Abstract:
Increasing international economic interdependencies and growing flows of foreign imports have provided more and more alternatives to domestically produced goods and culture. In contrast, domestic music artists have become increasingly popular since the 1990s in many Western countries. Though research has examined the popularity of domestic cultural goods (such as music, books and films) at a macro level, it is unknown to what extent the distinction between domestic and foreign cultural goods is relevant in individuals’ cultural consumption, which groups are more likely to consume domestic culture and why.

This dissertation examines (1) the extent to which the distinction between domestic and foreign cultural goods is a separate dimension of individuals’ cultural consumption, (2) which (socioeconomic) groups are likely to consume domestic cultural goods, and (3) to what extent nationalist attitudes play a role in domestic cultural consumption. The results of the five empirical chapters presented in this book suggest that domestic versus foreign cultural consumption is a separate dimension of individuals’ cultural consumption. Secondly, lower educated people and lower social classes are more likely to consume domestic cultural goods than higher educated people and higher social classes. Finally, people’s nationalist attitudes are positively related to their domestic cultural consumption.