Evaluation of Involvement and Multi-Dimensions for Cultural Creativity Products in Remote Districts

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ABSTRACT The main purpose of the study is to evaluate the product involvement and multi-dimensions evaluation for innovative and cultural creativity products of the remote districts in Taiwan. A total of 120 subjects divided into two groups (including local group and non-local group) participated in the investigation. In order to achieve the research objective, revised Personal Involvement Inventory designed by Zaichkowsky was applied to evaluate product involvement of the cultural creativity products with Pingtung image. In addition, this study adopted the multi-dimensions evaluation scale to assess four dimensions including the coincidence degree of the cultural image, utility, preference, and intention to purchase. Results showed that “the spice jar with the image of the Onion”, “the spice jar with the image of the Sisal”, and “the spice jar with the image of the Port” were relatively good cultural creativity products on the evaluations of the product involvement and multi-dimensions evaluation by local group and non-local group. Furthermore, it is expected that the research model can be expanded to other remote districts in Taiwan for the research and development of cultural creativity products and can be a model of cultural and creative industries with the combination or cultural creativities and economy to provide the highly valuable reference for industries, officials, and academic research.

INTRODUCTION

Globalization is the process when the social life is re-assembled cross the boundary of time and space, departed from the society, and transmitted to the global societies, cultures, systems, and individuals through the media, generating the cross-correlations (Giddens 1990). Localization, on the other hand, is the interpersonal relationship and life style adopted by local citizens in a restricted space, where such daily life is taken for granted and is habitual and repeated cultural activities, in which people could freely exercise the rights of cultural autonomy without being interfered by external world (Featherstone 1993). Globalization is the way to develop of enterprises that how to remain the local characteristics in pursuing globalization becomes critical (Moalosi et al. 2004). In the wave of globalization, establishing personal cultural brands, enhancing technology, and covering creative design and humanistic concerns are the keys for Taiwan to master in the global economy; besides, they are the objectives of the Government to promote cultural and creative industries. Cultural factors are the primary indices of design evaluation. Under the competitive environment in the globalized market, cultural differences have become the trend to design a unique product in the globalization. Such changes explain the important issue of developing design value for future design industries (Yair et al. 1999, 2001; Aydin 2013).

The idea of cultural industry was proposed by Adorno and Horkheimer of Flange Frankfurt School in the mid-twentieth century (Adorno 1975). In the beginning, the general scholars discriminated and criticized the elitism and popularization of culture. After the differentiation for a long period of time, the boundary was to some extent clarified, but directly resulted in some types of culture being the property of dignitary elites and high-level people. Throsby (2001) defined cultural industry as an industry which contained certain intellectual property rights and delivered symbolic cultural goods and services in the production process. Theoretically, cultural industry presents the characteristics of (1) industrial activities applying certain creativities in the production process, (2) industrial activities being regarded as the generation of symbolic meaning and related to communication, and (3) the products possibly containing certain forms of intellectual property rights. Creative industry was defined, in England, as an industry presenting creative wealth and employment potential when generating or developing intellectual property with the originally individual creativities, skills, and talent (Jones et al. 2004).
Cultural and creative industries in Taiwan have been considered as the key national development since 2002, that is, the core of economic development, which is an industrial development promoted and encouraged globally. The Executive Yuan in Taiwan proposed six emerging industries in May 2009, including bio-technology, green energy, medical care, exquisite agriculture, cultural creation, and tourism. The coverage of cultural and creative industries presents the emphasis of the Government. Cultural and creative industries is a creative industry combined with culture and economy and applying the integration of technology and humanities, proceeding creative transformation of culture contents to become an external expression of the products and promote the added value. In other words, the applications of cultural industry are the value of knowledge economy.

Culture could be the core power for economic development and the promoter of industry enhancement that aesthetic is not simply a creative idea and life philosophy, but the production principle; sense of beauty is not simply the essentials of artistic works, but the basic requirements of modern people toward consumer products. “Economic miracle” has been created in Taiwan; however, such advantages have been replaced by other developing countries because of the emergence of digitalization and globalization and the global flow of talents, capitals, and resources. In particular, under the strong competition in the globalized market during the era of knowledge economy, the integration of cultural creativities and technology and the investment in cultural and creative industries in Taiwan are worth expecting and encouraging. Domestic definition of cultural and creative industries refers to it of cultural industry or creative industry in other countries and considers the specialties of industrial development in Taiwan. In the Law for the Development of the Cultural and Creative Industries announced in the beginning of 2010, cultural and creative industries were defined as “that originate from creativity or accumulation of culture which through the formation and application of intellectual properties, possess potential capacities to create wealth and job opportunities, enhance the citizens’ capacity for arts, and elevate the citizens’ living environment.” Cultural creativities, as the source and thrust of cultural development, involve human cultural activities in the initial, updated, broad, and wide ideas. Even with great differences among various cultures, the growth and expansion of culture require creative capabilities. According to the definition and spirit of cultural and creative industries, fifteen industries, such as visual arts, music and performing arts, applications of cultural assets and exhibition and performing facilities, craft, film, radio and television, publication, advertisement, product design, visual communication design, fashion design, architectural design, digital content, creative life, pop music, and cultural content, and other industries assigned by central competent authorities are covered.

Since people knew to produce living tools with stones, fire, and animal bones, such tools are products. With the act of trading, the products present economic values and become goods. Cultural products refer to re-inspect and reflect the cultural factors in the equipment, look for brand-new appearance with design, and find the spiritual satisfaction with the equipment that cultural products are different from general products. With the cultural identity, the cultural factors are covered in products through the styles, usage, management, and marketing. In fact, each country appears distinct history, specific culture, and unique representative imagery, such as Eiffel Tower in France, kangaroos and koalas in Australia, Statue of Liberty in the U.S.A., Mount Fuji in Japan, and Phra Phrom in Thailand. There are unique history and culture in Taiwan as well. To have the world understand the beautiful island and Taiwan present competitiveness in the world, it is necessary to develop products which could be identified by most people, presents symbols, represents local cultural image, could be identified by local citizens, and are worth cherishing by tourists. Local identity refers to individual experiences in the environment and activities, which are transformed into memories or share and being internalized into self-identity to become a part of self-experiences (Claval 1998, Msila 2013). Moreover, the development of cultural creativity products corresponding to local image allows inheriting and marketing the culture by using such cultural products, and further establishes representative cultural image (Lee 2010). In this case, it should be a common objective to explore the cultural elements in Taiwan and develop unique cultural products for culture inheritance.

In the well-developed international trade, cultural products could be the media for deliver-
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REFERENCES