

The Types and Management of Differentiating Consumption depends on the social class of Korean consumers

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Abstract

This paper presents two social and academic studies on the boundary between cultural production and consumption. The first line of the study on cultural omnivore analyzes the choice of heterogeneous audiences in the face of various cultural offerings. The second line is a study of market categories, which analyzes the responses of peer audiences to objects with different levels of category code compliance. As such, this paper developed a heterogeneous audience model to evaluate objects of different types. This allows us to consider two dimensions of cultural preference: diversity and orientation of selection. To this end, this paper proposes a new analytical frame work to map consumption behavior on these two dimensions. The results suggest that one type of target that values diversity and transformation is particularly resistant to those that span boundaries. We test this argument in the analysis of two large data sets on film and restaurant reviews. Overall, our findings can extend beyond cultural consumption. Outline variability of contextual individuals or individuals in the same situation can cross cultural boundaries even if they are not intentionally pursuing such hybridism.

Keywords: Category Boundaries, Omnivorities, Heterogeneity, Diversity

JEL Classifications: M 31

1. Introduction

Category boundaries constitute social life. Symbolic differences between different practices and behaviors maintain social order by institutionalizing differences between those who practice them. A common answer to this question is that cultural omnivorousness (taste for various cultural products and practices) embodies openness to boundary spanning (Bayton & James, 1957). Nevertheless, the mechanism assumed by supporters of omnivore papers contradicts the prediction of how omnivorousity relates to tolerance for border crossings. On the other hand, cultural omnivores use a wide range of consumption choices to establish different social identities. Scholars often assume that such social plurality reflects a lack of compliance with the category boundaries. In other words, omnivores resist cultural scriptures, so they should appreciate cultural authenticity. However, Omni Bohr's appreciation of diversity serves as a high-profile symbolic marker that reproduces cultural boundaries (Britt & Stewart, 1950). If omnivore is about drawing symbolic boundaries between different social strata, people with diverse cultural preferences should resist cultural innovation that commits institutionalized boundaries. This contradiction can be resolved by looking at the boundaries through two different prisms (variety and unformed). The taste for diversity is related to the tendency to understand different types of cultural practices, but the taste for atypicals is related to a preference for cultural practices that ignore traditional categorical boundaries.

2. Theoretical Background

2.1. Diversity and intimacy

Cultural and social scientists tend to think of boundaries through the prism of diversity, the degree to which consumers engage in various cultural types. Studies that take this approach tend to treat the social boundaries of the audience segment that consume the genre as a socially structured organizational principle that recognizes and maintains (Cen et al., 2010). Audiences with a wide range of flavors are probably crossing these boundaries. On the other hand, it focuses on the other side of the interface, the agents acting as the creator, and the objects that you create. This study focuses on the relative intangibility of the producer or product or the extent to which certain objects or actions correspond to existing genre codes (Stahl et al., 2012). This traditional study examines how market actors cross borders through actions and suggestions. A product that combines the characteristic elements of a heterogeneous genre. Boundary spanning occurs when an action or object does not comply with the set genre rules. In the face of favorable responses to code challenges, this study traditionally results in exceptions to social or reputational enemy resources available to actors across cultural boundaries, but not to a variety of perceptions and preferences. Diversity is related to the establishment of various social identities. Consumers who prefer country music and hip-hop (Gonzalez et al., 2018), high-end wine and fast food or latte and bird hunting (Hadar & Sood, 2009) each establish an inappropriate ethnic, class and political identity. However, for this pattern of tastes intended to convey multiple identities, individual consumption events, such as agents drinking lattes at hip-hop concerts or espresso bars, must adhere to a recognizable template. In contrast, formulation is related to noncompliance with cultural norms. Sampling and appreciating atypical objects, as opposed to various identities, through the approval of anti-agency cultural practices (Torres & Tribo, 2011). These characteristics appear when cultural elements are not tied to a mold.

2.2. Conceptualization of Diversity

For example, there are two audiences. One sampled an action, a romance and an action film, and the other sampled a romance and an action movie. Which one pursues more diversity? If they like a film or two sampled, which one appreciates the diversity? If you simply count the number of genres in each sample, there are no two differences. Our intuition suggests that the scenarios are different because the distance between the two film pairs is different. Romance and action movies are more like pure action movies than pure romance movies. We make this type of street concept a formal expression of different directions. We suggest that the pursuit of diversity can be understood as the average distance between objects being consumed and that the taste for diversity means that it likes object pairs far away from cultural space. An important complication occurs. If an object is assigned to a sample of an object in multiple categories, you can associate an object sample with a genre set greater than 1. Therefore, in order to configure proper measurement methods for different directions, you must measure the distance between sets of different sizes. The most widely used distance measurement between sets is the Hausdorff distance, which sets the distance between the two sets to the maximum value of the shortest distance between the members of the two sets. Each restaurant has a set of labels. This label is located in a virtual social and cultural space (draws a two-dimensional space to simplify). The Hausdorff distance between two restaurants is the distance between Mexico and Thailand, the largest distance between one set of labels and the nearest label of the other set. The standard Hausdorff distance considers only the furthest labels, so there is a problem with cultural analysis. Imagine a third restaurant marked with VIPS only. The house dorf street between this restaurant and restaurant A is as large as the distance between restaurants A and B. Restaurant B seems counterintuitive in that it mixes VIPS dishes with other dishes that are much closer to restaurant A's. So we use a variant of the Hausdorff measurement. This modified Hausdorff distance calculates the average of the distance between all categories in one set and the nearest category in the other set, and defines the distance between one pair as the maximum of the two means.

2.3. Conceptualization of Formation

A recent study of categories in the market works when analysts observe classification decisions without observing distances. This is the case with our data. A list of category labels assigned to each object (for example, the genre of movies assigned to each movie) is displayed. The inference of these settings is simplest when you assume that an object with only one label is more general than an object with more labels associated with it. In other words, it is assumed that the study assigns multiple labels to signals that the position in the feature space is between the applied concepts (Williams & Strott, 2007). Multiple category objects are unstructured for each label. The degree of disorganization increases with the number of labels specified as well as the distance between them.

3. Method

We test hypotheses in two empirical settings: movie and food. Data on consumer movie reviews is provided by online movie service Lotte Cinema, and data on restaurant reviews is provided by the review website VIPS. I chose these two domains for several reasons. First, both settings are widely agreed to the classification system for users: the genre of the movie and the cuisine of the food. Second, the two taxonomies are social composition (Lerner et al., 2007). Third, the display of film and food consumption is an act of communication for the performance of identity (Liu et al., 2010). The sites from which the data was collected differ in one or more important ways. Movie reviews are private at Lotte Cinema, but reviews on VIPS are public. Thus, while VIPS users are more directly affected by social impact and reputational management pressures, previous studies have shown that Lotte Cinema users' consumption behavior is also driven by identity problems (Oyserman, 2009). To differentiate between diversity and unconscious sex, the idea of genre consumption shifts from the consumption of individual objects, such as movies and restaurant meals. The existing literature on omnivory is simply counting the number of genres that an individual consumes. Therefore, alliance profiles consist of genre and binary alliance scores.

Film Review

The first data set includes the movie rating of Lotte Cinema, which was downloaded from the Lotte Cinema website (<http://www.lottecinema.co.kr>) in June 2018. This data consisted of 100,507 classes provided by 3,189 net users of 1,770 users.

Unique Title

Reviewers are identified only by a unique number identifier. The title is similarly identified by the numeric identifier of the data set. Each data point is in 4 which includes a user ID, a title ID, an evaluation date, and an evaluation. The separate data set provided by Lotte Cinema includes additional title identifiers such as text strings corresponding to the title and numbers corresponding to the year of production. The source data does not contain any additional identification. Since the title itself does not distinguish between films and TV shows, it has carried out a complicated merger with the data of the Korean Film Council (KFC) films to identify films in Lotte Cinema data and to relate the movie characteristics, especially the genre labels used. The merger has identified 5,817 unique film titles. To reduce the computational strength, 200 unique film reviewers were randomly selected and all film reviews sampled for this analysis. This method produced 1,961 reviews of 5,768 films.

Restaurant Review

The VIPS data set includes reviews of restaurants in Seoul, South Korea, between June 2018 and December 2018. The total sample includes 441 reviews of 30 restaurants written by 511 reviewers. VIPS categorizes producers into 24 categories and into 10 top categories, such as restaurants and customer service. Category labels appear prominently on websites. Our data includes all organizations in Seoul assigned by VIPS to one or more genres in the restaurant domain. Restaurants receive very frequent reviews and are distributed into various categories. Some labels relate to different national cuisines, such as American traditional barbecue, while others represent service modes such as buffet or food stands. Others are related to major ingredients such as steak, salad bar, and seafood, some of which refer to food codes such as New York steak, Lip Eye steak, and New York strip steak.

H1: Considering the taste for atypicalness, the perception of (non-normal) objects across boundaries decreases with the taste for diversity.

H2 : Compared to the other three target types, consumers are more likely to reject bounding (non-normal) objects.

4. Measurement

We've aggregated the critical reviews of the movies included in the data set. The average score for a review is 0-10. Dependencies are the ratings that the audience has given to a movie or restaurant. In both data sets, ratings range from 1 to 5, with 5 being the most positive rating for the whole integer increment. For object atypicalness, we used labels assigned to the restaurant by KFC and VIPS. Movies tended to be assigned more genres than restaurants.

About a quarter of the restaurant, but nearly 80 percent of the movies are labeled with two or more labels. Much of the difference undoubtedly reflects the existence of the drama genre, which is the source of many other genres in that area. Here, we can see the significant benefits of a distance-based approach. Dramas are close to most other genres (Schroeder & Janet, 2014) and are generous in terms. Proximity has no significant impact on average calculations. If you use a traditional approach to count the number of genres that apply to objects, things will be very different. Considering the distance, the two empirical settings become more similar.

5. Results

The results showed that in both settings, when the taste for the dissimilar is adjusted, the openness to the dissimilar decreases with varying flavors. The results associated with the second hypothesis were easier to interpret when four types of sector allocation were used to represent interaction. We therefore estimated the interaction between the type of reviewer and the heterogeneity of the object. Since audiences are more exposed to different genres of movies than to different genres of restaurants, it is reasonable to increase the appeal of movies, although increasing the sense of unconsciousness reduces the attractiveness of restaurants. On average, the impractical nature of an object is positively related to the evaluation of film. This unique pattern is not surprising in that categorical boundaries are much more prominent in cooking than in movies.

Table 1: The object's character and the audience's taste and variety for the movie and restaurant's appeal

| | Film | Restaurant | | |
|--|-----------|------------|--------|--------|
| Object unstructured | -.475*** | -.596*** | (.045) | (.020) |
| The object atypicality is X typical | **6.596 | ***4.970 | (.308) | (.056) |
| Object Unstructured y x Taste for Diversity | -.475*** | -.596*** | (.045) | (.020) |
| The object atypicality is X typical | **6.596 | ***4.970 | (.308) | (.056) |
| Object unstructured y x flavor for diversity | -4.675*** | -.202*** | (.316) | (.007) |

6. Conclusion

Our analysis has important implications in the areas of cultural sociology, consumption sociology and organizational sociology. We make two major contributions to this literature. First, the analytical differences between diversity and typology provide a new perspective on cultural bias papers. While previous studies have often used omnivore as synonymous with openness, the taste for diversity has shown to reduce capacity for cultural innovation. Our analytical frame work also showed how the width of consumption can work simultaneously as a sign of exclusion through inclusiveness and boundary reenactment. We interpret it in a subtle way, but strongly consistent, in terms of social subtleties related to cultural tastes. Overall, our findings can extend beyond cultural consumption. Outline variability of contextual individuals or individuals in the same situation can cross cultural boundaries even if they are not intentionally pursuing such hybridism.

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