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# VISUAL ART AND CRAFT CONSUMPTION PATTERN: AN EMPIRICAL ANALYSIS OF MALAYSIAN MIDDLE-CLASS ART CONSUMER

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**DOI:** 10.35631/AIJBES.621002**This work is licensed under** [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)**Abstract:**

To date, there's very little empirical data about Malaysian visual art and craft consumption, particularly the consumption preferences and patterns of the Malaysian middle class within the broader context of cultural consumption in Malaysia. This paper investigates the role of economic background and status in shaping Malaysians' cultural consumption. The study focuses on visual art and craft, a crucial segment of Malaysia's creative industry and a complementary sector to its tourism industry. Data were collected from 271 respondents both online and face-to-face throughout Peninsular Malaysia, where most museum galleries and art retailer stores are located. Through empirical statistical analysis, the research reveals that visual art consumers engage with a diverse range of art genres, particularly low-brow art and craft commonly found at tourist sites. The findings indicate that social and economic factors significantly influence cultural consumption patterns. Key determinants such as income level, education, and exposure are highlighted as crucial in shaping the consumption of visual art in Malaysia.

**Keywords:**

Art And Cultural Consumption, Consumption Pattern, Experiential, Malaysia Middle-Class Art Consumer

## Introduction

### *Background of Study*

This study focuses on the visual art consumption patterns of middle-class non-art practitioners in Malaysia by exploring the factors influencing these patterns. The literature review found that socioeconomic, experiential, and contextual factors influence visual art consumption in Western developed countries (Di Maggio, 1982; Peterson & Simkus, 1992; Peterson & Kern, 1996; Reeves & de Vries, 2019). Malaysia is a developing country in Southeast Asia with a multicultural society and diverse ethnicities. Culture influences the buying patterns of consumers by shaping their tastes, preferences, and behaviors while making purchase decisions (Akdoğan, Durucu, & Durmaz, 2021). Cultural factors such as lifestyle, gender, habits and customs, friends and social groups, family values, and environment have a strong impact on consumers' buying decisions (Özkan & Kurtuluş, 2022).

Developing countries are emerging as important players and are increasingly aware of their economic potential, particularly through the development of tourism (Rasool, Maqbool, & Tarique, 2021). Nevertheless, visual art consumption patterns in developing Asian countries have different characteristics and follow different development paths (Akademi Sains Malaysia, 2017). To date, there seems to be limited empirical research on the consumption patterns of visual art and craft in Malaysia as a developing country, particularly among middle-class non-art practitioners. This income group possesses the most consumption power and enjoys finer things in Asian countries (Oh, 2014; Zhu, 2016). The findings provide significant new knowledge on understanding the factors influencing the consumption preferences and patterns of the Malaysian middle class in Southeast Asia.

### *Research Question and Aim and Objective*

The objective of this study is to collect empirical data on the factors that influence the consumption patterns of Malaysian middle-class art consumers who are not art practitioners or artists. The specific research objectives are as follows: (i) to explore the factors related to the demographic background of MMCNAP (Malaysian Middle-Class Non-Art Practitioners) in visual art consumption, (ii) to investigate the current phenomena of experiential MMCNAP in visual art consumption, including their exposure to and experience with visual art and craft, and (iii) to understand the consumption preferences of MMCNAP.

### *Literature Review*

Based on the literature review and past studies. The literature reviews has been conducted for the relevant constructs of the research paper.

### *Art and Cultural Consumption*

There is general information on the knowledge of art consumption (Bradshaw, 2010; O'Reilly, 2011). Past studies have regularly discussed art consumption in a manner similar to other types of consumption (Bradshaw, 2010; Bradshaw, Kerrigan & Holbrook, 2010). Consequently, it has been suggested that researchers apply existing theories of consumer behaviour to further investigate the context of art consumption. Evidence shows that both research and studies in consumer behaviour exhibit similar areas of focus, including literature reviews, theories, discussions, findings, and limitations (Larsen, 2013). According to the cultural capital indicator used by Dumais and Ward (2010), attending a concert is considered consumption, similar to attending a gallery (Reeves & de Vries, 2019).

### ***Types of Visual Art***

In this study, art consumption refers specifically to visual art consumption. Chan and Goldthorpe (2007) extended the concept of visual arts in their studies on social stratification and cultural consumption, identifying it as the third cultural domain. The details are as follows: (i) the inclusion of craft products at art and cultural festivals, as crafts are extensively displayed during these events, (ii) home and office decoration and design features, (iii) domestic consumption, such as reading high-quality art books and viewing digital images/prints, and (iv) public art consumption in forms such as advertisements, graffiti, etc. (Chan & Goldthorpe, 2007; Halle, 1993; Laumann & House, 1970; Radermecker, 2021).

### ***Malaysian Middle Class***

According to The Edge Market Report 2020, the middle class can consume more than fundamental or utilitarian products for their daily needs, achieving social prestige and material success. This income group is regarded as the affluent group globally. The income range of the Malaysian middle class is categorized into four different sub-groups as follows: (i) M1 with an income range of RM 4,850 - 5,879, (ii) M2, the middle-middle group, with an income range of RM 5,880 - 7,099, (iii) M3 with an income range of RM 7,110 - 8,699, and (iv) M4 with an income range of RM 8,700 - 10,959 (DOSM, 2021).

### ***The Definition of MMCNAP***

In this study, Malaysia Middle-Class Non-Art Practitioner is abbreviated as "MMCNAP." This term refers to the group of middle-class individuals who are not working as art professionals, art producers, artists, or designers.

### ***Social Stratification Of Cultural Consumption***

The socio-economic dimensions are the critical unit of measurement for defining the social stratification of middle-class non-art practitioners (MMCNAP). Based on the literature review, class formation is well represented by two distinct income groups, the rich and the poor, forming a class-based social stratification. Generally, researchers define social class through objective measurements, which will be sectioned into the following aspects: occupation, education, and income (open.lib, 2021, p. 285). The respondents' socioeconomic status (SES) in arts and cultural consumption is the essential unit of measurement for defining their social ranking (Bihagen & Katz-Gerro, 2000; Bourdieu, 1987; Peterson & Simkus, 1992; Sintas & Álvarez, 2002).

### ***Experiential Consumption***

Based on the literature on consumer behavior, Holbrook and Hirschman (1982) mentioned that experiential arts consumption relates to actions that evoke consumers' emotions. In other words, individual behavior and lifestyles respond to particular events or observations. It has been much discussed that specific values are embedded in artwork consumption, particularly from the experiential perspective, which includes subjective, affective, and personal values. In conclusion, art researchers have stressed the experiential aspect as the origin of art consumption (Bernstein, 2007; Tao, 2013).

### ***Consumption Values***

Consumption value is a comprehensive reflection of perceived gains and costs when consumers make purchasing decisions (Evelina et al., 2020; Fernandez & Bonillo, 2007). Consumption values refer to how consumers evaluate the differences between the benefits and costs of a

marketing offer compared to competing offerings (Kotler & Armstrong, 2021; Tanrikulu, 2021).

### ***Cultural Capital Theory***

Cultural Capital Theory of Pierre Bourdieu 1970 is central to understanding art and cultural consumption. Bourdieu argues that cultural consumption, including art, is largely influenced by one's social class, education, and upbringing. Cultural capital is divided into three forms: embodied (e.g., skills, knowledge), objectified (e.g., cultural goods like paintings, books), and institutionalized (e.g., educational qualifications). Those with high cultural capital are more likely to engage in "highbrow" cultural activities such as visiting art galleries, attending classical music concerts, and reading literature, while those with lower cultural capital may engage in more "popular" or mass cultural activities.

### ***Pattern of Consumption***

Past studies have discovered that consumers' consumption patterns shape particular lifestyles in purchasing products. Specifically, four distinct consumption patterns have been identified: homology, omnivore/univore, and individualization (Bourdieu, 1998; DiMaggio & Useem, 1978; Sintas & Álvarez, 2005). These consumption practices arise from varied human functional spaces and different segments (Lopez & Garcia, 2002; Sintas & Álvarez, 2005; van Rees et al., 1999;). The differing opinions on "homology," "omnivores-univores," and "individualization" are related to art consumption patterns, which are arranged according to the index of social class (Lopez & Garcia, 2002; van Rees et al., 1999). However, the arrangement of consumption patterns within cultural indexes varies. Consumption patterns are determined by diverse groups, classes, or individuals within society that practice some symbol in consumption (Lopez & Garcia, 2002; van Rees et al., 1999).

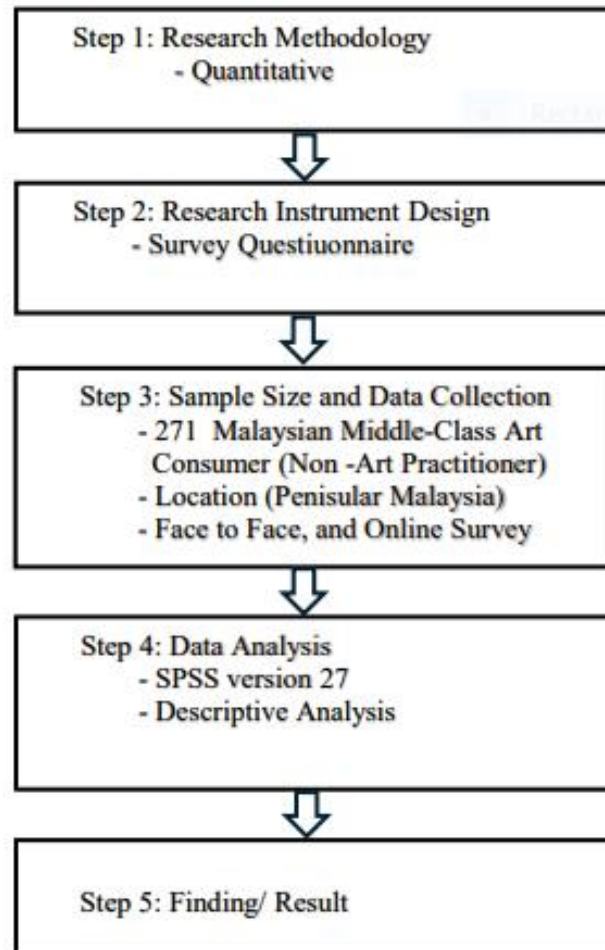
### ***Omnivore-Univore Thesis***

The Omnivore-Univore thesis by Peterson 1990 is central to the concept of contrasting the "omnivore" (a person who consumes a wide variety of cultural products across different genres and styles) with the "univore" (a person whose cultural consumption is limited to a narrow range of activities). The omnivore-univore distinction is often related to social stratification, with omnivores typically being more socially and educationally privileged. In modern societies, cultural elites are increasingly omnivorous, consuming both highbrow and popular culture, whereas those lower in social status might have more restricted, univorous cultural tastes.

## Method

This study employs a quantitative research methodology. A descriptive survey research design was used to achieve the research purpose. The methodology flow chart is shown in Figure 1.

**Figure 1: The Methodology Flow Chart**



## Research Instrument Design

The survey questionnaire is divided into four sections. The first section pertains to the demographic and socio-economic background of the respondent, including gender, nationality, location of residence, ethnicity, age group, religion, current employment status, highest level of education, current marital status, household income, individual income, and whether the respondent has been exposed to visual art and craft products before, with options for "yes" or "no," and if "yes," the types of exposure experienced. Types of exposure include parental guidance, school exposure, travel experiences, peer influence, media influence, community influence, and others. The survey questions in this section were adapted from Chan & Goldthorpe (2007), DiMaggio & Useem (1978), and Katz (1990). The second section focuses on the lifestyle and exposure of the respondents to visual art activities and events over the past 12 months. Respondents are asked whether they consumed any visual art during this period, with options for "yes" or "no." If the response is "yes," they are asked to specify the types and frequency of activities and events consumed, as well as the average number of products consumed. These questions were adapted from Chan & Goldthorpe (2007), DiMaggio &



Useem (1978), and Katz (1990). Section three aims to explore the factors influencing the experiential aspect (cultural capital & habitus) of the respondent, collecting data related to the respondent's habitus as an art consumer. This section includes close-ended questions such as "What is the highest education level of your parent(s)?" and dichotomous questions such as whether any of the respondent's parents work as art professionals or consume visual art and craft products, and whether any siblings also consume visual art and craft. It concludes with a close-ended question asking when the respondent purchased their first piece of visual art and craft product. The survey questions in this section were adapted from Chan & Goldthorpe (2007), DiMaggio & Useem (1978), and Katz (1990). Section four consists of multiple-choice questions asking respondents to state the characteristics of the visual art and craft collections they have consumed. The item measurements were adapted from Peterson & Kern (1996, 2007), encompassing various genres of visual art and craft products, and self-reports of taste changes from Fingerhut et al. (2021). Lastly, a 5-point Likert scale item measurement was developed for other factors that might influence the perceived value of visual art consumption. The attitude item measurement was adapted from Azjen & Fishbein (1980), Prados-Peña et al. (2022), and Pani (2021), while personal motivation and consumption preferences were adapted from human values and product attributes measurement, including the 21-item Schwartz Portrait Values questionnaire proposed by Shalom H. Schwartz (1992, 2006), Boorsma & Chiaravalloti (2009), Leutner (2016), and Fingerhut et al. (2021). Emotion response was primarily adapted from Brakus et al. (2009), price sensitivity from Goldsmith & Newell (1997), and brand association from Aaker & Keller (1990), Del Río et al. (2001), and Jaggi & Nim (2020). Lastly, the dependent variable of perceived values of visual art consumption was adapted from Sheth et al. (1991a, 1991b), Armbrrecht (2014), Mason et al. (2023), and Mishra et al. (2023).

### **Sample Size and Data Collection**

The study comprised a sample size of 271 individuals. The research sites were located in Peninsular Malaysia, chosen for their abundance of tourist spots, art museums, galleries, art retailer stores, and shopping malls. The survey was conducted both online and face-to-face throughout the period of April to July in the year 2023. The target demographic consisted of Malaysian Middle-Class Art consumers aged 18 years and above. Respondents were selected based on two primary criteria: (i) they fell within the Malaysian Middle-Class Non-Art Practitioners (MMCNAP) category, with income ranging from RM 4850 to RM 10950, and (ii) they had actively engaged in visual art consumption activities for two years or more.

### **Data Analysis**

It involves transforming raw data into a form that would provide information to describe a set of factors in a situation. This is done through ordering and manipulation of the raw data collected. Frequencies refer to the number of times various subcategories of a particular phenomenon occur, from which the percentage and the cumulative percentage of their occurrence can be easily calculated. The information generated can be presented as a histogram or bar chart to provide descriptive statistics and measures of central tendency and dispersion. The measures of central tendency are the mean, the median, and the mode. The distribution measures are as follows: range, variance, and standard deviation (Sekaran, 2003). Data analysis was performed using SPSS version 27, focusing on descriptive analysis, frequencies, and percentages derived from the responses to the survey questionnaire.

## Result

### *Exploring the Current Socio Background and Experiential of MMCNAP in Visual Art Consumption*

A total of 439 samples were collected from the survey for analysis. Upon inputting the data into the SPSS datasheet, all M40 respondents were excluded from the analysis to align with the research objectives. Among the remaining respondents, there were 271 M40 individuals, comprising 112 males and 159 females. The majority of respondents fell within the age range of 29 and above, with all currently residing in Malaysia. All respondents belonged to the Malaysian middle-class income group, categorized based on household income levels as follows: RM 4850 – 5979 (M1), RM 5880 - 7099 (M2), RM 7110 – 8699 (M3), and RM 8700 – 10959 (M4).

### *Respondent's Demographic Information*

Demographic data on a number of variables in the research sample are shown in Table 1. There are 159 female (58.7%) and 112 male (41.3%). Majority of the respondents were from Selangor (41%), followed by Kuala Lumpur (15.1%). Of the population, 53.1% are identified as Malay, 41.0% as Chinese, and 5.9% as Indian. The distribution of age groups was very even, with the largest age group (43.2%) with aged 30-39. Among the respondent, most of them are employee (63.1%); followed by the most education levels are professional diploma or a degree (43.5%). The majority of participants (60.1%) were married, and 44.6% of them had monthly household incomes between RM 4850 and RM 5979. Overall, the sample demonstrated diversity in all major demographic categories, offering a thorough representation for the investigation.

**Table 1: Descriptive Statistic: Demographic of The Respondent (n=271)**

Demographic characteristics		N	%
Gender	Male	112	41.3
	Female	159	58.7
Nationality (Malaysian-residing state)	Penang	34	12.5
	Kedah	3	1.1
	Perak	18	6.6
	Selangor	111	41
	Kuala Lumpur	41	15.1
	Malacca	14	5.2
	Johor	25	9.2
	Negeri Sembilan	15	5.5
	Kelantan	5	1.8
	Pahang	5	1.8
Ethnicity	Malay	144	53.1
	Chinese	111	41.0
	Indian	16	5.9
Age group	29 and below	53	19.6
	30-39	117	43.2
	40-49	59	21.8
	50-59	16	5.9
	60 and above	26	9.6
Employment	Employee	171	63.1

Education level	Government Servant	23	8.5
	Employer	27	10.0
	Housewife	14	5.2
	Retired	17	6.3
	Student	15	5.5
	Unemployed	4	1.5
	No formal education	1	0.4
	Secondary	16	5.9
	Pre-university/ Certificate/ diploma	63	23.2
	Degree/ Professional qualifications	118	43.5
Marital status	Master/PhD	73	26.9
	Single	99	36.5
	Married	164	60.1
	Divorced/Separat ed	4	1.5
	Widowed	4	1.5
Household Monthly income (in RM)	4850-5979 (M1)	121	44.6
	5880-7099 (M2)	64	23.6
	7110-8699 (M3)	29	10.7
	8700-10959 (M4)	57	21.0
	Total	271	100.0

### ***Respondents' Exposure To Visual Art And Craft When They Were Young***

Table 2 presents the respondents' exposure to visual art and craft during their early development. The vast majority of participants (96.3%) indicated "yes" in response to whether they had early involvement in visual art and craft. Only a small percentage, 1.1%, responded with "No," while 2.6% expressed uncertainty regarding their early engagement in visual art and craft activities.

**Table 2: Exposure to Visual Art and Craft When They Were Young (n=271)**

Exposure to visual art and craft when they were young.	N	%
Yes	261	96.3
No	3	1.1
Not sure	7	2.6
Total	271	100.0



Table 3 illustrates the types of exposure individuals had during their younger years. The data reveals a diverse range of exposure experiences among respondents. The most prevalent type of exposure was through school activities (71.2%), followed by exposure through travel experiences (48.0%), media influence (44.3%), peer interest (44.3%), parental guidance (33.6%), and community influence (24.0%). The findings underscore the multifaceted nature of early art exposure and its impact on individuals' formative experiences. Educational institutions, travel experiences, media, and social influences all contribute significantly to shaping individuals' engagement with visual art and craft during their youth.

**Table 3: Type of Exposure That They Have Experienced When They Were Young (n 271)**

Type of exposure that they have experienced when they were young	Responses		Percent of Cases
	N	Percent	
Parents' guidance	91	33.6%	34.9%
School exposure	193	71.2%	73.9%
Travelling	130	48.0%	49.8%
Peers interest	93	34.3%	35.6%
Media influence	120	44.3%	46.0%
Community influence	65	24.0%	24.9%
Total	692	100%	265.1%

#### ***Information on The Respondent's Visual Art Consumption Experience***

Based on the descriptive analysis of respondents' consumption behaviour in the past 12 months, including the genre of visual art consumption, frequency of visual art consumption, and the number of artworks purchased, the study aims to outline consumption behaviour and experiences to contribute to the research objectives.

Table 4 displays the responses regarding whether respondents have consumed visual art and craft in the past 12 months. The majority of respondents (52.8%) answered "Yes," indicating that they have engaged in visual art and craft consumption during this period, while 47.2% responded "No."

**Table 4: Respondent Who Have Consumed Visual Art And Craft In The Past 12 Months, Not Restricted To Purchase Artwork (n=271)**

Respondent who has consumed visual art and Craft product in the past 12 months	N	%
*Yes	143	52.8
*No	128	47.2
Total	271	100

Table 5 offers a detailed overview of respondents' engagement in various visual art activities and events over the past 12 months. The data reveals that the majority of participants attended museums, galleries, and cultural festivals (25.1%), followed by attending art expos (14.1%), purchasing or collecting handmade artifacts such as embroidery textiles, vases, and antiques (14.6%), and receiving art as gifts (14.1%). The least commonly reported activities were

acquiring high-quality reproduction art books (4.6%) and engaging in other forms of visual art activities (0.7%).

It's noteworthy that the total percentage exceeds 100% (287.4%), possibly due to participants selecting multiple options. This comprehensive overview offers insights into the diverse ways individuals participate in visual art, highlighting their preferences and activities over the past year.

**Table 5: The Genre of Visual Art Activities and Events That Have Been Attended (n=271)**

Genre of Visual Art Consumption	Responses		Percent of Cases
	N	Percent	
Visiting museum and galleries, and cultural festivals	103	25.1%	72.0%
Visiting art expos	58	14.1%	40.6%
Purchasing or collecting handmade paintings/drawing (Chinese ink painting, chinese calligraphic, Islamic calligraphic, oil painting, watercolour or acrylic painting, etc)	51	12.4%	35.7%
Purchasing or collecting handmade sculpture	27	6.6%	18.9%
Purchasing or collecting digital print/photography	32	7.8%	22.4%
Purchasing or collecting handmade artefact (embroidery textiles, vases, antiques furniture, tea pot, ceramic pottery, etc)	60	14.6%	42.0%
Purchasing or collecting high-quality reproduction art books	19	4.6%	13.3%
Receiving as gift	58	14.1%	40.6%
Others	3	0.7%	2.1%
Total	411	100.0%	287.4%

Table 6 displays the frequency of respondents who have purchased art and craft products within the past 12 months, based on a total sample size of 271 participants. The majority of respondents reported making art and craft purchases once (55.7%), followed by between 2 to 6 times (32.1%), 7 to 12 times (3.0%), and a small percentage (0.4%) making purchases more than 12 times. Only 8.9% of participants indicated that they did not make any art and craft purchases in the past 12 months. These findings offer insights into the frequency of consumer engagement with art and craft products within the specified timeframe.

**Table 6: The Frequency of Respondents Who Have Purchased Art and Craft Products Within The Past 12 Months (n=271)**

The often of the respondent who has purchased art and craft products within these 12 months.	N	%
None	24	8.9%
1 time	151	55.7%

2-6 times	87	32.1%
7-12 times	8	3.0%
*More than 12 times	1	0.4%

### ***To Understand the Respondent's Types Of Consumption Preferences In Visual Arts***

This study further examines the formation of types of consumption patterns through descriptive analysis of Malaysian Middle-Class Non-Art Practitioners' (MMCNAP) consumption behaviour, focusing on the type of visual art and craft products consumed and summarizing the mean and standard deviations of all variables, including attitude, personal motivation and consumption preferences factors, emotional response, price sensitivity, and brand association to consumer behaviours.

Table 7 illustrates respondents' types of consumption preferences related to visual arts. The most commonly consumed visual art and craft product was handmade paintings/drawings (16.2%), followed by jewellery (12.1%) and digital prints/photography (9.7%). Conversely, the least consumed were handmade carpets (3.8%) and pewter items (2.9%). This detailed overview demonstrates diverse preferences and consumption patterns within the visual arts and craft domain among the surveyed respondents.

**Table 7: Type of Visual Art and Craft Product That Have Consumed (n=271)**

Type of visual art and craft product that have consumed.	Responses		Percent of Cases
	N	Percent	
Handmade painting/drawing	124	16.2%	45.8%
Handmade sculpture	45	5.9%	16.6%
Handmade wooden sculpture	60	7.8%	22.1%
Handmade textile product	65	8.5%	24.0%
Handmade jewellery	93	12.1%	34.3%
Handmade carpet	29	3.8%	10.7%
Handmade bamboo product	49	6.4%	18.1%

Handmade furniture	39	5.1%	14.4%
Chinese art and craft (calligraphy, tea pot, Chinese ink painting, etc).	61	8.0%	22.5%
Pewter	22	2.9%	8.1%
Handmade Embroidery product	40	5.2%	14.8%
Pewter Handmade Pottery & glass product	58	7.6%	21.4%
Digital print/photography	74	9.7%	27.3%
Others.	7	0.9%	2.6%
Total	766	100.0%	282.7%

Table 8 offers insights into the locations from which respondents have purchased visual art and craft products. The table presents the frequency and percentage distribution of responses. The most commonly reported location is shopping malls (36.5%), followed closely by tourism sites (33.6%), and art studios (12.5%). Conversely, the least reported locations are airports (7.3%) and auction houses (3.1%). This comprehensive overview sheds light on the diverse sources from which respondents acquire visual art and craft products.

**Table 8: Location That You Purchased The Visual Art and Craft Product From (n=271)**

Location that you purchased the visual art and craft product from	Responses		
	N	Percent	Percent of Cases
Shopping mall	155	36.5%	63.8%
Tourism site	143	33.6%	58.8%
Airport	31	7.3%	12.8%
Auction house	13	3.1%	5.3%
Art studio	53	12.5%	21.8%
Others	30	7.1%	12.3%
Total	425	100.0%	174.9%

***Summary of the Mean and Standard Deviation for the Variable (Descriptive Analysis)***

Please refer to Table 9. The mean and standard deviation represent the outcomes of all the questions in the instrument. The data was analyzed using the computer system SPSS (version 27). Based on a 5-point Likert scale, the mean consumption value is 2.5240, indicating that

respondents have positively responded to the consumption values in visual art consumption, with a standard deviation of 0.50770. The mean brand association value is 2.6568, suggesting disagreement, with a standard deviation of 0.58716. The mean emotion response is 2.900, indicating a neutral feeling among respondents, with a standard deviation of 0.31368. For price sensitivity, the mean is 2.2288, with a standard deviation of 0.59571. The mean of personal motivation and consumption preference (subjective taste) is 2.3911, with a standard deviation of 0.61626. Lastly, the mean attitude value is 2.5240, with a standard deviation of 0.53608.

**Table 9: Summary of All The Mean and Standard of All Variables**

Descriptive Statistics			Minimu	Maximu	Mean	Std.
	N		m	m		Deviation
NewPV	271		1.00	3.00	2.5240	.50770
NEWBA	271		1.00	3.00	2.6568	.58716
NEWEM	250		1.00	3.00	2.9000	.31368
NEWPS	271		1.00	3.00	2.2288	.59571
NEWPM	271		1.00	3.00	2.3911	.61626
NEWATT	271		1.00	3.00	2.5240	.53608
Valid	N	250				
(listwise)						

## Findings and Discussion

**Table 10: The key High-level Findings from The MMCNAP Consumption Preferences in Visual Art and Craft Are Summarized Here.**

Outcome	The research objectives are as follows:	Method, Sample size, Data Collection and Data analysis	Limitations	Future Studies
<b>The Current Socio-Background and Experiential of MMCNAP in Visual Art and Craft Consumption</b>				
<b>Finding 1. The diverse demographic of MMCNAP:</b>  - Most of the MMCNAP from Selangor 111 (41%), followed by Penang 34 (12.5%).  - Females make up the most 157 (58.7%), Malay 144(41%), and Chinese 111 (41%).	(i) is to explore the factors related to the demographic background of MMCNAP (Malaysian Middle-Class Non-Art Practitioners) in visual art consumption.	Quantitative - 271 - Descriptive analysis - Research site (Peninsular Malaysia)	- This study only focuses on MMCNAP.	- Different income groups, such as T20, should be included in future studies.

<p>- The most age group from 20-39, 117 (43.2%) is the most, followed by 40-49, 59 (21.8%).</p> <p>- Employee is the most, 171 (63.1%), followed by employer 27 (10%), government servant 23.</p> <p>- Degree/professional qualifications is the most, 118 (43.5%), Master/PhD, 73 (26.9%).</p> <p>- Married 164 (60.1%), Single 99 (36.5).</p> <p>- Household income group of RM 5880-RM 7099 (M2), 64 (23.6%) the most, followed by RM 8700-RM 10959 (M4), 57 (21%), and the income group of RM 7110-RM 8699(M3), 29 (10.7%).</p>				
<p><b>Finding 2. Vast respondent exposure to visual arts and craft activities in their early engagement:</b></p> <p>- Educational institutions of school exposure is the most, 193 (71.2%), followed by travel experiences, 130 (48%) and media influenced, 120 (24%) significantly in shaping individuals' engagement with visual art and craft during their youth</p>	<p>(ii) to investigate the current phenomena of experiential MMCNAP in visual art consumption, including their exposure to and experience with visual art and craft,</p>		<p>- There is a lack of studies on the relationship between early engagement and social networks in later life.</p>	<p>- The specific studies on the relationship between early engagement and social networks in future studies</p>



**The Respondent's Types of Consumption Preferences in Visual Arts**

<b>Finding 3.</b> <b>Respondents have consumed visual arts and crafts in the past 12 months</b> - Half of the MMCNAP responded "Yes", 143 (52.8%), "No", 128 (47.2%) - Most attended museums, galleries, and cultural festivals, 103 (25.1%), followed by purchasing or collecting assorted handmade painting/drawing across the western and oriental styles, 60 (14.6%), attending art expos, 58 (14.1%) and receiving as gifts, 58 (14.1%).	(iii) to understand the consumption preferences of MMCNAP.	Quantitative - 271 - Descriptive analysis - Research site (Peninsular Malaysia)		
<b>Finding 4. Most of the MMCNAP is Omnivores-Univores</b> - Diverse preferences and consumption patterns among the MMCNAP - The most commonly consumed visual art and craft products were handmade paintings/drawings (16.2%), Jewellery (12.1%) and digital prints/photography (9.7%).			- A mix of handmade and digitized products, as well as highbrow and low-brow art products.	- Separating the product categories should focus on digital art in future studies.
<b>The mean and standard deviation of All variables</b> - The mean consumption value is 2.5240, indicating that respondents positively responded to the			- The disagreement between the brand of association to consumption perceived value and	- Further statistical analysis through structural equation modelling by the researcher

consumption values in visual art consumption, with a standard deviation of 0.50770. - The mean emotion response is 2.900, indicating a neutral feeling among respondents, with a standard deviation of 0.31368. - The mean of personal motivation and consumption preference (subjective taste) is 2.3911, with a standard deviation of 0.61626. Lastly, the mean attitude value is 2.5240, with a standard deviation of 0.53608 - The mean price sensitivity is 2.2288, with a standard deviation of 0.59571. - The mean brand association value is 2.6568, suggesting disagreement, with a standard deviation of 0.58716.			price sensitivity to the consumption values by the respondents could be the mixture of the highbrow and lowbrow products. -It is found that most of the products and location consumed are the handmade art and craft, from tourism site and shopping mall	
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### Limitation and Recommendation for Future Research

There are several limitations for future research to this study, as follows:

- (i) Further investigation is recommended into the antecedents and consequences of consumer perceived values regarding visual art consumption within the MMCNAP context, utilizing structural equation modelling. This should involve separating different types of consumers, consumption modes, and the specific products consumed. Additionally, exploring digital cultural experiences and consumption patterns could provide valuable insights.
- (ii) The target group should focus specifically on middle-class professionals who are employees, excluding self-employed individuals from the middle class. This refinement could offer a clearer understanding of the dynamics within this demographic segment.

### Conclusion

This study significantly contributes to academic research by advancing our understanding of the factors that influence consumption values and subjective taste within the Malaysian Contemporary Visual Art Consumption Context (MMCNAP), situated in Malaysia which is a developing country in Asia. The research reveals that the consumption preferences within

MMCNAP are diverse, with factors influencing consumer patterns showing non-homogeneity. Key determinants include personal attitudes, socio-economic backgrounds, exposure and lifestyle, as well as emotional responses to consumer experiences, and variations in personal motivations and preferences. Importantly, the study suggests that the consumer preference and pattern within MMCNAP, as observed in a developing Asian country, have diverged from those seen in Western contexts.

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