigrant consumers to enhance their understanding of the new culture and to adapt to the host culture more effectively. According to Jeffrey and Woolley (2019), creative engagement with migration through the arts is a powerful tool for fostering connections between migrant communities and the host society while also promoting understanding of diverse experiences. Therefore, arts consumption can be seen as an agent in the acculturation process.

The findings in Section 5.3 reveal that Chinese immigrants in the UK have participated in a wide range of artistic activities, including watching theatre performances, visiting local museums and galleries, and attending workshops in local art studios. Some participants mentioned that theatres and art galleries serve as effective platforms for them to appreciate British culture. For example, participant Xander explained that his motivation for going to watch a theatre performance is to understand local British culture. He noticed that there were not many Asian audience members at the theatre, leading him to believe that attending the theatre was a distinctly British activity. This kind of assumption is also reflected in Zane's experience. Zane, who attended a local school in England participated in school trips to watch a theatre performance at the West End in London. From Xander and Zane's experience in the arts, it is evident that going to the theatre is a significant part of local British culture. Similarly, participant Harley's experience in the gallery showed that some paintings serve as a communication tool to introduce cultures to visitors who are interested in their stories. By actively engaging with paintings created by British artists, Zane can gain deeper insight into the local culture. In addition, the British Museum and local arts studios are popular cultural venues for the research participants to learn more about British culture, such as those visited by Jessica and Sonia during their time at university in the UK. These places have become valuable resources for them to understand the local culture during their acculturation journey.

As defined in the literature review chapter (Section 3.3.2), acculturation agents are individuals or factors like family, school, workplace, and society that influence the process of adapting to new sociocultural environments through strategies like integration, assimilation, separation, and marginalisation (Berry, 2005; Luedicke, 2015; Sam and Berry, 2010; Ward and Geeraert, 2016). The findings of current research suggest that arts consumption can act as an acculturation agent influencing the adaptation process of immigrant consumers to a new cultural environment. In Section 6.3.1, this research discussed how exposure to a new cultural environment can lead to a greater appreciation for the arts and increased participation in artistic activities. Having experience with the arts can also help individuals integrate into their new society by enhancing their understanding of the host culture. In accordance with Bourdieu's theoretical framework (Bourdieu, 1997), this could be seen as a kind of cultural capital that includes knowledge, skills, and appreciation of various art forms. This cultural capital, therefore, facilitates social interactions and acceptance within the host culture for immigrant consumers (Newman et al, 2013). By engaging with the arts, individuals can gain a better understanding of and participate in the cultural practices of their new environment, which can help facilitate their integration.

Acculturation agents in consumer research encompass a wide range of factors that influence individuals' adaptation to new cultural contexts. Previous studies have identified various acculturation agents including family (Schachner et al., 2014; Schwartz et al., 2013), schools (Rojas et al., 2019; Visconti et al., 2014), and social media (Kizgin et al., 2020; Kizgin et al., 2018). In their study on migrant mothers in Santiago, Rojas et al. (2019) examined schools as powerful institutions that impose a particular ideology of motherhood and shape the acculturation outcomes for both mothers and their children. The study suggested that schools function as dominant acculturation agents that influence the cultural adaptation and identity formation of migrant mothers and their families. This concept is crucial for understanding the complex interplay between migrants and the sociocultural structures they encounter in their host countries. Consistent with the study by Rojas et al. (2019), this research found that arts institutions such as museums, galleries, theatres, and cultural centres can be considered cultural facilitators that offer cultural spaces and narratives for consumer engagement. Just as schools impose cultural norms, arts institutions provide frameworks for cultural expression and interaction for individuals and communities. These institutions provide immigrant consumers with opportunities to explore the new cultural environment and integrate into the host culture

through various forms of arts consumption; to a greater extent, they offer ample opportunities for social interaction and community building among immigrant consumers.

Previous research also examined how individuals use consumption to adapt to their host culture while maintaining connections to their heritage culture during the acculturation process. This process involves various dimensions of acculturation practices, including food (Bardhi et al., 2010; Cappellini and Yen, 2014; Dey et al., 2019; Ibarra-Cantú and Cheetham, 2021; Muhammad et al., 2016), fashion (Gbadamosi, 2012; Lam et al., 2021), media (Kizgin et al., 2020; Kizgin et al., 2018), and other cultural goods (Kim et al., 2015; Li et al., 2015). Dey et al. (2019) discuss the role of food consumption in acculturation within multicultural environments. They emphasise that food consumption is a critical marker of ethnic identity and plays a significant role in the acculturation process of immigrant consumers. The study found that food consumption patterns reflect acculturation strategies influenced by factors such as the availability of ethnic foods, the social context of food consumption, and individual preferences shaped by cosmopolitanism.

However, the findings of the current research suggest that Chinese migrants in the UK do not have a strong preference to engage in arts activities from their home culture (i.e. Chinese culture) (see Section 5.3.3). In reference to participant Eileen in the interview, she mentioned that Chinese art performances are expensive to see in the UK. She would rather go see a geek than spend a lot on watching a Chinese performance. This phenomenon of consuming Chinese arts may only apply to Chinese immigrants whose work is closely related to promoting Chinese culture in the UK in order to reinforce their Chinese identity (for example, participants Jessica and Sara).

A possible explanation for this might be that engaging with the arts from whatever context can enhance cultural capital, which in turn augments the knowledge and skills that facilitate better integration into the host society. Drawing from Bourdieu's concept of cultural capital, it is evident that the participants in this research have pursued higher education in the UK, which was a primary motivation for their migration. This educational background obtained within the UK not only equips them with the necessary qualifications but also encourages a motive towards engaging in art consumption locally. The pursuit of higher education in the UK serves as a latent motivator for art consumption, as it aligns with the broader objective of integrating into the host society by acquiring cultural capital. Therefore, the emphasis on integrating into the UK society through the acquisition of cultural capital may explain why these immigrants

prioritise engaging with the local arts over traditional Chinese arts. Building upon the study by Rojas et al. (2019), it discusses the acquisition of cultural capital through education. In the same vein, arts consumption can help migrants acquire cultural knowledge and skills for integration by interacting with local culture, social relations, policies, politics, and economics (Martiniello, 2015). This research suggests that arts consumption functions as a catalyst to assist immigrant consumers in adapting to the cultural norms of a new environment.

6.3.2 Challenges to Cultural Integration through Arts Consumption

The current investigation found that although the UK is a multicultural society with rich resources in the arts and cultural sectors, people's access to art consumption may be limited based on their location. This study argues that broader sociocultural structures could serve as sources of information and behavioural models, but they could limit acculturation agents for migrant consumers. Interestingly, some participants in this research indicated that the arts resources in Manchester are not as diverse as claimed.

For instance, participant Kayla noted that Chinese people often miss out on art events in the city due to insufficient advertising by art institutions in the UK. People who know the information about arts offerings, like Eileen, observed that arts in the Chinese context in the UK are more expensive than their British counterparts, making them less appealing to younger Chinese audiences. Moreover, participants Miranda and Yasmin both argued that the arts in Manchester lack the diversity found in London and Edinburgh despite Manchester's international city status, offering limited and lower-quality art forms. These findings suggest that cultural integration through arts consumption is hindered by accessibility, affordability, and diversity issues among immigrant consumers (Chung, 2021; Daenekindt and Roose, 2017; Martiniello, 2015).

These findings reflect those of Brook et al. (2018) who found that there are institutional biases in the cultural sectors, resulting in the underrepresentation of minority ethnic groups and individuals from working-class backgrounds. Additionally, they identified socio-economic barriers such as pay inequalities that limit access to diverse cultural experiences. They also noted that due to regional inequalities, creative businesses are disproportionately clustered in London and the Southeast of England. Such centralisation can create barriers for ethnic minorities living in other regions, which limit their access to diverse cultural experiences. In another study on inequality issues in cultural and creative industries, Brook et al. (2021) discuss how dominant cultural narratives and power structures in the creative sector reinforce

exclusions and perpetuate inequalities. This is evident in the experiences of Chinese migrants in Manchester as highlighted in this research.

The multicultural environment in which ethnic consumers are situated provides them with unique opportunities to engage with a diverse range of cultures in the host country (Poulis et al., 2013). This exposure allows ethnic consumers to interact with various cultural norms, values, and practices, which significantly influence their acculturation strategies. However, limited resources in the arts sector could fail to meet the diverse needs of ethnic consumers in the host society. As a result, ethnic consumers may have limited access to arts that reflect their cultural experiences (Glow et al., 2020; Kolb, 2002).

Participants in this research revealed that the arts in Manchester are relatively limited compared to those in London and even in Europe. They perceived Manchester's arts scene as repetitive and lacking variety. Despite there being many claims of promoting cultural inclusivity from the Arts Council England (2023; 2021), ethnic minorities still encounter challenges in accessing equal opportunities and advancing within these industries due to the limited representation of diverse artistic traditions and narratives. This inconsistency could be attributed to the lack of diversity within art institutions in the UK's creative and cultural industries. Several studies have shown that the UK creative sectors, including film, television, music, and the arts exhibit significant issues of ethnic inequality (Alačovska and O'Brien, 2021; Ali and Byrne, 2022; Conor et al., 2015; O'Brien et al., 2016). Mainstream arts organisations such as museums, galleries, and theatres seldom represent individuals from minority ethnic groups. Art Galleries that focus on Chinese arts hardly ever have Asian staff in management positions[6]. This situation not only leads to a limited understanding of diversity within the arts sector, which marginalises minority cultural expressions in the host society, but also hinders the acculturation process by restricting the exposure of Chinese migrants to a broader spectrum of cultural expressions. As Ali and Byrne (2022) highlight, the emphasis on employing diverse staff and serving diverse audiences is driven by socio-economic justifications due to the levels of ethnic inequality within cultural and creative industries.

[6] The Centre for Chinese Contemporary Art (CFCCA) in Manchester has been criticised for perpetuating "entrenched acceptance of racist attitudes" and having a predominantly white leadership, which fails to adequately represent the Chinese and broader East and Southeast Asian (ESEA) communities it purportedly serves (Parveen, 2021). In response to these criticisms, the Centre now rebranded as ESEA Contemporary which aims to redefine the organisation's mission to better reflect the experiences and contributions of the ESEA community.

Moreover, it could be argued that the institutional frameworks governing the arts in the UK may also contribute to this perceived lack of diversity. That is, the funding and policy decisions often prioritise mainstream cultural projects over those that promote minority or ethnic arts (Belfiore, 2002; Feder and Katz-Gerro, 2015; Jancovich, 2011). This can result in a homogenous cultural offering that does not fully reflect the multicultural aspect of the country. For immigrant consumers who encounter cultural challenges, it may be harder to find spaces that honour and celebrate their cultural identities, leading to feelings of exclusion or cultural alienation. As noted by some research participants in this study, they feel that they do not fall within the target scope, and most arts organisations are still predominantly Westernised. If arts institutions fail to take active steps to reach out to local ethnic communities, they might have a risk of losing the trust and support of these communities. In order to effectively facilitate cultural integration for immigrant consumers, it is essential for government policies to be designed with a broad understanding of culture within a cultural policy framework that is truly reflective of the diversity of cultures present within the community (Lee, 2021).

6.4 Chapter Summary

This research aims to explore how arts consumption can play a role in the acculturation process through the context of Chinese migrants in the UK. As presented at the beginning of this chapter, there were three research questions that were designed to examine the complex phenomenon between arts consumption and identity negotiation for Chinese migrants who experienced acculturation. Firstly, the exploration of acculturation in a multicultural environment revealed that Chinese migrants exhibit cultural omnivorousness by engaging in both traditional Chinese, Western, and global cultural activities while residing in the UK. This behaviour can serve as an acculturation strategy that enables migrant consumers to integrate into the host culture while maintaining their heritage culture. Food consumption particularly emerged as the most significant aspect of cultural consumption for Chinese migrants, with traditional food practices helping to maintain their Chinese cultural identity.

Secondly, the investigation into how arts consumption has evolved among Chinese migrants highlighted that exposure to diverse cultural activities in the UK fosters a growing interest in the arts. Chinese immigrants interpret arts differently from traditional definitions due to their education and professional backgrounds; these have greatly impacted their engagement with art consumption and local community integration.

Thirdly, the role of arts consumption as an acculturation agent was critically examined. The findings indicated that engaging with the arts helps migrants understand and adapt to British cultural norms, thereby enhancing their social interactions and acceptance within the host culture. Arts institutions were highlighted as vital cultural facilitators that provide spaces for cultural expression and interaction that support the acculturation process. However, several challenges to cultural integration through arts consumption were identified in this research. The lack of diversity and accessibility within the arts sector in Manchester limits opportunities for ethnic minorities to engage with diverse cultural expressions. Institutional biases and socio-economic barriers further hinder their participation, which emphasises the need for more inclusive and representative arts environments in the UK cultural sectors.

In conclusion, this research highlights the significant role of art consumption as an acculturation agent in the acculturation process of Chinese migrants. It emphasises that the acculturation process can develop culture-informed consumption capital, which fosters cultural exchange and enhances social integration. By fostering a more inclusive and diverse arts environment, cities like Manchester can better support the acculturation journey of Chinese migrants and other minority groups. This chapter provides a thorough understanding of how arts consumption functions as an acculturation agent, influencing identity negotiation and cultural adaptation among Chinese migrants. It also offers valuable insights into how the experience of consuming art can be incorporated into the wider process of acculturation.

7 Chapter Seven: Conclusion

The current research aimed to explore how arts consumption influences the acculturation process of Chinese migrants in the UK. Using Chinese migrants as an empirical context, this research focused on the role of the arts as an agent of acculturation. This chapter summarises the thesis by highlighting the main findings and detailing the research contributions and implications in theoretical, practical, and contextual terms. Additionally, it offers suggestions for future research directions.

7.1 Summary of Main Findings

This research addresses three critical aspects within the broader context of arts consumption and acculturation among Chinese migrants in the UK. Firstly, there is a significant issue of marginalisation faced by people of Chinese ethnic groups within the UK's arts and culture sectors. This underrepresented ethnic group manifests in limited representation and participation, which not only affects the visibility of Chinese cultural expressions but also restricts opportunities for these communities to engage with the broader cultural landscape.

Secondly, existing research on arts and cultural consumption has often overlooked the socio-cultural dimensions associated with East Asian consumers' (particularly Chinese consumers) consumption patterns. Most studies tend to focus on Western perspectives, thereby neglecting the unique cultural influences and practices that shape how East Asian communities interact with and consume art (Khan, 2002; Malik and Shankley, 2020; Jancovich (2015). This gap highlights the need for more inclusive research that considers diverse cultural contexts and consumer behaviours.

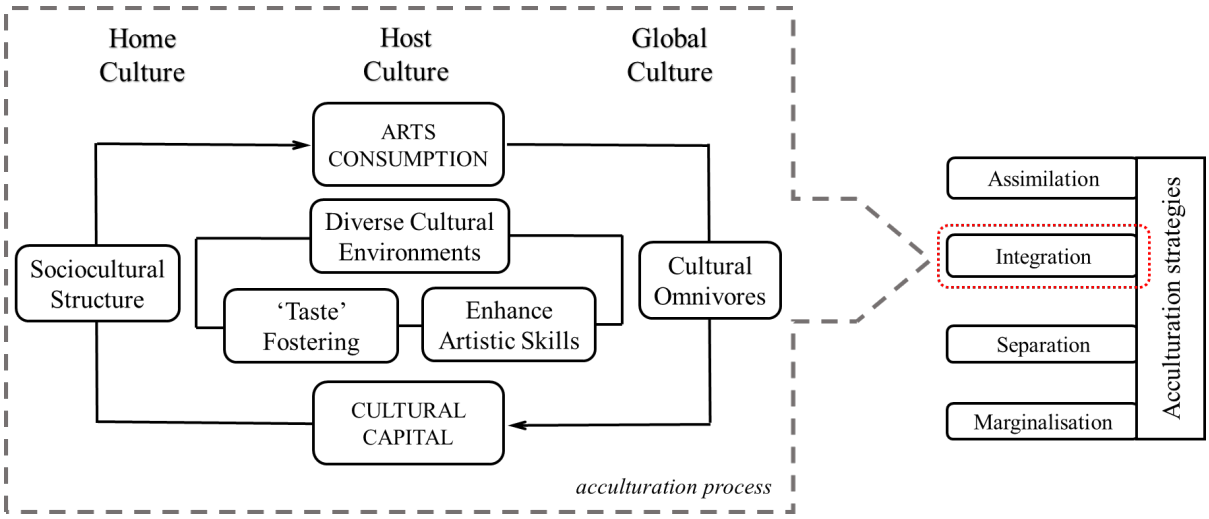
Thirdly, the phenomenon of arts consumption as an integral part of the acculturation process remains underexplored. Acculturation studies have primarily focused on aspects such as food, alcohol, social media, and fashion consumption, while the role of arts consumption in facilitating cultural adaptation and identity negotiation has not been thoroughly examined (Cruz and Buchanan-Oliver, 2017; Dey et al., 2018; Dey et al., 2019; Ferguson and Bornstein, 2012; Ibarra-Cantu and Cheetham, 2021; Kizgin et al., 2018; Yen et al., 2018). This research aimed to fill this gap by investigating how engagement with the arts can serve as an acculturation agent, influencing the ways Chinese migrants navigate their identities and integrate into the host society of the UK.

Figure 7.1 conceptualised the process of Chinese migrants engaging with the arts during their acculturation journey. By analysing the major findings using qualitative inquiry, this research

has shown that Chinese migrants in the UK are exposed to a multicultural environment which leads to an increased sensitivity to aesthetics and the arts among these ethnic consumers. As discussed in section 6.1, The Chinese migrants in this study show a wide range of preferences for cultural activities in the UK. They participate in not only highbrow cultural events, such as attending the theatre, but also in popular cultural expressions and ethnic or cultural products such as celebrating Chinese New Year and attending Chinese dance classes. This diverse cultural consumption reflects the multicultural society of the UK, where individuals have the opportunity to engage with a variety of cultural influences and traditions. Through the acculturation process, migrant consumers become cultural omnivores (Peterson and Kern, 1996) who also accumulate cultural capital (Bourdieu, 1984) to increase their consumption of the arts.

What arts have offered to migrant consumers is the ability to understand the new culture and adapt to the host culture more effectively during the acculturation process. In the discussion of art consumption by migrant consumers (in section 6.2), this study found that when Chinese migrants undergo a change in the different cultural environments, their exposure to and interactions with the host culture may lead to the development of new interests and preferences in the arts. Therefore, the role of arts consumption, in this case, is seen as an acculturation agent for Chinese migrant consumers. Nevertheless, there are certain sociocultural structures that may restrict migrant consumers' access to art. As identified in section 6.3.2, socio-economic barriers continue to primarily limit the access of Chinese migrants to diverse cultural experiences (Brook et al., 2018; Chung, 2021; Daenekindt and Roose, 2017). In addition, this study suggested that Chinese migrants have a unique definition of art that differs from conventional views relying on recognition by authoritative institutions or individuals within the art world (McCallum et al., 2018). Such different perspectives on the arts may create obstacles for ethnic consumers in appreciating certain art forms as they struggle to differentiate between highbrow and popular types of art. The following sections summarise the findings based on the proposed research questions.

Figure 7.1 Conceptualising research findings



Source: Created by the Author

Research Question 1: What is it like being ethnically Chinese and living in a culturally diverse country?

The first research question looked into the lived experience of the contemporary Chinese migrant community living in the culturally diverse UK. Different from the early Chinese immigrants in the UK, the new Chinese migrants came to the UK mostly to pursue better educational opportunities. These well-educated Chinese migrant consumers tend to be cultural omnivores. As illustrated in Figure 7.1, it indicates that being ethnic Chinese in a diverse country like the UK involves a flexible and inclusive approach to cultural participation. Chinese migrants do not strictly adhere to a single cultural identity but rather blend and balance elements from both their heritage (i.e. home culture), the host culture and global culture. This ability to navigate and appreciate multiple cultural realms demonstrates an integrative strategy which facilitates social cohesion and adaptation within the multicultural society of the UK. This phenomenon aligns with previous studies on cultural omnivorousness as a strategy for social integration (Peterson and Kern, 1996; Demangeot and Sankaran, 2012).

Simultaneously, Chinese migrants maintain their cultural identity through traditional food practices, which provide comfort and continuity while living in the diverse cultural landscape. The symbolic importance of food consumption in their daily lives shows that being ethnically Chinese in a culturally diverse country requires an ongoing negotiation of identity. Migrants actively connect with their heritage to create a sense of belonging and emotional stability. This dual engagement and the symbolic role of food consumption highlight the integrative nature of their acculturation experience, where maintaining cultural roots and embracing cultural diversity are both pivotal to their identity negotiation and social adaptation in the UK.

Research Question 2: How did the Chinese migrants engage with the arts in their country of origin, and how has this consumption evolved while living away from their cultural heritage?

The second research question is concerned with what migrant consumers' arts consumption practice was like before migrating and how it has changed after migrating. Initially, Chinese migrants' engagement with the arts in their country of origin was shaped by several limiting factors. The commercialisation of the arts in China resulted in a focus on market-driven artistic expressions, often making high-quality Western art less accessible and more expensive for the general population. Although the rise of the middle class facilitated a broader range of public art in market spaces, access to diverse and high-quality arts experiences remained somewhat restricted compared to what they would encounter in the UK. This context influenced the nature and extent of their artistic engagement, which depended largely on available resources, socio-economic conditions, and implemented policies.

Upon migrating to the UK, Chinese migrants encountered a vastly different cultural resource that significantly influenced their arts consumption practices (shown as 'diverse cultural environments' in Figure 7.1). The process of acculturation, through exposure to various cultural activities and socialisation within the UK's multicultural environment, fostered a growing interest in the arts among these migrants. The UK's cultural environment also promotes easy and frequent access to various arts activities. This accessibility has enabled Chinese immigrants to more deeply participate in a variety of art forms, expanding their artistic perspectives and cultivating a greater appreciation for the arts (shown as 'taste fostering' in Figure 7.1). People who work in the arts sector in the UK are more likely to socialise within the new cultural context, which enables them to create and experience high-quality artworks. In the process of acculturation where two or more cultures interact, this exchange of ideas between Chinese and Western cultural traditions has enhanced Chinese migrants' artistic perspectives and contributed to their professional growth within the local communities (shown as 'enhance artistic skills' in Figure 7.1).

The UK is one of the most ethnically diverse countries in the world, yet its arts and culture sectors largely represent white ethnic populations. This raises concerns about inclusivity and diversity within these sectors, particularly for Asian ethnic groups who are often marginalised. The research findings show that Chinese migrants' understanding of art changed because of their exposure to new cultural contexts. While in China, their involvement with the arts may have been influenced by limited cultural exposure and a market-driven arts scene. In contrast,

the UK offered a more inclusive and accessible arts environment. This explains why Chinese ethnic consumers are less likely than the white ethnic group to engage in the arts; there is a blurring of the line between highbrow and popular art forms. Ethnic consumers tend to engage only with the arts they are familiar with.

RQ 3: How are arts involved in identity negotiation through the acculturative process?

The third research question queried how arts consumption serves as a catalyst for acculturation and identity negotiation among Chinese migrants in the UK. This research question particularly focused on exploring the role of the arts in this acculturative process. Chinese migrants in the UK adapt to the host culture by actively participating in various forms of art activities. Engagement with local cultural products and practices offers these migrants opportunities to better understand and integrate into the UK cultural context. Theatres and galleries, as platforms for artistic expression, provide immersive experiences that facilitate a deeper understanding of the local culture. Similarly, venues like the British Museum and local art studios were highlighted as crucial spaces for cultural learning and integration during their acculturation journey.

The research demonstrates that arts consumption acts as an acculturation agent, enhancing cultural capital among immigrant consumers (see 'cultural capital' in Figure 7.1). By participating in artistic activities, migrants gain knowledge and skills that facilitate their integration into the host society. This aligns with Bourdieu's concept of cultural capital, where engagement in the arts enhances social interactions and acceptance within the new cultural environment. Through these activities, Chinese migrants not only acquire a better understanding of British culture but also find pathways to express and negotiate their cultural identities.

Arts institutions play a significant role in the acculturation process by offering cultural spaces and narratives for engagement. However, challenges such as limited access to diverse arts resources and institutional biases need to be addressed to ensure that the arts can fully support the acculturation and identity negotiation of immigrant consumers (see 'sociocultural structure' in Figure 7.1). This discrepancy highlights that although the UK is a multicultural society, the arts resources available to Chinese migrants may not fully meet their diverse needs, potentially hindering their cultural integration. Furthermore, the findings suggest that the institutional frameworks governing the arts in the UK may contribute to the perceived lack of diversity and inclusion. Mainstream arts organisations often prioritise projects that reflect Western cultural

narratives, marginalising minority cultural expressions. This can lead to a sense of cultural alienation among Chinese migrants who struggle to find spaces that honour their heritage. The study highlights the need for more inclusive cultural policies and practices that genuinely reflect the diversity of the UK's population. For arts to effectively facilitate cultural integration, there must be a concerted effort to engage with and represent minority communities in the cultural sector. These findings highlight the importance of inclusive cultural policies that acknowledge and celebrate the diverse cultural contributions of all communities within the UK.

7.2 Theoretical and Practical Implications

7.2.1 Theoretical Contributions

In the theoretical aspect, the findings of this research contribute to acculturation literature by highlighting that the adaption of the contemporary Chinese migrant to the host country (UK) is multidirectional, meaning that a multitude of cultures co-existed in the process of acculturation. As such, their acculturation strategies are shaped by a range of different cultures provided in the host society. The evidence from this study suggests that these well-educated and financially affluent Chinese migrants are culturally omnivores. In the context of acculturation, cultural omnivorousness is in line with the integration strategy in Berry's (1997) acculturation framework, where individuals maintain their cultural heritage while actively participating in the host society. In particular, food consumption plays a significant role in helping Chinese immigrants connect with their cultural roots and maintain their Chinese identity. The findings support the idea that cultural omnivorousness can be considered as an acculturation strategy (Muqoddam, 2009; Sam and Berry, 2010). And it further supports the recently advanced argument for the study on multicultural acculturation in culturally heterogeneous settings, which posits that immigrant consumers do not merely adopt or retain their original cultural practices but instead engage in a dynamic and ongoing process of cultural negotiation (Demangeot and Sankaran, 2012; Kipnis et al., 2014). This process involves the selective adaptation of elements from both their home and host cultures, leading to the development of complex and multifaceted forms of cultural identity. Such studies are crucial in understanding how immigrant consumers navigate and integrate into diverse social environments, reflecting the fluid and hybrid nature of contemporary cultural identities (Cleveland et al, 2016; Dey et al., 2019; Kipnis et al., 2019; Luedicke, 2011).

Prior to this study, evidence of the role of art consumption as an acculturation agent in consumer research had not yet been investigated. Previous research has substantially investigated the consumption patterns of ethnic consumers in the context of food (Cappellini

and Yen, 2013; Dey et al., 2019), social media (Dey et al., 2018; Kizgin et al., 2018), fashion (Lam et al., 2021), and other leisure activities (Cruz and Buchanan-Oliver, 2017). This study contributes to the advancement of knowledge by extending consumer acculturation theory into the experience-based consumption context. Consuming the arts is inherently an experiential-driven type of consumption (Bourgeon *et al.*, 2006). Similar to the work of Cruz and Buchanan-Oliver (2017) on redefining tourism as a significant practice for acculturation, this research suggests that engaging with the arts can facilitate the integration of individuals into their new society by deepening their understanding of the host culture. Furthermore, this research contributes to a recent acculturation study concerning schools as powerful institutions that impose a specific ideology of motherhood and shape acculturation outcomes for mothers and children. This research found that arts institutions such as museums, galleries, theatres, and cultural centres can be considered cultural facilitators. They offer cultural spaces and narratives for consumer engagement. Similar to how schools establish cultural norms in Rojas et al. 's (2019) study, arts institutions create platforms for cultural expression and interaction for both individuals and communities. These institutions enable immigrant consumers to engage with and explore the new cultural environment, facilitating their integration into the host culture through diverse forms of arts consumption. As a result, they provide numerous opportunities for social interaction and community building among migrant consumers. This research is in a good position to argue that the consumption of arts acts as an acculturation agent to help migrant consumers adapt to the cultural norms of a new environment.

In addition, this study has also contributed to the literature on arts marketing by applying the consumer acculturation model to study ethnic consumers' consumption of arts. By analysing the consumption values perceived from the artistic experience (Botti, 2000; Larsen, 2014), this study unpacks the process of how, in conditions of a changed cultural environment, ethnic consumers consume the arts in support of their identity project. This contribution is also important to arts and cultural consumption research as the study has shown that acculturation is essential for building culture-informed consumption capital and enhancing access to cultural products in the host society (Bertacchini, Venturini and Zotti, 2022).

Apart from the theoretical contributions discussed above, this study also makes a methodological contribution. It adopted a qualitative research methodology that combined photo-elicitation interviews with in-depth interviews to understand art consumption and identity for ethnic consumers in the context of Western countries. Photo-elicitation interviews (PEI) and in-depth interviews offer distinct and complementary benefits in qualitative research,

which enhance the richness and depth of data collected. PEI involves the use of photographs to stimulate discussion and can evoke a range of responses that might not be accessible through verbal or written methods alone (Harper, 2002; Rose, 2016). Thereby, it helps to interpret participants' (i.e. Chinese migrants in this study) narrative on the topic around their migration experience and arts consumption experience in the acculturation journey.

7.2.2 Practical Implications

In the practical aspect, the findings from the contemporary Chinese migrants in Manchester regarding their consumption of arts in a changing cultural environment have provided several practical suggestions for arts organisations, arts policymakers and the Arts Council England alike to facilitate the engagement of ethnic consumers. In order to encourage more diverse participation in the arts, especially among non-attendant consumers such as ethnic consumers, major arts institutions need to recognise that there may be a different perception of the arts among ethnic consumers compared to mainstream consumers. In doing so, the research has identified two significant practical contributions, which will be discussed below.

Firstly, arts organisations can develop programmes and resources that provide cultural context and educate audiences about the historical and cultural significance of various art forms and traditions. By diversifying future programming, these organisations can offer a range of events and workshops that appeal to a heterogeneous audience while re-emphasising the educational function of the arts for audiences from diverse ethnic backgrounds. This approach is particularly impactful for Chinese immigrant parents, who place significant importance on the education of their UK-born children (often referred to as BBC). These parents are keen to involve their children in the arts, seeking to provide opportunities they themselves lacked during their own youth. Additionally, arts organisations can use language and cultural symbolism in their marketing strategy. This is especially crucial for connecting with ethnic Chinese consumers. For instance, offering materials in Mandarin, such as brochures, programmes, and website content, can facilitate their understanding and engagement with the arts organisations in the UK. Given the increasing use of social communication technology, cultural organisations must also provide interactive cultural offerings that cater to Chinese consumer demands through major social media channels, such as Weibo, WeChat, and Xiaohongshu. It is crucial to use this approach to reach specific ethnic communities effectively.

Second, Traditional cultural elements have deep roots in Chinese consumers, shaping their cultural identity and artistic expressions (Yue and Lin, 2020). Collective identities are often

found in various cultural-related consumption practices of Chinese consumers (Hofstede, 1980; Wang and Wang, 2016). For arts organisations that aim to build long-term relationships with local Chinese communities or organisations, it is essential to recognise and integrate these traditional elements into their programming and outreach efforts. This can be accomplished by collaborating with Chinese cultural organisations, organising events to honour traditional Chinese festivals (e.g. Chinese New Year, Dragon Boat Festival, Mid-autumn Festival), and integrating Chinese artistic styles into regular programming. By doing so, arts organisations can create culturally relevant and resonant experiences that foster a deeper connection with Chinese communities. Additionally, engaging with community leaders and influencers within the Chinese community can facilitate trust and enhance the effectiveness of outreach initiatives. These strategies not only help in building sustained relationships but also promote cultural exchange and mutual understanding, enriching the broader community's cultural landscape.

7.3 Limitations and Future Research

This research has shed light on the importance of art consumption in helping ethnic consumers renegotiate their cultural identities as acculturation agents. It also highlights the significance of the acculturation process in building culture-informed consumption capital, which can enhance access to the arts in the UK. While this research provides valuable insights into the role of arts consumption in the acculturation process of Chinese migrants in the UK, it has several limitations that need to be acknowledged in this section.

The primary limitation of this study is its design of qualitative methodology. This research adopted two qualitative methods namely photo-elicitation and in-depth interviews. While these methods offer in-depth insights into participants' experiences and perceptions, they are inherently subjective and may not capture the full spectrum of the Chinese migrant population's experiences. Qualitative research is often criticised for its potential biases as the data collected is heavily dependent on the participants' willingness and ability to articulate their experiences, as well as the researcher's interpretation of these narratives (Bryman, 2016). Moreover, the interpretive nature of thematic analysis can introduce researcher bias that potentially influences the identification and categorisation of themes (Braun and Clarke, 2006).

Future research should consider employing mixed-methods approaches to combine the depth of qualitative data with the breadth of quantitative data. This could involve integrating surveys and statistical analyses with qualitative methods such as interviews and photo-elicitation. Mixed-methods research can provide a more comprehensive understanding of the phenomena

under study, offering both detailed insights and generalisable findings (Creswell and Plano Clark, 2011). For example, quantitative surveys could measure the prevalence of certain arts consumption behaviours among a larger sample of Chinese migrants, while qualitative interviews could explore the underlying motivations and cultural significances of these behaviours.

Another significant limitation is the sample size of this study. This study involved a relatively small number of participants (22 ethically Chinese participants who were living in Manchester) which limits the generalisability of the findings. The small sample size may not adequately represent the diversity within the Chinese migrant community in Manchester, which includes variations in age, gender, socio-economic status, educational background, and length of residence in the UK. Larger sample sizes are often needed to ensure that findings are representative and can be generalised to the broader population (Mason, 2010). Additionally, a larger sample could provide a more comprehensive understanding of the diverse experiences and challenges faced by different subgroups within the Chinese migrant community.

The context of this research focuses on Chinese migrants in Manchester. Although the city of Manchester is known for its rich industrial heritage and cultural diversity, this context may not be representative of other cities such as London and Birmingham in the UK or other countries with different socio-cultural dynamics. Manchester's specific cultural and social environment including its established Chinese community and available cultural resources may influence the experiences of the migrants in ways that differ from those in other regions. Consequently, the findings may not be applicable to Chinese migrants in other contexts. This has limited the external validity of the study (Yin, 2014). Moreover, the sample of participants in this study was comprised of individuals with high levels of education and financial stability. It is important to note that this demographic profile may have influenced the study's outcomes and limited the diversity of perspectives represented in the results. There is a noticeable gap in the evidence pertaining to the engagement of individuals from Asian ethnic groups with low socioeconomic status in artistic activities (Mak et al., 2020).

Increasing the sample size and ensuring a more diverse representation of the Chinese migrant community is crucial for future studies. Larger samples would allow for more robust statistical analyses and enhance the generalisability of the findings (Mason, 2010). Additionally, including participants from different age groups, socio-economic backgrounds, and lengths of residency in the UK would provide a more comprehensive understanding of how various

factors influence arts consumption and acculturation. Future research should also examine Chinese migrants in various geographical contexts beyond Manchester. Comparative studies involving different cities in the UK or even different countries could reveal how local cultural policies, community structures, and social environments impact the acculturation process and arts consumption patterns. Such comparative research would help to identify context-specific factors and more generalisable trends, contributing to a broader understanding of multicultural acculturation (Cleveland et al, 2016; Dey et al., 2019; Kipnis et al., 2019; Luedicke, 2011).

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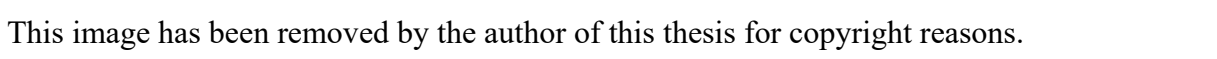
Appendix A. A List of Arts Activities

There is a list of eligible arts activities and events that classified as engagement with the arts was given as follows (ONS, 2020),

Participation		**Attendance**	
Dance	ballet or other dance (not for fitness)	Visual art exhibition	e.g. paintings, photography or sculpture
Singing	live performance or rehearsal/practice	Street arts	art in everyday surroundings like parks, streets or shopping centres
Musical instrument	live performance, rehearsal/practice or playing for one's own pleasure	Public art display or installation	an artwork such as a sculpture that is outdoors or in a public place
Theatre	live performance or rehearsal/practice	Culturally specific festival	e.g. Baisakhi, Navratri
Opera/musical theatre	live performance or rehearsal/practice	Theatre	e.g. play, drama, pantomima
Carnival	e.g. as a musician, dancer or costume maker	Opera/musical theatre	
Street arts	art in everyday surroundings like parks, streets, shopping centres	Live dance event	e.g. ballet, African People's dance, South Asian, Chinese, contemporary
Visual arts	e.g. painting, drawing, printmaking or sculpture	Live music performance	e.g. classical, jazz or other live music events but not karaoke
Photography	as an artistic activity, not family or holiday 'snaps'		
Craft	e.g. textiles, pottery, calligraphy		

*Source: https://www.gov.uk/government/statistics/taking-part-201920-annexes/annexes-taking-part-survey-201920

Appendix B. Research Invitation Poster



Appendix C. Interview Guide (English Version)

Stage 1: Photo-Elicitation Interview Schedule

Introduction

- Thank you very much for taking part this interview today.
- I will let you know about some of our procedures for the interview and your informed consent.
- What we are going to do today is to know about your opinions and experience of living in the UK as a migrant and to understand your consumption practices of experiencing different arts in the UK.
- This interview will last between 1 - 1.5 hours long and will be audio-recorded subject to your permission.
- The interview will keep anonymous and you will be known by a pseudonym (fake name).
- Your participation in this research is voluntary so you are free to decline or withdraw your participation at any time. So, will you sign this informed consent form?

Themes

(Transition: Let me begin by asking some questions about you and your experience of living in the UK)

1. Could you please introduce yourself briefly? (i.e. age, place of origins, nationality, languages, education level, occupation, residential status, and so on)
2. How would you describe your national identity?

*If participants were **born in the UK**, only ask question 3 and 4,*

3. Where are your parents originally from? Do you know how long they have been living in the UK?
4. Did your parents bring you back to their homeland before? If yes, how often will you go and what do you think about the place?
5. How long have you been living in the UK? Why and how did you come to here?
6. How often do you come back to your home country?
7. Would you like to settle down permanently in the UK? Why?

(Let's look at the pictures you brought to the interview now)

8. Can you tell me about the memories you had of being a migrant in the UK/the meanings of your Chineseness from daily life from this picture? (I.e. what is in the picture? When is the photo being taken? What do you feel when looking at the picture?)

9. Can you share any special meaning from this photo? Or are there any significant things there?
10. Why you chose these photos? And what does these pictures mean to you?
11. Did you face any challenges after moving to/while living in the UK? What is it? How did you overcome it?
12. What do you think about your relationship with the local Chinese communities in Manchester? How about the Chinese communities in China?
13. What do you think about your relationship with UK society?

*If participants were **born in the UK**, only ask question 14 and 15,*

14. Do you perceive yourself Westernized? To what degree do you feel you are the same as or different from those who are not born in the UK?
15. What is your definition of the word 'Chineseness'? What do you think about the word 'Chineseness'?
16. To what degree do you think that your definition of Chineseness has changed after coming to the UK? Why?
17. Do you think your cultural awareness, habits and senses have changed after being in the UK for a while?

(Transition: Now, I am going to ask you about the kinds of arts you generally consume in the UK. In here, we would discuss the arts in general form, like performing arts and visual arts.)

Stage 2: In-depth Semi-Structured Interview Schedule

1. Have you consumed any forms of the arts in Manchester or anywhere else in the UK?

*(Yes) If participants **have ever consumed/attended** arts events, ask question 2 to 8,*

2. Can you talk about one of your arts consumption practice (e.g. arts form, location, piece of production and so on)?
3. How is it that you came to be interested in the arts? Why do you interest in this particular arts form? Are there any that you prefer over others?
4. What would you like to experience from the arts in general? In terms of performing arts, why? In terms of visual arts, why?
5. What kind of arts you are less likely to consume? Why?
6. How often do you consume in the arts or attending arts event in the UK?
7. Do you attend those arts events alone or with family/friends together? How do you think this might affect your decision in consumption?
8. Do you share with friends and family members about what you have consumed/engaged in the arts? Why or why not?

*(No) If participants **have not attended** any arts event, ask question 9 and 10,*

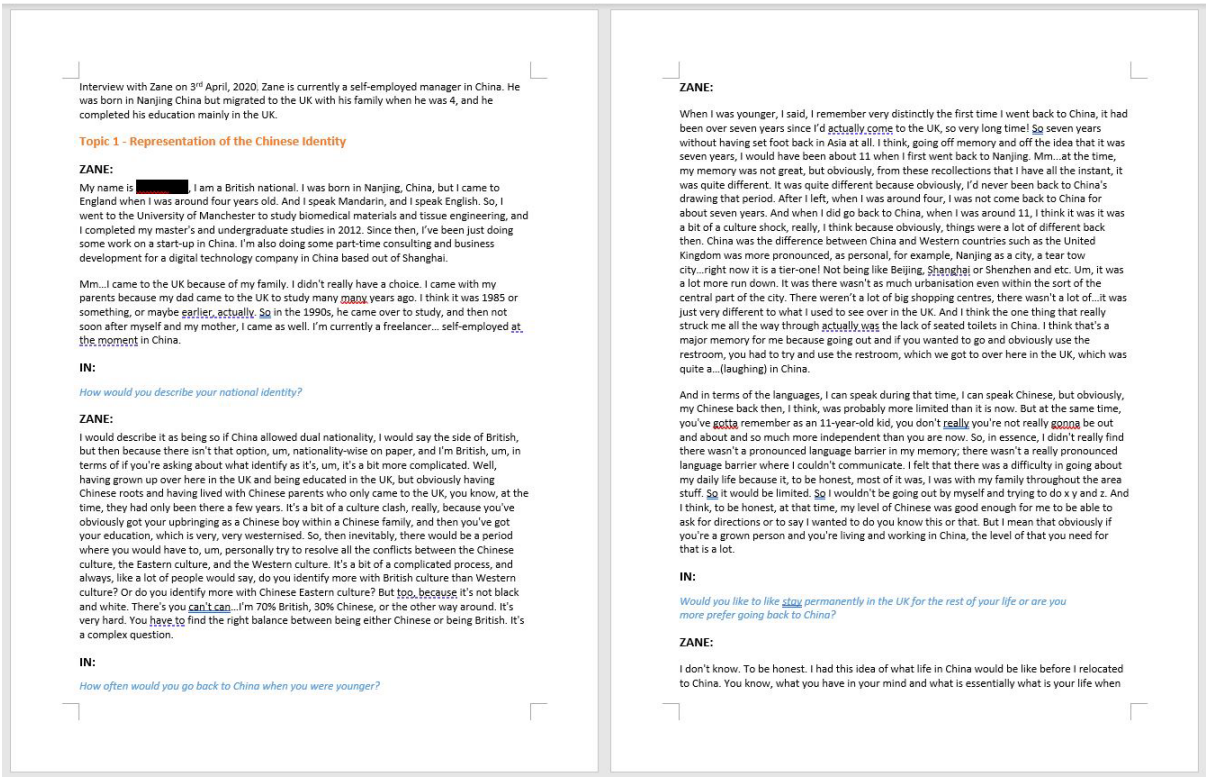
9. What do you think are the barriers to consume the arts? Can you give me an example of that?
10. Is there anything that would make you consume more in your cultural consumption (apart from the arts)?
11. In your understanding, what do arts mean to you? What do you think of the arts events in the UK? How about in China?
12. Do you notice that there are certain arts activities particular focused on the migrant communities in the UK? Would you like to attend? Why or why not?
13. What is your preference of consuming the arts either in British/foreign context or in the Chinese context? Why?
14. Do you think that participation in the arts or cultural activities more widely is important to your life here in the UK? Why?

Closing

This is the end of today's interview. Thank you for coming today. I appreciate the time you took for this interview. Is there anything else you think would be helpful for me to know, or do you have any questions for me?

Appendix D. Example of Interview Transcript

This screenshot was captured from Zane's interview transcript.



Interview with Zane on 3rd April, 2020. Zane is currently a self-employed manager in China. He was born in Nanjing China but migrated to the UK with his family when he was 4, and he completed his education mainly in the UK.

Topic 1 - Representation of the Chinese Identity

ZANE:

My name is [redacted], I am a British national. I was born in Nanjing, China, but I came to England when I was around four years old. And I speak Mandarin, and I speak English. So, I went to the University of Manchester to study biomedical materials and tissue engineering, and I completed my master's and undergraduate studies in 2012. Since then, I've been just doing some work on a start-up in China. I'm also doing some part-time consulting and business development for a digital technology company in China based out of Shanghai.

Mm...I came to the UK because of my family. I didn't really have a choice. I came with my parents because my dad came to the UK to study many many years ago. I think it was 1985 or something, or maybe earlier, actually. So in the 1990s, he came over to study, and then not soon after myself and my mother, I came as well. I'm currently a freelancer... self-employed at the moment in China.

IN:

How would you describe your national identity?

ZANE:

I would describe it as being so if China allowed dual nationality, I would say the side of British, but then because there isn't that option, um, nationality-wise on paper, and I'm British, um, in terms of if you're asking about what identify as it's, um, it's a bit more complicated. Well, having grown up over here in the UK and being educated in the UK, but obviously having Chinese roots and having lived with Chinese parents who only came to the UK, you know, at the time, they had only been there a few years. It's a bit of a culture clash, really, because you've obviously got your upbringing as a Chinese boy within a Chinese family, and then you've got your education, which is very, very westernised. So, then inevitably, there would be a period where you would have to, um, personally try to resolve all the conflicts between the Chinese culture, the Eastern culture, and the Western culture. It's a bit of a complicated process, and always, like a lot of people would say, do you identify more with British culture than Western culture? Or do you identify more with Chinese Eastern culture? But too, because it's not black and white. There's you can't can...I'm 70% British, 30% Chinese, or the other way around. It's very hard. You have to find the right balance between being either Chinese or being British. It's a complex question.

IN:

How often would you go back to China when you were younger?

ZANE:

When I was younger, I said, I remember very distinctly the first time I went back to China, it had been over seven years since I'd actually come to the UK, so very long time! So seven years without having set foot back in Asia at all. I think, going off memory and off the idea that it was seven years, I would have been about 11 when I first went back to Nanjing. Mm...at the time, my memory was not great, but obviously, from these recollections that I have all the instant, it was quite different. It was quite different because obviously, I'd never been back to China's drawing that period. After I left, when I was around four, I was not come back to China for about seven years. And when I did go back to China, when I was around 11, I think it was it was a bit of a culture shock, really, I think because obviously, things were a lot of different back then. China was the difference between China and Western countries such as the United Kingdom was more pronounced, as personal, for example, Nanjing as a city, a tear tow city...right now it is a tier-one! Not being like Beijing, Shanghai or Shenzhen and etc. Um, it was a lot more run down. It was there wasn't as much urbanisation even within the sort of the central part of the city. There weren't a lot of big shopping centres, there wasn't a lot of...it was just very different to what I used to see over in the UK. And I think the one thing that really struck me all the way through actually was the lack of seated toilets in China. I think that's a major memory for me because going out and if you wanted to go and obviously use the restroom, you had to try and use the restroom, which we got to over here in the UK, which was quite a...(laughing) in China.

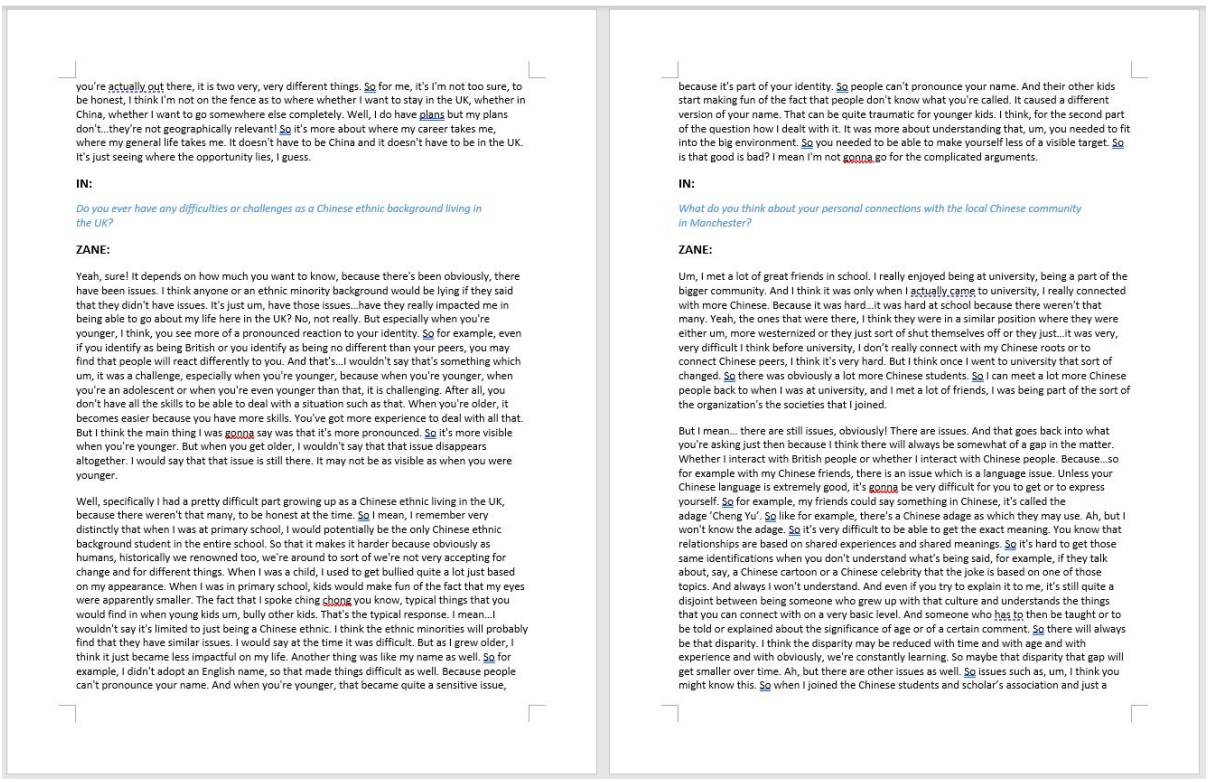
And in terms of the languages, I can speak during that time, I can speak Chinese, but obviously, my Chinese back then, I think, was probably more limited than it is now. But at the same time, you've gotta remember as an 11-year-old kid, you don't really you're not really gonna be out and about and so much more independent than you are now. So, in essence, I didn't really find there wasn't a pronounced language barrier in my memory; there wasn't a really pronounced language barrier where I couldn't communicate. I felt that there was a difficulty in going about my daily life because it, to be honest, most of it was, I was with my family throughout the area stuff. So it would be limited. So I wouldn't be going out by myself and trying to do x y and z. And I think, to be honest, at that time, my level of Chinese was good enough for me to be able to ask for directions or to say I wanted to do you know this or that. But I mean that obviously if you're a grown person and you're living and working in China, the level of that you need for that is a lot.

IN:

Would you like to like stay permanently in the UK for the rest of your life or are you more prefer going back to China?

ZANE:

I don't know. To be honest. I had this idea of what life in China would be like before I relocated to China. You know, what you have in your mind and what is essentially what is your life when



you're actually out there, it is two very, very different things. So for me, it's I'm not too sure, to be honest, I think I'm not on the fence as to where whether I want to stay in the UK, whether in China, whether I want to go somewhere else completely. Well, I do have plans but my plans don't...they're not geographically relevant! So it's more about where my career takes me, where my general life takes me. It doesn't have to be China and it doesn't have to be in the UK. It's just seeing where the opportunity lies, I guess.

IN:

Do you ever have any difficulties or challenges as a Chinese ethnic background living in the UK?

ZANE:

Yeah, sure! It depends on how much you want to know, because there's been obviously, there have been issues. I think anyone or an ethnic minority background would be lying if they said that they didn't have issues. It's just um, have those issues...have they really impacted me in being able to go about my life here in the UK? No, not really. But especially when you're younger, I think, you see more of a pronounced reaction to your identity. So for example, even if you identify as being British or you identify as being no different than your peers, you may find that people will react differently to you. And that's...I wouldn't say that's something which um, it was a challenge, especially when you're younger, because when you're younger, when you're an adolescent or when you're even younger than that, it is challenging. After all, you don't have all the skills to be able to deal with a situation such as that. When you're older, it becomes easier because you have more skills. You've got more experience to deal with all that. But I think the main thing I was gonna say was that it's more pronounced. So it's more visible when you're younger. But when you get older, I wouldn't say that that issue disappears altogether. I would say that that issue is still there. It may not be as visible as when you were younger.

Well, specifically I had a pretty difficult part growing up as a Chinese ethnic living in the UK, because there weren't that many, to be honest at the time. So I mean, I remember very distinctly that when I was at primary school, I would potentially be the only Chinese ethnic background student in the entire school. So that it makes it harder because obviously as humans, historically we renowned too, we're around to sort of we're not very accepting for change and for different things. When I was a child, I used to get bullied quite a lot just based on my appearance. When I was in primary school, kids would make fun of the fact that my eyes were apparently smaller. The fact that I spoke ching chong you know, typical things that you would find in when young kids um, bully other kids. That's the typical response. I mean...I wouldn't say it's limited to just being a Chinese ethnic. I think the ethnic minorities will probably find that they have similar issues. I would say at the time it was difficult. But as I grew older, I think it just became less impactful on my life. Another thing was like my name as well. So for example, I didn't adopt an English name, so that made things difficult as well. Because people can't pronounce your name. And when you're younger, that became quite a sensitive issue,

because it's part of your identity. So people can't pronounce your name. And their other kids start making fun of the fact that people don't know what you're called. It caused a different version of your name. That can be quite traumatic for younger kids. I think, for the second part of the question how I dealt with it. It was more about understanding that, um, you needed to fit into the big environment. So you needed to be able to make yourself less of a visible target. So is that good is bad? I mean I'm not gonna go for the complicated arguments.

IN:

What do you think about your personal connections with the local Chinese community in Manchester?

ZANE:

Um, I met a lot of great friends in school. I really enjoyed being at university, being a part of the bigger community. And I think it was only when I actually came to university, I really connected with more Chinese. Because it was hard...it was hard at school because there weren't that many. Yeah, the ones that were there, I think they were in a similar position where they were either um, more westernized or they just sort of shut themselves off or they just...it was very, very difficult I think before university, I don't really connect with my Chinese roots or to connect Chinese peers, I think it's very hard. But I think once I went to university that sort of changed. So there was obviously a lot more Chinese students. So I can meet a lot more Chinese people back to when I was at university, and I met a lot of friends, I was being part of the sort of the organization's the societies that I joined.

But I mean... there are still issues, obviously! There are issues. And that goes back into what you're asking just then because I think there will always be somewhat of a gap in the matter. Whether I interact with British people or whether I interact with Chinese people. Because...so for example with my Chinese friends, there is an issue which is a language issue. Unless your Chinese language is extremely good, it's gonna be very difficult for you to get or to express yourself. So for example, my friends could say something in Chinese, it's called the adage 'Cheng Yu'. So like for example, there's a Chinese adage as which they may use. Ah, but I won't know the adage. So it's very difficult to be able to get the exact meaning. You know that relationships are based on shared experiences and shared meanings. So it's hard to get those same identifications when you don't understand what's being said, for example, if they talk about, say, a Chinese cartoon or a Chinese celebrity that the joke is based on one of those topics. And always I won't understand. And even if you try to explain it to me, it's still quite a disjoint between being someone who grew up with that culture and understands the things that you can connect with on a very basic level. And someone who has to then be taught or to be told or explained about the significance of age or of a certain comment. So there will always be that disparity. I think the disparity may be reduced with time and with age and with experience and with obviously, we're constantly learning. So maybe that disparity that gap will get smaller over time. Ah, but there are other issues as well. So issues such as, um, I think you might know this. So when I joined the Chinese students and scholar's association and just a

Appendix E. Participant Consent Form

The University Of Sheffield.

Participatory Code:

Title: The Role of Arts Consumption in Consumer Acculturation and Identity Negotiation among the Chinese Diaspora Community in the UK

Participant Consent Form

Thank you for reading the information sheet about the research project. If you are happy to participate then please complete and sign the form below. Please initial the boxes below to confirm that you agree with each statement:

	Please Initial box:
1. I confirm that I have read and understood the information sheet dated [DD/MM/YYYY] and have had the opportunity to ask questions.	☐
2. I understand that my participation involves generating specified images on my own and bringing those images to attend a face-to-face interview. I allow the researcher to audio-recorded the interview.	☐
3. I understand that my participation is voluntary and I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	☐
4. I understand that my responses will be kept strictly confidential. I understand that my name will not be linked with the research materials, and will not be identified or identifiable in the report or reports that result from the research.	☐
5. I understand that the audio recording made of this interview will be used only for analysis and that extracts from the interview, from which I would not be personally identified, may be used in any conference presentation, report or journal article developed as a result of the research. I understand that no other use will be made of the recording without my written permission, and that no one outside the research team will be allowed access to the original recording.	☐
6. I agree to assign the copyright I hold in any materials (i.e. self-generated images) generated as part of this project to The University of Sheffield.	☐
7. I agree that my anonymised data will be kept for three years after the completion of the research project so it can be used for future research and learning.	☐

Name of participant	Date	Signature
Name of Researcher	Date	Signature

Copies: *Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, and the information sheet. A copy of the signed and dated consent form should be placed in the main project file which must be kept in a secure location.*

Appendix F. Participant Information Sheet

Participant Information Sheet

The Role of Arts Consumption in Consumer Acculturation and Identity Negotiation among the Chinese Diaspora Community in the UK

Dear Participant,

My name is Kaixi Xu, I am a doctoral researcher at the University of Sheffield. You are being invited to take part in this research project. Before you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please feel free to ask us if there is anything that is not clear, or if you would like more information. I would be grateful if you could take the time to decide whether or not you wish to take part in this research project.

Thank you very much for reading this.

What is the project about?

The purpose of this research project is to understand how people of Chinese background in the UK construct their cultural identities through the consumption of arts. We are interested in learning about the opinions and experiences of people belonging to the Chinese diaspora in Manchester and understanding their consumption practices and perception of experiencing different arts forms (i.e. performing arts and visual arts in general).

You have been invited to take part in this research project if:

- You are aged 18 years or over,
- You belong to the Chinese diaspora in Manchester, and
- You have been living in the UK for at least one year.

Do I have to take part?

Taking part in this research project is voluntary. We will describe the research project and go through this information sheet with you. If you agree to take part, we will then ask you to sign a consent form. However, at any time, you are free to withdraw from this research project and we will not ask you to give any reasons. If you wish to withdraw, please do take note of your participatory code (i.e. in the form of xxxxxx-x) and quote it to the relevant members of the research team.

What will happen to me if I take part? What do I have to do?

If you agree to participate in this research project, the researcher will contact you to arrange a convenient time and date for a face-to-face interview. Before the interview, you will be asked to prepare up to three self-generated images (i.e. on your smartphone/other device/hard copies) which represent your experience of being a migrant in the UK or the meanings of your Chineseness from daily life in the UK, and bring those images with you to the interview. The interview will last between 1-2 hours and will be conducted primarily in English with the researcher. The interview will be audio-recorded by the researcher if you give permission.

What are the possible disadvantages and risks of taking part?

There are no foreseen disadvantages or risks of taking part in this research project. However, if you feel any uncomfortable during the interview, you can decline to answer particular questions/discussing a particular topic and the researcher will proceed to the next topic or you can stop the interview immediately. If needed, you can choose to withdraw. At the end of the interview, you will have a chance to tell what your experience of participating in the research was like, and this will be taken into consideration for this or future studies.

What are the possible benefits of taking part?

We cannot promise that this research project will provide any immediate benefits to you. We hope that you would enjoy participating in this kind of research and welcome the opportunity to share your experience with the researcher, who will not be judged and only contribute to the research aims.

Will my taking part in this project be kept confidential?

All the information that we collected about you during the course of this research will be kept strictly confidential. Only the researcher and two supervisors of this research project will have access to the data files and interview recordings. Your data will be anonymised i.e. your name will not be used in any reports or publications resulting from the research project. All digital file, transcripts and summaries will be given codes and stored in a password-protected laptop. Any hard copies of the research information will be kept in a locked cabinet and will be kept for up to 3 years after the end of this research project.

What will happen to the results of the research project?

The results of the research project will be mainly written up for the PhD thesis. The findings will also be published in relevant journals or presented at a conference. However, your identity will remain anonymous in all publications and presentation of the findings. You may request a summary of the research findings by contacting the researcher.

Who is organising and funding the research?

This is a self-funded research project, which is anticipating to be completed 21/02/2022.

Who is the Data Controller?

The University of Sheffield is responsible for looking after your information and using it properly. According to data protection legislation, you will be informed that the legal basis we are applying in order to process your personal data is that 'processing is necessary for the performance of a task carried out in the public interest' (Article 6(1)(e)). Further information can be found in the University's Privacy Notice https://www.sheffield.ac.uk/govern/data-protection/privacy/general.

Who has ethically reviewed the project?

The University of Sheffield Research Ethics Committee has reviewed this study.

Contact for further information

If you wish to obtain further information about this research project, please contact the researcher *Kaixi Xu (kxu18@sheffield.ac.uk)*. Alternatively, if you would prefer to discuss with the supervisors of this research project, please contact *Dr Elizabeth Carnegie (e.carnegie@sheffield.ac.uk)* or *Dr Eva Kipnis (eva.kipnis@sheffield.ac.uk)*, Sheffield University Management School, Conduit Road Sheffield S10 1FL.

In the unlikely event of a complaint, please contact the researcher/research team on the above information. However, if you feel that your complaint has not been handled to your satisfaction, please contact the Head of Department *Professor Fraser McLeay (fraser.mcleay@sheffield.ac.uk)*, who will then escalate the complaint through the appropriate channels. In addition, if the complaint relates to how your personal data has been handled, information about how to raise a complaint can be found in the University's Privacy Notice: https://www.sheffield.ac.uk/govern/data-protection/privacy/general.

Thank you very much for taking the time to read this information sheet.

Appendix G. Ethics Approval Letter

The University Of Sheffield.

Downloaded: 03/09/2019
Approved: 03/09/2019

Kaixi Xu
Registration number: 170272188
Management School
Programme: MGTR31

Dear Kaixi

PROJECT TITLE: Arts Consumption and Diasporic Identity among the Chinese migrants in the UK
APPLICATION: Reference Number 030487

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 03/09/2019 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 030487 (dated 02/09/2019).
- Participant information sheet 1069467 version 2 (02/09/2019).
- Participant information sheet 1069466 version 2 (02/09/2019).
- Participant consent form 1069469 version 2 (02/09/2019).
- Participant consent form 1069468 version 2 (02/09/2019).

If during the course of the project you need to deviate significantly from the above-approved documentation please inform me since written approval will be required.

Yours sincerely

Sophie May
Ethics Administrator
Management School