
THE IMPACT OF TAIWANESE CULTURAL PRODUCTS' QUALIA, BRAND EQUITY, CROSSOVER ADAPTABILITY, AND DEGREE OF PRODUCT INVOLVEMENT ON CONSUMER PURCHASE INTENTION

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ABSTRACT

This paper investigates how Taiwanese cultural products' qualia, brand equity, cross over adaptability, and product involvement impact consumer purchase intention in order to offer insights into product development and marketing. This study conducted a questionnaire modeled on the marketing of Meizhen's Steam Rice Cooker, a limited quantity, hot-selling item sold in 2014 on the YAHOO! Kimo shopping center website and a successful crossover cultural product of the TATUNG brand featuring the "Malayan Tapir" of Taiwanese artist Cherng. An examination of 396 questionnaires completed by a domestic sample showed that, following crossover, the four factors had the following impacts on consumer purchase intention: (1) the cultural creative product's qualia had no significant impact, (2) its brand equity had some influence, (3) its adaptability had a positive influence, and (4) its degree of involvement had a positive impact.

Keywords: *Taiwan cultural creative product, qualia, brand equity, cross over adaptability, product involvement, purchase intention*

1. INTRODUCTION

Taiwan has been developing its cultural creative industry for more than 10 years, yet it lags far behind the industries of other countries. Among Taiwan's key development issues are how to maintain the industry's sustainability, how to cultivate talented professionals for working the industry, and how to create an environment for the industry that prevents a brain drain.

The Ministry of Economic Affairs (MOEA) introduced the qualia development program for small and medium-sized enterprises in 2009. Since then, the MOEA has been continuously promoting qualia as a way of enhancing product added value, popularizing the significance of qualia, and seeking to improve the competitiveness of small and medium-sized enterprises. Overall, the Taiwanese government has been paying increasing attention to the significance of qualia.

Liu (2010) argues that "tidalisation" is the eagerly sought goal of modern enterprises, which must be main flexible because the very nature of a tide is its changeability and unpredictability. Enterprises should therefore employ professional teams or external resources. For example, they can consult with advertising and/or marketing companies to plan proposals and equip themselves with high-tech devices that would enable them to grasp trends in real time and cope with shocks. If Taiwan's cultural creative industry and business sector supplemented each other and cooperated, thus increasing brand awareness, not only would Taiwanese culture be promoted, but many business opportunities would also be created.

Domestic Taiwanese exhibitions are offering unlimited opportunities for peripheral cultural creative merchandise. Sales of Taipei National Palace Museum merchandise amounted to NT\$720 million in 2012. In September 2013, the giant Rubber Duck arrived in Taiwan. Its first stop in Kaohsiung produced as much as NT\$1 billion in business value from peripheral merchandise. The peripheral merchandise associated with Taipei City Zoo panda Little Yuan created almost NT\$500 million in business opportunities. Concert merchandising is also developing rapidly. For example, fans had an amazing experience at a rock concert on May Day 2013 when they used interactive glow-sticks with seven segmented multicolored LED controlled from the center and employing new technology. However, many cultural creative products are expensive, making it very important to balance qualia with price in order to retain customers.

In 2014, the Tide electrical appliance series offered by TATUNG Co., Ltd sold well after being co-branded with Taiwanese illustrator Cherng. A limited edition of 1,000 units sold out on YAHOO!'s Kimo shopping website within an hour. Crossover co-branded merchandise is becoming increasingly popular in Taiwan, but it is still rare for domestic Taiwan enterprises to co-brand with local cultural creative industries. Little research has been conducted on cross over ventures, and most studies examine fashionable clothing brands cross-combining with other brands. This study focuses on Taiwan's cultural creative product crossovers, exploring the impact of cultural creative products' qualia, brand equity, crossover adaptability, and degree of product involvement on consumer purchase intention. We hope to assist product development and marketing in relevant industries as well as foster revenue enhancement by identifying the factors influencing domestic consumers' choice of cross-over co-branded goods.

2. LITERATURE REVIEW

2.1 *The cultural creative industry*

The development of Taiwan's cultural creative industry is a key project in Challenge 2008: National Development Key Projects, proposed by Executive Yuan in May 2002. The Cultural Creative Industry Development Law (2010) defines the cultural creative industry as "the industry originating from the accumulation of creativity or culture, [which] develops through the formation and application of intellectual property, has great potential to create wealth and employment opportunities and promote national aesthetic accomplishments, and is an industry that upgrades the national living environment." Caves (2002) claims that the cultural creative industry is "an industry that is based on a creativity that is close-to-life, it encapsulates culture and art and also has entertainment and leisure value." Culture has also been described as a kind of lifestyle, "design" as an appreciation of life, "creativity" as a form of endorsement that touches the emotions, and "industry" as a medium, means, or method of achieving cultural design creativity (Lin, Liu, Li, Su, & Zhang, 2010). In 2014, Taiwan's Ministry of Culture established 16 industrial categories: (1) visual arts, (2) music and performing arts, (3) the application of cultural assets and performance facilities, (4) crafts, (5) movies, (6) broadcasting and TV, (7) publications, (8) advertising, (9) product design, (10) visual communication design, (11) brand design and fashion, (12) architectural design, (13) digital content, (14) creative life, (15) popular music and cultural content, and (16) other industries specified by the central governing authority.

2.2 *Cultural commodities*

The United Nations Educational, Scientific and Cultural Organization (UNESCO) define "cultural commodities" as consumer products that convey ideas, symbols, and lifestyles. These cultural products inform, entertain, and contribute to collective identities and influence cultural activities. The results of individual or collective creation are cultural products that are based on copyright and are reproduced and promoted through industrial processes and the global distribution system. He & Cai (1995) have argued that cultural goods mainly transmit regional cultures and national characteristics to their consumers. Overall, then, cultural products show the characteristics and lifestyles of countries and regions; the rights of cultural creators are protected by copyright so that their products can be sold globally.

2.3 *Crossover*

Xie (2011) points out that crossover, as a commercial marketing practice, refers to cooperation among two or more brands or different domains and the joint launch of the co-branded merchandise in order to foster consumption by different consumer groups. As little research has been done on crossovers and as joint brands are similar to branding alliances, this study investigates co-branding. An examination of the literature indicates that, while co-branding refers to cooperation among two or more brands, crossover involves "cross-field" cooperation between two or more brands. Simonin & Ruth (1998) argue that consumer perceptions of and attitudes to one brand will be transferred to a cooperating brand, leading to a relatively positive impression and evaluation of it. Thus, co-branded marketing leads to better consumer attitudes to a brand than marketing conducted for brands individually.

2.4 *Purchase intention*

Purchase intention refers to the chance that a consumer will attempt to buy a particular commodity; the greater the purchase intention, the higher the chance (Dodds, Monroe, & Grewal,

1991). Xu (1987) argues that purchase intention is the transaction that occurs after the consumer evaluates the product as a whole: the consumer evaluates the product or develops an attitude towards the brand while experiencing stimulation by external factors and thereby develops a purchase intention.

2.5 *Qualia Power*

2.5.1 Qualia

Attractiveness, beauty, creativity, delicacy, and engineering are the five core axes of qualia. The qualia concept originated in Japan. The former president of Sony, Nobuyuki Idei, introduced the concept to refer to economic attractiveness. He stated that a qualia product was one that moved consumer's through a unique tactile experience that produced "happiness" and left them with lifelong memories attached to a "tangible" object, leaving them amazed, moved, and seeking to pursue quality. Chen (2010) argues that qualia power is an effective tool for enhancing competitive advantage. It can shape a company's unique style through tangible products and service processes, increasing the products' added value, creating more employment opportunities, and improving overall industrial competitiveness.

Taiwan's Corporate Synergy Development Center (CSD) has indicated that the core value of qualia power is the use of quality to extend the foundation of product value. The "attractiveness" factor embodies personal style and emotional connections; "beauty" embodies a pleasing external appearance and design and the satisfaction of sensory perception; "creativity" embodies the sense of innovation, novelty, interest, and surprise; "delicacy" embodies the elaborate selection of materials and components and meticulous production processes; and "engineering" embodies the assimilation of emotional elements into the design of the product or service. Of the five axes, this study concentrates on the three primary axes of attractiveness, beauty, and creativity.

2.5.2 Qualia products

A qualia product is an expression of "human nature" and the appeal of "sensitivity." Qualia goods have a "narrative" quality. We need stories to adorn our lives, and a good qualia product usually has a moving story, by which it touches people's emotions (Lin, Su, & Zhang, 2010). Yan & Lin (2012) note that modern people have abundant material goods for daily use and that those with distinctive features are more likely to gain favor from consumers. Among these, commodities with special cultural meanings and those express personal styles, tastes, and attitudes are more likely to touch people's emotions. These are considered qualia products. Zhu (2012) found that qualia design can increase customer satisfaction and consequently enhance purchase intention.

Thus, the literature suggests that qualia-imbued products are better able to touch the emotions. For crossover cultural creative products, then, it is extremely important to identify the elements of cooperation between brands and determine whether the products possess qualia power and thus the capacity to increase consumer purchase intention. We therefore propose the following:

H₁: The qualia power of a cultural creative product following crossover has a positive influence on consumer purchase intention

When consumers buy crossover cultural creative products, their perspectives on and attitudes towards the choice differ from those they experience when buying ordinary goods. Besides the personal styles and emotional connections they embody, crossover products possess unique attractions for consumers, inducing purchase intention. Thus, we further propose the following:

H₁-1: The attractiveness of cultural creative products following crossover has a positive influence on consumer purchase intention

A commodity's external design can stimulate the consumer's desire to buy the product, thus leading to purchase intention. Therefore, we propose the following:

H₁-2: Aesthetic feelings about cultural creative products following crossover have a positive influence on consumer purchase intention

Unlike ordinary commodities, crossover cultural creative products emphasize originality and uniqueness, pleasantly surprising customers, increasing their attractiveness, and thus increasing the customers' purchase intention. Thus, we propose the following:

H₁-3: The creativity of cultural creative products following crossover has a positive influence on consumer purchase intention

2.6 Brand equity

Brand equity is the positive level of equity a brand name brings to product value, which represents part of a company's intangible assets. This idea became significant in the research during the early 1990s (Farquhar, 1989; Kamakura & Russell, 1993; Keller, 1993; Park & Srinivasan, 1994). Lin et al.(2008) argue that purchase intention increases along with an increase in brand equity. Zhang et al. (2012) point out that brand equity constitutes an important factor in influencing consumer purchase intention. Aaker (1991) argues that brand equity comprises four core dimensions: perceived quality, brand loyalty, brand awareness, and brand image. These are the major factors influencing most consumers when they are choosing products. Brand awareness levels are the key factor affecting purchase decisions. Thus, we propose the following:

H₂ : The brand equity of a cultural creative product prior to crossover has a positive influence on consumer purchase intention

Dodds, Monroe, & Grewal (1991) extend the model of Monroe(1985) & Zeithaml(1988) and discover that perceived quality positively influences perceived value and that perceived value positively influences purchase intention. Monroe & Krishnan (1985) also find that increased consumer perception of a product's quality increases consumer purchase intention concerning the product. Moreover, factors such as whether the two brands of crossover culture creative goods become, in themselves, the basis for the purchase, whether the brands are differentiated, and whether a brand can become the basis of product extension are the essential factors influencing purchase intention. Therefore, we propose the following:

H₂-1: The perceived quality of cultural creative goods prior to crossover has a positive influence on consumer purchase intention

Yoo, Donthu, & Lee (2000) indicate that, when consumers' loyalty to a brand markedly improves, their willingness to repurchase the product increases, preventing them from purchasing other brands of the same quality. Whether the consumer has already bought or used any of the products of the two crossover brands will influence the consumer's purchase intention. We thus propose the following:

H₂-2: The customer's brand loyalty to cultural creative products prior to crossover has a positive influence on purchase intention

Kamins & Marks (1991) argue that consumers have better brand attitudes to and higher purchase intentions for brands with which they are more familiar. Whether consumers recognize the two brands of

the cultural creative crossover products and whether they can remember them will influence consumer purchase intention. Thus, we propose the following:

H₂-3: Brand awareness prior to cultural creative product crossover has a positive influence on consumer purchase intention

Aaker & Keller (1990) found that a good brand image can improve consumer loyalty to and trust in the brand, further enhancing purchase intention. Zhang et al. (2012) indicate that brand image has a significantly positive effect on consumer purchase intention. The attributes of the two brands of the cultural creative crossover products, product usage mode, product users (or user community), and the brand's originating country will influence consumer purchase intention. Therefore, we propose the following:

H₂-4: The cultural creative product brand image prior to crossover has a positive influence on consumer purchase intention

2.7 Degree of adaptation

Simonin and Ruth (1998) indicate that two cooperating brands have "adaptability" when consumers perceive a consistency or similarity of product categories and brand concepts between them. The market prices of cultural creative goods tend to be high, since they are of high quality and are unfamiliar; consumers tend to choose products that are familiar. Thus, the two joint brands and their levels of adaptability will affect the consumer's purchase intention for crossover cultural creative products. Therefore, we propose the following:

H₃ : The degree of crossover joint adaptability for cultural creative products following crossover has a positive influence on consumer purchase intention

2.8 The degree of product involvement

Black (1981) points out those consumers have different degrees of involvement with different products and that these involvements lead to different consumer behaviors. Dodds, Monroe, and Grewal (1991) argue that the degree of involvement with a product affects perceived value during consumer decision making and assessment, thus affecting purchase intention. Cultural creative products are becoming increasingly diversified, and consumers' degree of involvement with them will affect their purchasing intention. Thus, we propose the following:

H₄ : The degree of involvement with cultural creative crossover products following crossover has a positive influence on consumer purchase intention

3. RESEARCH DESIGN AND METHODS

3.1 Research Framework

This study arrived at its research hypotheses and established its research framework based on the literature in order to determine how the quality, brand equity, degree of crossover adaptability, and degree of product involvement of Taiwan's cultural creative products impact purchase intention, as shown in Fig. 1.

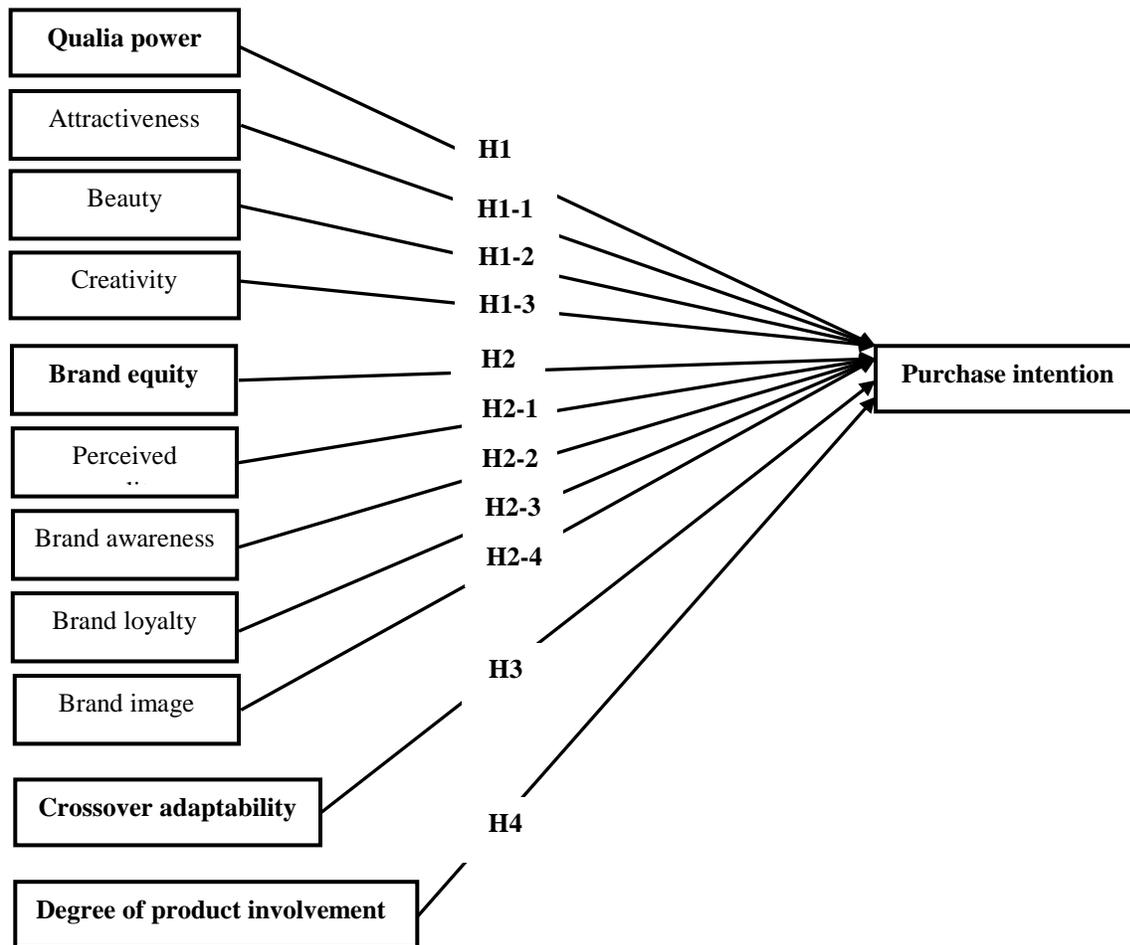


Fig. 1 Research diagram showing impact of qualia, brand equity, degree of crossover adaptability, and degree of product involvement on purchase intention for Taiwan cultural creative products

3.2 Objectives of the Study

This study uses a sample composed of Taiwan's general public. Its questionnaire was designed based on the relevant literature and then distributed through the My Survey website. The questionnaire was provided to relatives and friends through Facebook for both completion and forwarding, increasing the return rate.

The questionnaire was designed for the 2014 YAHOO! Kimo shopping center website using the Tatung and Cherng brands' crossover joint cultural creative product, the limited-edition, hot-selling Meizhen's Steam Rice Cooker.



Fig. 2 The Tatung X Cherng series of popular household appliances

Source: Tatung Co., Ltd official website

The Tatung X Cherng series of household appliances consists of three models, as shown in Fig. 2. In the first wave of sales, launched at 10a.m. on Tuesday, March 4, 2014, exclusively on the Yahoo! Kimo shopping center website, the Meizhen's Steam Rice Cooker and Cherng Black and White Shade Lamp were offered in a limited quantity of 2,000 items each. The Cherng Blower was later offered for limited sale on Wednesday, April 9, 2014.

Tatung Co., Ltd, founded in 1918, was one of the first listed companies in Taiwan. As a leading Taiwanese electrical appliance company, Tatung hopes to help grow Taiwan's cultural creative industry by providing an arena for young talented individuals and encouraging their creative development. Its collaboration with Cherng represents Tatung's first step in supporting Taiwan's cultural creative industry. In recent years, Tatung has made great efforts to foster brand innovation and rejuvenation, to listen to youthful voices, and to tap into market trends, playing the role of talent scout. Cherng's original name is "Chenglin Yang." He graduated from Ming-Chuan University, majoring in digital media design. He is now an illustrator, one of the first from Taiwan to appear on South Korea's biggest web portal "NAVER". He has achieved great popularity through the black-and-white drawings of Malayan tapirs.

Meizhen is Cherng's mother; Meizhen's Steam Rice Cooker is named after her. She had always hoped that she could be proud of Cherng's cooking, so the filial Cherng named the pot after his mother in order to realize her dream.

3.3 Sampling method

Snowball sampling was adopted for this study. A total of 500 questionnaires were issued between November 10 and December 10, 2014.

3.4 Statistical analysis method

Conditions were set for valid questionnaires in order to capture all the participants' data. All invalid answers were deleted. In all, 396 questionnaires were valid, and 104 were invalid, for a valid questionnaire recovery rate of 79%. The STATISTICA 8 software suite was used to conduct the data

analysis, consisting of (1)descriptive statistics analysis, (2)reliability analysis, (3)multiple regression analysis, and (4) stepwise multiple regression analysis.

4. EMPIRICAL RESULTS AND ANALYSIS

4.1 Descriptive statistics

The main distribution status of the subjects is provided using seven categories: gender, age, marital status, education level, occupation, place of residence, and average monthly income.

Most participants were women: there were 224 female subjects, or 56.566% of the total. Respondents' ages were divided into 20 years or below, 21 to 25, 26 to 30, 31 to 35, 36 to 40, 41 to 45, 46 to 50, and 51 years or above. Most participants were aged between 21 and 25 (77 subjects, or 19.444%). The respondents indicated whether they were single or married; most were married (212 people, or 53.535%). Five educational level options were provided: elementary school or below, junior high school, high school, college or university, and graduate studies or higher. Most participants had a college or university education (247 people, or 62.374%). Occupations were grouped into 10 categories: industry, commercial, military, civil servant, or teacher, service industry, manufacturing, information industry, agriculture, forestry, fishery, or livestock, student, housekeeper, or unemployed. Most respondents were in the service industry (86 people, or 21.717%). There were five options for place of residence: north (Keelung, Taipei, Taoyuan, Hsinchu and Miaoli), central (Taichung, Changhua, and Yunlin), south (Chiayi, Tainan, Kaohsiung and Pingtung), east (Yilan, Hualien and Taitung), and offshore (Penghu, Kinmen, Matsu and Green Island, etc.). Most participants were from the south (148 people, or 37.374%). Five options were provided for average monthly income: below NT\$20,000, NT\$20,001 to 50,000, NT\$50,001 to 80,000, NT\$80,001 to 100,000, and above NT\$100,001. Most respondents indicated an income of NT\$20,001 to 50,000 (231 people, or 58.333%).

4.2 Reliability analysis

This study applied Cronbach's α to verify the credibility of qualia power, Tatung brand equity, Cherng brand equity, crossover adaptability, degree of product involvement, and purchase intention. According to the standard proposed by Cuieford (1965), when Cronbach's α is under 0.35, reliability is low; when it is between 0.35 and 0.7, reliability is moderate; and when it is above 0.7, reliability is high.

Table 1 Reliability analysis table of independent variables

Independent variables	Cronbach's α
Qualia power	0.808
Tatung brand equity	0.681
Cherng brand equity	0.909
Crossover adaptability	0.664
Degree of product involvement	0.901
Purchase intention	0.887

As Table 1 shows, for qualia power, Cherng brand equity, product involvement degree, and purchase intention, all the Cronbach's α values are above 0.7, indicating a high degree of credibility; the values for both Tatung brand equity and crossover adaptability are between 0.35 and 0.7, showing moderate credibility.

4.3 Multiple regression analysis

Multiple regressions was employed to investigate the impact of the 16 independent variables on purchase intention.

Table 2 Multiple regression analysis

Dependent Variable	R	R ²	Adjusted R ²
purchase intention	0.802	0.644	0.613

Table 2 shows that the multiple correlation coefficient (R) of the 16 independent variables with respect to purchase intention is 0.802; the decision coefficient (multiple R²) is 0.644; and the adjusted decision coefficient (adjusted R²) is 0.613. It can therefore be concluded that the 16 variables can effectively explain 64.4% of the variance in purchase intention.

Table 3 Multiple regression analysis: univariate variance analysis

Dependent Variable	SS	df	MS	F	P
Purchase intention	238.099	32	7.441	20.515	0.00

As Table 3 shows, the *f*-value is 20.515 ($P = 0.00 < 0.05$), reaching a significant level, and the overall regression effect is significant.

4.4 Stepwise multiple regression analysis

The variable selection criteria for *F* are electing rate ≤ 0.05 , deletion rate ≥ 0.1 , discarding the weak independent variables, then conducting the regression analysis.

Table 4 Stepwise multivariate regression coefficient table of independent variables

N=396	Beta	B	Std.Err. of B	t(388)	P-level
Intercept		-0.632	0.412	-1.534	0.126
Degree of product involvement	0.526	0.646	0.054	11.865	0.000
Crossover adaptability	0.198	0.389	0.079	4.904	0.000
Tatung brand image	-0.049	-0.090	0.110	-0.806	0.415
Creativity	0.127	0.218	0.064	3.389	0.000
Cherng brand awareness	0.085	0.071	0.035	2.033	0.043

Tatung perceived quality	0.099	0.209	0.091	2.299	0.022
Tatung brand equity	-0.113	-0.265	0.157	-1.682	0.093

Table 4 shows the stepwise multivariate regression coefficients of the independent variables using the progressive method of stepwise regression analysis. A total of seven variables out of 16 have a significantly predictable effect on purchase intention: degree of product involvement, crossover adaptability, Tatung brand image, creativity of qualia, awareness of Cherng, perceived quality of Tatung, and Tatung brand equity. Their standardized return coefficients (beta) are 0.526, 0.198, -0.049, 0.127, 0.085, 0.099, and 0.113 respectively. Of these, the beta of degree of product involvement, crossover adaptability, creativity of qualia, awareness of Cherng, and perceived quality of Tatung are positive values, indicating that the five variables have a positive effect on purchase intention.

Table 5 Stepwise multiple regression analysis

Dependent Variable	R	R ²	Adjusted R ²
Purchase intention	0.783	0.614	0.597

As Table 5 shows, the multiple correlation coefficient (R) of the 16 independent variables relative to purchase intention is 0.783, the decision coefficient (multiple R²) is 0.614, and the adjusted decision coefficient (adjusted R²) is 0.597, indicating that the 16 variables effectively explain 61.4% of the variance in purchase intention.

Table 6 Stepwise multiple regression analysis: univariate variance analysis

Dependent Variable	SS	df	MS	F	P
Purchase intention	226.895	16	14.181	37.621	0.00

Table 6 shows that the *f*-value is 37.621 ($P = 0.00 < 0.05$), reaching a significant level, showing that the overall regression effect is significant.

In order to understand the impact of each variable on purchase intention, Table 7 shows that the Qualia power ($\beta = -4.514$, $t = -0.919$, $P = 0.359$), it is negative and has no significant effect on purchase intention. The study's hypotheses 1 were therefore not supported. The Attractiveness ($\beta = 1.640$, $t = 0.914$, $P = 0.361$), Beauty ($\beta = 1.958$, $t = 0.905$, $P = 0.366$) and Creativity ($\beta = 1.959$, $t = 0.992$, $P = 0.322$), they have a positive impact on purchase intention, but all P values > 0.05 , they have no significant effect on purchase intention. The study's hypotheses 1-1, hypotheses 1-2 and hypotheses 1-3 were therefore supported.

The Tatung brand equity ($\beta = -9.220$, $t = -2.096$, $P = 0.037$) is negative and significant effect on purchase intention, Cherng brand equity ($\beta = 17.241$, $t = 1.798$, $P = 0.073$) is positive and no significant effect on purchase intention. The study's hypotheses 2 were thus partially supported. The Tatung perceived quality ($\beta = 2.871$, $t = 2.145$, $P = 0.033$), Tatung brand loyalty ($\beta = 3.700$, $t = 2.075$, $P = 0.039$), Tatung brand awareness ($\beta = 2.205$, $t = 2.060$, $P = 0.040$) and Tatung brand image ($\beta = 4.185$, $t = 2.046$, $P = 0.041$), they have

positive and has significant effect on purchase intention. The Cherng perceived quality ($\beta=-3.475, t=-1.800, P=0.073$), Cherng brand loyalty ($\beta=-4.588, t=-1.819, P=0.070$), Cherng brand awareness ($\beta=-3.949, t=-1.763, P=0.079$) and Cherng brand image ($\beta=-7.871, t=-1.785, P=0.075$), they has negative and no significant effect on purchase intention. The study's hypotheses2-1, hypotheses 2-2, hypotheses2-3 and hypotheses2-4 were thus partially supported.

The Crossover adaptability ($\beta=0.194, t=4.627, P=0.000$) and Degree of product involvement ($\beta=0.531, t=11.274, P=0.000$), they has positive and significant effect on purchase intention. The study's hypotheses3and hypotheses4 were therefore supported.

Table 7 The coefficients of regression model

Hypotheses	Path	Beta(s)	St.Err.s	t	P	Validation results
H1	Qualia power→ Purchase intention	-4.514	4.910	-0.919	0.359	Not supported
H1-1	Attractiveness→ Purchase intention	1.640	1.795	0.914	0.361	Supported
H1-2	Beauty→Purchase intention	1.958	2.164	0.905	0.366	Supported
H1-3	Creativity→ Purchase intention	1.959	1.974	0.992	0.322	Supported
H2 _a	Tatung brand equity→ Purchase intention	-9.220	4.398	-2.096	0.037	Not supported
H2-1 _a	Tatung perceived quality→Purchase intention	2.871	1.338	2.145	0.033	Supported
H2-2 _a	Tatung brand loyalty→ Purchase intention	3.700	1.783	2.075	0.039	Supported
H2-3 _a	Tatung brandawareness→ Purchase intention	2.205	1.071	2.060	0.040	Supported
H2-4 _a	Tatung brand image→ Purchase intention	4.185	2.046	2.046	0.041	Supported
H2 _b	Cherng brand equity→ Purchase intention	17.241	9.587	1.798	0.073	Supported
H2-1 _b	Cherng perceived quality→	-3.475	1.930	-1.800	0.073	Not supported

Purchase intention						
H2-2 _b	Cherng brand loyalty→ Purchase intention	-4.588	2.522	-1.819	0.070	Not supported
H2-3 _b	Cherng brand awareness→ Purchase intention	-3.949	2.239	-1.763	0.079	Not supported
H2-4 _b	Cherng brand image→ Purchase intention	-7.871	4.409	-1.785	0.075	Not supported
H3	Crossover adaptability→ Purchase intention	0.194	0.042	4.627	0.000	Supported
H4	Degree of product involvement→ Purchase intention	0.531	0.047	11.274	0.000	Supported

Note:H2_a: Tatung brand equity, H2_b: Cherng brand equity

5. CONCLUSION AND RECOMMENDATIONS

5.1 Research conclusion

5.1.1 The influence of qualia power on purchase intention following cultural creative product brand crossover

The results showed that qualia power (i.e., attraction, aesthetics, and creative) was an essential factor in the purchase of crossover joint cultural creative products, likely because the scope of the research was confined to an Steam Rice Cooker. Most of the female participants in this study were between 21 and 25, married, had a tertiary education level, worked in the service industry, resided in the south, and earned monthly incomes of between NT\$20,001 and 50,000. Such young women are like fresh, magical, convenient and popular things, so this product is very attractive to them. The study's hypotheses were therefore supported.

5.1.2 The influence of brand equity on purchase intentions prior to cultural creativity product crossover

The brand equity of the two Tatung and "Malayan tapir" Cherng cross over brands was divided into two parts to allow a determination of the two brands' perceived quality, brand loyalty, brand awareness, and brand image. The results showed that Tatung brand equity had a positive influence on consumer purchase intention. However, Cherng brand equity had no significant effect on consumer purchase intention, from which it may be concluded that it was relatively unimportant to consumers. However, Cherng could improve its brand equity through the crossover with Tatung because the latter has a high degree of recognition in Taiwan. The connection with Tatung could make Cherng better known. The study's hypotheses were thus partially supported.

5.1.3 The influence of crossover adaptability on purchase intention after cultural creative product crossover

Since product crossovers are fairly common, cooperation between transnational brands is also quite common. This study shows that adaptability between two brands has a positive impact on purchase intention. Cooperation between two major local brands is rare in Taiwan. Taiwanese are very pleased to see the cooperation between Tatung and Cherng, which also benefits Taiwan's industrial development. The study's hypotheses were therefore supported.

5.1.4 The influence of the degree of product involvement on purchase intention following cultural creative product crossover

The results show that the degree of adaptability following cultural creative crossover had a positive effect on the respondents' purchase intention. There are many products on the market that share the same category but carry different brands. Before purchasing a product, most people will consider a variety of issues—not merely the product's level of recognition, but also whether it meets their requirements; this process is extremely important to an understanding of a product. The question of how to elicit attraction from among the target customers of each brand is a major test for the crossover between two major brands. The study's hypotheses were therefore supported. Table 8 presents a composite of the above four items of analysis.

Table 8 Hypotheses and validation results

Hypotheses	Validation results
H1: The qualia power of a cultural creative product following crossover has a positive influence on consumer purchase intention	Not supported
H1-1: The attractiveness of cultural creative products following crossover has a positive influence on consumer purchase intention	Supported
H1-2: Aesthetic feelings about cultural creative products following crossover have a positive influence on consumer purchase intention	Supported
H1-3: The creativity of cultural creative products following crossover has a positive influence on consumer purchase intention	Supported
H2 : The brand equity of a cultural creative product prior to crossover has a positive influence on consumer purchase intention	Partially supported
H2-1: The perceived quality of cultural creative goods prior to crossover has a positive influence on consumer purchase intention	Partially supported
H2-2: The customer's brand loyalty to cultural creative products prior to crossover has a positive influence on purchase intention	Partially supported
H2-3: Brand awareness prior to cultural creative product crossover has a positive influence on consumer purchase intention	Partially supported

H2-4: The cultural creative product brand image prior to crossover has a positive influence on consumer purchase intention	Partially supported
H3 : The degree of crossover joint adaptability for cultural creative products following crossover has a positive influence on consumer purchase intention	Supported
H4 : The degree of involvement with cultural creative crossover products following crossover has a positive influence on consumer purchase intention	Supported

5.2 Research recommendations

5.2.1 Suggestions for those in the industry

The Internet and modern media are in advanced states. However, if product awareness remains low even when a company launches brand crossover involving products attractive to customers, the consumer purchase rate will decline in relative terms. Hence, it is very important to improve the crossover products' exposure rate through promotion and marketing. In addition to advertising, product launches and related means, social networking websites and communications software can also be used to make announcements and provide updates on new products, attracting more purchases. This could not only reduce many unnecessary costs but also develop new customer cohorts, offering an excellent opportunity for Taiwan to market itself to the world.

Companies on both sides of the crossover can gain an understanding of the needs of each other's customer cohorts and conduct activities that allow them to interact with consumers (such as a competition to create the movie that creates the best product image), enabling their products to make a deeper impression on consumers and enhance product and brand recognition.

Since corporate brand crossover cooperation is rare in Taiwan, the question of how to reach mutually beneficial results is quite important. Although the cultural creative industry depends on government assistance for its development, corporate players must also support each other and work cooperatively. In recent years, Taiwan's cultural creative industry has made significant progress through the establishment of a series of related companies. However, many companies collapsed after a few years, reflecting their operating difficulties. The lack of proper management and stable sources of income are likely to bring a company down. Many corporate players have specialized knowledge of the cultural creative industry but lack the professional knowledge of such important areas as management and finance. It is vital to hire professional staff or study professional management, which can not only safeguard the company's interests but also protect the interests of employees.

5.2.2 Suggestions for future research

In its investigation of crossover cultural creative products, this study explored qualia, crossover adaptability, and degree of product involvement in relation to products. The focus was on brand equity for the two brands prior to crossover. Future research could examine the development of two brands following crossover. Moreover, the study focuses on the crossover of Taiwanese cultural creative products; future research should expand the analytical scope and probe issues of even wider and greater interest.

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