



Marketing Cultural Jewelry Products: A Case Study on Egyptian Cultural Product Designs

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Abstract. The word marketing seems closer to the world of economics and the world of commerce, industry, and business. However, this word can be associated with the world of culture and creativity, and creative cultural industries. Marketing and promoting commercial goods are close to culture marketing and transforming them into high-value products. This article discusses cultural products and their creation and cultural products related to marketing. The article deals with the following topics: the nature of cultural products and cultural production, the preservation of identity through cultural products and their marketing, the effects of cultural production processes for marketing aspects, and the study of how designs affect consumers' attitudes towards shopping for cultural products and the intention to buy, as it appears that individuals have particular drawings of cultural creativity, especially those related to the originality of the product and the origins of the product. This constitutes an important target market for the sale of cultural products, as the product characteristics and cultural features were one of the crucial factors affecting the positive attitude toward shopping for cultural products. This study places marketing as a context and framework for a system of cultural production. We chose jewelry products inspired by Egyptian patterns as a case study. On this basis, we have addressed the following central question, to what extent can cultural marketing save cultural products from the danger of demise?

Keywords: Marketing · Cultural products · Consumers · Ancient Egyptian culture · Jewelry

1 Introduction

1.1 Research Background

Cultural product and cultural industry are two terms defined by UNESCO. They are identity-bearing products imbued with values, full of connotations, and economic and social development factors. The first and second indications work together, often consciously and unconsciously. The state should preserve them for the good of cultural diversity by encouraging the establishment of cultural industries capable of stability

locally and internationally [1]. The two terms are closely related to the overall challenges to our society at the social, political, economic, and cultural levels. Therefore, cultural creativity, initiative thought, and visions of change are needed. However, the cultural product, whatever its type, remains a product besieged by many problems, perhaps the most dangerous of which is the difficulty of marketing; in a changing world based on unequal competition, most governmental and private institutions and all cultural institutions suffer from marketing stagnation, which threatens the demise of some industries cultural [2]. In our Arab world, the cultural product of all kinds suffers from significant marketing problems. This is reflected in most governmental and private cultural institutions publishing and distribution houses, where cultural marketing products differ from marketing products for mass consumption. The industrial establishment must adapt to consumers' demands to obtain the largest market share [3].

The situation is different with many cultural institutions that have to search for consumers for their products without compromising the cultural nature of their products, where Cultural production concerns the creation, diffusion, and consumption of cultural products. Therefore, in light of the information boom, the tremendous technological progress, and the increased reliance on social media and search engines, attention is turning to the importance of activating the role of technology in the cultural field. The last three decades have witnessed tremendous development in the field of knowledge and the means of acquiring it thanks to the achievements of the information revolution and the tremendous progress achieved in communications [4]. The future possibilities regarding the creative industries are numerous. The two communications and information revolutions may firmly push the creative industries forward, with the great potential they offer in the production and dissemination of culture, and may lead to the emergence of new concepts of cultural production [5].

The development strategy (Egypt Vision 2030) has been paid attention to the cultural industries are clear, as the first goal in the culture axis stipulates: "Supporting cultural industries as a source of strength for the economy"; The definition of the goal stated that it is intended to "enable cultural industries to become a source of strength to achieve development and value-added for the Egyptian economy, making it a basis for Egypt's regional and international soft power, Studies and research have proven that the majority of people have ideas and culture, which makes this matter affect their decisions, and their thinking [6]. Each person thinks about the limits of his culture, standards, and cultural value. The designers implanted different cultural standards and values and used them well within the products. When the designer decides to design work For a cultural product, it must take into account the marketing problems facing cultural products, monitor the general atmosphere and what is happening in the culture in terms of developments, and see the market need in order to provide it with its need in order to achieve success from this product, where these products can be marketed via the internet, a large number of websites have sold cultural products from a wide range of countries around the world. However, the analysis of these researchers revealed that the scarcity of narrative information and images about products and cultures might hinder customer attraction to websites and buying behavior [7].

1.2 Research Purposes and Questions

The importance of marketing in culture management as an essential part of the process of promoting creativity and introducing it. The importance of the role of marketing and its ability to highlight the cultural product and give it its proper dimension, and draw attention to the need to study the market and the interests of the target audience culturally, in an attempt to answer questions related to marketing [8]. This article aims to discuss the notion of cultural products within marketing. Also, to develop a framework for a new strategy for marketing cultural products and knowing consumers' expectations for purchase, aesthetic meanings associated with cultural practices are related to how individuals and organizations negotiate commerce and consumer culture [9]. The main contribution of the research is to enlarge our understanding of the cultural marketing processes as they pertain to the marketing and consumption of cultural products. In this context, we also examine how emerging developments in postmodern aesthetics and posthumanism have augmented new ways of thinking about related issues. The article's broad research question is: Is it possible to view a product's cultural marketing as providing both a context and an institutional framework for the cultural production system in the contemporary postmodern world? [10]. If so, what does it entail in terms of our conceptualization of the elements of the cultural production system and their specific relationship to the institution of marketing?

Specifically, the following research questions will be addressed:

- 1 What is cultural marketing, and who are the actors involved in it?
- 2 How can a cultural product be produced to compete in global markets?
- 3 How to create a new framework for marketing cultural products and encouraging cultural shopping?
- 4 What, finally, are the implications of the cultural production processes for individuals and consumer behavior?

2 Theoretical Framework and Hypotheses

2.1 Cultural Content and Cultural Production

Cultural and creative industries have become an essential engine of economic growth in many countries, strengthening gross national output and increasing trade balance. Cultural industries play an essential role in developing societies from inside trade speed. At the same time, it provides a platform that strengthens the bonds of identity and community dialogue and thus raises the level of the community's quality of life [11]. Creative industries are characterized by high degrees of creativity in their production and distribution processes. To grasp innovation in creative industries, we first must identify the distinguishing characteristics of their products. The goods and services derived from these industries have an aesthetic or semiotic content that sees creative industries as characterized by 'content creativity.' Cultural content can be created out of different resources and cultural assets [12]. Content may also be delivered via various media; some cultural content can be 'repurposed' for different media, while others are more tied to a specific medium or format. Some authors contend that content has been

neglected as an area for study, possibly because it is viewed more as an issue of cultural creativity than one addressed in innovation processes. Therefore, the “knowledge-based creative economy” has become an essential part of the global economy in the past few years [13]. The intertwined nature of the creative economy is a driving force and a base on which to renew the economic fabric of society and strengthen the components of development strategies. Moreover, that contributes to the added value of many Local economic projects and the experiences of many countries of the European Union, the United States, China, Japan, South Korea, and Malaysia [14].

2.2 Cultural Product Marketing

People have cultural boundaries; their thinking and decisions are affected by their cultural values and norms. Marketers implant cultural values and standards in ads where consumers can relate to the characters in the ads. The importance of marketing in culture management is an integral part of promoting creativity and introducing it, as marketing is an essential issue for the actual creator [15]. The cultural product in the jewel means that there is a cultural message that we want to reach the public, so we resort to marketing as a means of conveying the message to the recipient, as marketing is also a way to promote the cultural good or service, as the cultural product becomes a cheap good unless it reaches the citizens, where the crisis It is not a crisis of a cultural product or service, but a crisis that product needs marketing, Perhaps the marketing means are the great hope with which the Egyptian culture expresses safety [16], to become the most influential in the conscience and mind of the Egyptian citizen, The role of websites, social networks and the media in marketing the cultural product calls for the necessity of studying the form and quality of the cultural product because of its importance in achieving successful marketing of the product, He dealt with the role of outlets for selling the cultural product and the extent of the spread and presence of sales outlets that attract customers for the cultural product in various governorates and the importance of opening new marketing outlets inside and outside Egypt, as the cultural product is the soft power that Egypt began to lose and retreat in during the last period, There are some concepts that must be corrected, including that creativity and marketing do not meet, and this is a big mistake, as both are complementary to the other, and there must be a marketing plan before producing cultural and creative work [17, 18], Fig. 1.

Fishbein's theory (1975) was used as a framework to explain the structural inter-relationships between consumer psychology, cultural product, shopping attitude, and purchase intent. The situation is affected by behavioral beliefs, as cultural products are supposed to affect consumers' intention of buying and shopping through their impact on attitude beliefs. Cultural creators constitute a quarter of adults globally and have distinct opinions about lifestyle and consumers [20]. They share perspectives, values, and lifestyles, where cultural designs can build society and create a better society. Cultural creators are distinguished through the things they buy and the shopping experiences they choose. With a strong desire for product authenticity, cultural creators buy integrity and authenticity artifacts [21].

The interests of cultural creators in indigenous cultures, production origins, and the process of focusing on creativity is a personal style that matches the motives of consumers of cultural products to purchase cultural products, such as communication with artisans

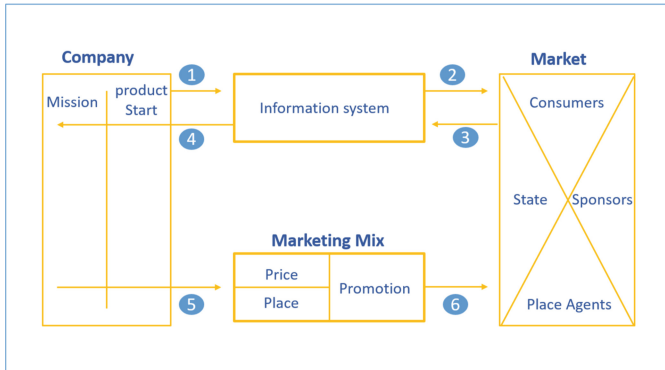


Fig. 1. Traditional marketing model Colbert believes that the traditional marketing model describes the reality of commercial and industrial enterprises, as it depends on a sequence of vehicles whose starting point is the market. Needs and then assesses their capabilities to respond to them, considering their resources [19].

and establishing identity. So, we assume H1 The method of marketing cultural products easily through which the consumer can know everything. The product quickly identified cultural designs, which are jewelry designs inspired by the eye of Horus pattern, which is one of the important symbols in ancient Egyptian civilization. The ancient Egyptian civilization left us [22], characterized by artistic accuracy and beauty formation. The ancient Egyptian realized the value of ornaments and adornment tools, fell in love with them, and knew their decorative value that shows the wearer's beauty and gives him attractiveness. The ancient Egyptian woman in particular, who is fond of sophistication and sophistication in all kinds of adornment, looking for what makes her charm, where here we can facilitate the way the consumer knows [23].

The product quickly lets him know the cultural features, patterns used, and materials so that the consumer can think about buying. It also helps to exchange cultures because it will be available to all countries. In all languages, H2 Consumers who show high cultural levels and positive attitudes about cultural products have been conducted to identify important attributes of cultural products [24]. Most of these studies were based on users' evaluative criteria and meanings associated with craft souvenirs they bought during travel or with consumers who had purchased products from alternative trade organizations through catalogs. Synthesizing previous research, identified essential attributes of cultural products. Craftsmanship and aesthetic properties were the most recognized criteria by consumers. The craftsmanship of cultural products was associated with high quality in production, fine attention to detail, and time involved in the handwork [25].

Aesthetic attributes of cultural products were related to uniqueness, creativity, appealing colors, or quality of designs. Several researchers reported that craftsmanship and aesthetic properties had significant relationships with attitude and intention to shop for cultural products. Kim and Littrell (1999) found that users' attitudes toward craft criteria such as design, color, and uniqueness significantly predicted their purchase intention [26]. Yu and Littrell (2003) also showed that users with stronger beliefs that a cute craft was associated with uniqueness, quality, and aesthetic pleasure had more

positive attitudes toward shopping for cultural products. However, these cultural product attributes from previous studies should be verified in online purchase behavior [27]. We therefore hypothesize:

H3: Consumers who have positive beliefs about cultural products will have positive attitudes toward online shopping for cultural products. In addition to the goods' properties, there are various features related to the Web site store, such as the ease of use, privacy, and security that influence consumers' shopping attitudes. It was also necessary to provide an easy marketing experience in search and ordering processes as well as to prevent related problems of consumer privacy and transaction security and thus assume H4: consumers who have positive beliefs about the new product marketing strategy [17, 28], positive attitudes towards shopping for cultural purposes, however, beliefs may influence behavioral intentions. Aside from influencing attitudes, attitudes are not just a product of information processing and belief structures so that beliefs may influence purchase intentions. So, we propose H5: Consumers who have positive beliefs about cultural products will demonstrate a high intention to shop for cultural products using the [29].

H6: Consumers who have positive beliefs about the website selling cultural products will demonstrate a high intention to shop for cultural products on the internet.

H7: Consumers who have a positive attitude toward shopping for cultural products on the internet will demonstrate a high intention to shop for cultural products; the seven hypotheses are depicted in Fig. 3.

2.3 Pattern Deconstruction and Description

The ancient Egyptians were bested in anatomy and medicine. This can be found in documenting papyrus, as well as the walls of many temples and tombs. In the creation of eye of Horus, ancient Egyptians combined their artistic abilities and knowledge of anatomy with their deep belief in mythology [30]. The eye of Horus has been used for many metaphors over the years, "Eye of the mind, third eye, the eye of the truth or insight, and the eye of God in the human mind". The ancient Egyptians, because they believed in the eye of Horus' mystic powers, gave all these names to the eye of Horus, this symbol has an astonishing connection between neuroanatomical structure and function. Artistically, the eye is comprised of six different parts [31]. From the mythological standpoint, each part of the Eye is an individual symbol. Additionally, parts of the Eye represent terms in the series $1/2$, $1/4$, $1/8$, $1/16$, and $1/32$; when this image is superimposed upon a sagittal image of the human brain, it appears that each part corresponds to the anatomic location of a particular human sensorium. Is it mere coincidence that the eye of Horus seems almost identical to this cerebral component, also that it is divided into the five senses plus thought and the components included do this function in our brain. [32], Fig. 2.

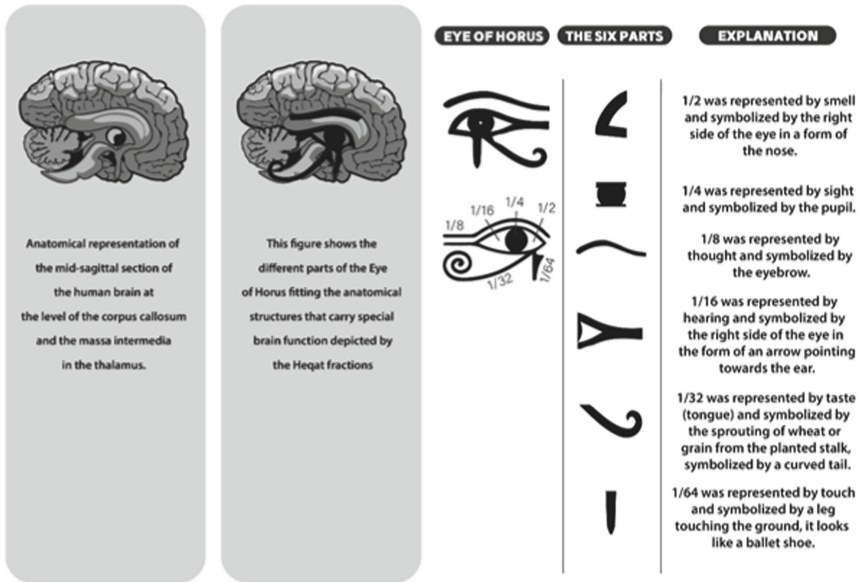


Fig. 2. Shows the symbol (eye of Horus) and the resemblance to the center of the brain and pineal gland.

3 Research method

This research was conducted using a questionnaire to survey the opinion of the Egyptian consumers and the intention to buy cultural products on the internet, where we designed cultural products represented in jewelry inspired by the eye of Horus pattern. We have made a simple shopping strategy for these products, as it makes it easier for the consumer to know the product from all sides and to know all the information about the product, especially if he is a non-Egyptian person and does not have enough information about the Egyptian culture [33]. With insights about the designers who designed the product, the site images and attached descriptions of the products using rich sensory language motivate consumers to create aesthetic experiences with cultural products as part of the shopping process. Consumers are encouraged to buy cultural products by dealing with designers and their culture [34], Fig. 3.

The appreciation of cultural activity on the part of individuals is based mainly on the dimensions of symbolism. The specificity of the formula for processing the information of cultural products is in the form of three steps of imagination, feeling, and pleasure, which compensate for the traditional sequence. Perception, feeling, behavior, and traditional marketing determine individuals' behavior based on rational decisions. In contrast, in the case of cultural marketing, determining the individual's behavior requires studying the sensory aspects of the experience of consuming the cultural product, which is an essential step for the consumer to determine the value of these products.

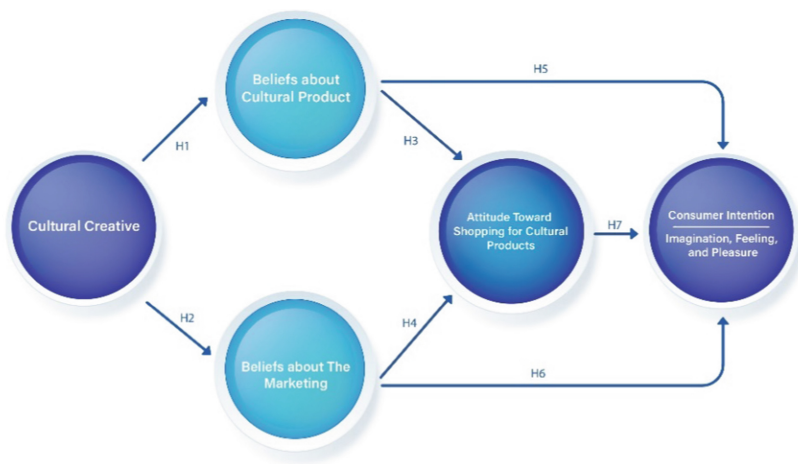


Fig. 3. Proposed model of marketing cultural products.

3.1 Marketing Strategy for Cultural Products

Creating a new strategy for cultural shopping to help the consumer know everything about the piece made. This strategy can be applied in the future to tourists, as we have created cultural products inspired by the ancient Egyptian culture in jewelry designs, as the jewelry is a favorite of most consumers and is presented in different forms on various occasions [35]. This strategy includes quick access to all information about the product. It can be promoted anywhere globally by using QR for each product to make it easier for consumers worldwide. The feature is to identify products inspired by the ancient Egyptian culture smoothly and simply.

3.2 The Questionnaire

We designed a questionnaire about the marketing of cultural products in the form of jewelry inspired by the ancient Egyptian civilization, especially the Eye of Horus pattern and cultural creativity, perceptions of the questionnaire design regarding four internal structures (product style/ personal style, beliefs about buying cultural products, global interest, and attitude towards shopping for cultural products. The questionnaire items were developed to reflect our scientific interests and consumers’ opinions, the questionnaire was reviewed, and items were negotiated between researchers. The design of the questionnaire is shown in Table 1.

Table 1. Questionnaire design for Marketing cultural products.

Structures	Question
Product/ personal style	<p>Q1. It is important to you that consumer goods are authentic rather than imitations</p> <p>Q2. When you shop, you want to know where a product came from and how it was made</p> <p>Q3. Do you like to have a unique cultural product?</p> <p>Q4. Do you enjoy having crafts and art objects?</p>
Global concern	<p>Q5. you think of issues that affect the cultural products of the world, such as the neglect of culture—furthermore, the lack of preparation to direct the new generation towards understanding culture and the cultural product</p> <p>Q6. Do you concerned with issues affecting culture in developing countries around the world?</p> <p>Q7. Do you like learning about ways of culture in different parts of the world?</p>
Intention to purchase	<p>Q8. do you have a passion for buying cultural products that bear the ancient Egyptian cultural character?</p> <p>Q9. Do cultural products touch your feelings and interest you?</p> <p>Q10. Do you find a good shopping strategy for cultural products through which the consumer can learn about the product and culture?</p>
Attitude toward shopping for cultural products	<p>Q11. Do you find cultural products unique and innovative?</p> <p>Q12. Have you tried buying cultural products specific to a particular culture before?</p>

A sample was taken of the Egyptian consumer individuals that we conducted the questionnaire on, as 140 individuals responded with a response rate of 10.4%; 120 usable questionnaires were used to analyze the data, as the response rate for this study was acceptable.

3.3 Psychological Planning for Cultural Consumers

For measuring the psychographics of cultural consumers, ten statements were developed based on Ray (2000). These statements reflected consumers' perspectives, values, and lifestyles, for example (you like learning about ways of life in different parts of the world, you love learning about other people's culture, you enjoy owning unique pieces of art inspired by ancient cultures) all of this qualifies consumers to care and buy a cultural product, ranging from Strongly Disagree, to Strongly Agree [36].

3.4 Behavioral Beliefs

Behavioral beliefs are formed through the strength of the belief that a cultural object has certain traits that must be evident in cultural products, several researchers have pointed to the potential problem of measuring belief strength, as accurate weights exceed the average decision-maker and require an unrealistic level of accuracy, Beliefs about cultural products Cultural products are identified, craftsmanship, [37] quality, and cultural creativity are described e.g. Demonstrating attention to detail in their production, Demonstrating creativity of designers, Demonstrating some unique features Attributes were used as a measure of beliefs about cultural products where the alpha coefficient for this result was 0.88, to measure beliefs about a website about cultural products, where attributes reflect trade, quality of information, and ease of quick access to everything about the cultural product, for example information about the designers who designed the product Ease of browsing and searching, and security in transactions.

3.5 Attitudes Toward Shopping for Cultural Products

For the cultural products that we designed, we made a strategy to market them on the internet by housing a QR for each piece and knowing all the information about it. We asked consumers to rate their overall experience with shopping in this way for cultural products with four elements (bad/good, negative/positive, unpleasant (fun, hard/easy). The sum of the items for the measurement was calculated, and the Cronbach's alpha coefficient for this measurement is 0.93.

4 Results and Discussion

4.1 Egyptian Cultural Product Design

This study focuses on Egypt, especially the ancient Egyptian civilization, and a development is carried out across three layers, which are the cultural space, the cultural layers, and the characteristics of cultural products in terms of style, the pattern of Eye of Horus in the tombs (the afterlife) and the daily life of the ancient Egyptian. The external feature, the exterior design was implemented by reference. To the visceral level, to achieve the goal of a design based on the meaning, the Egyptian style that was used mainly in the daily life of the ancient Egyptian was translated in terms of rituals and worship and the decoration of jewels and temples due to its great importance in the ancient Egyptian civilization (Eye of Horus has been translated into a group of modern jewelry that is in line with the current era, besides that, is the great importance of the jewelry industry in the ancient Egyptian civilization and the great supremacy that the ancient Egyptian reached. In addition to that, jewelry is one of the things that the consumer tends to and wants to acquire on an ongoing basis, especially the youth group, Fig. 4.

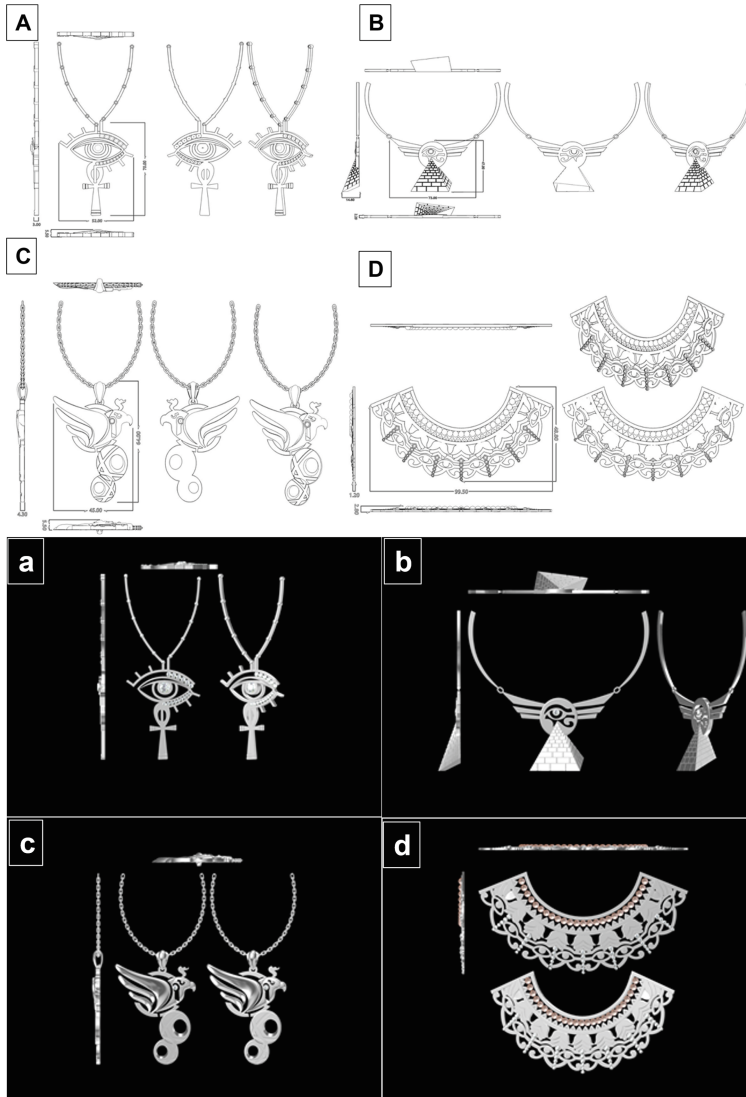


Fig. 4. Four cultural product designs inspired by Egyptian cultural pattern (Eye of Horus).

4.2 Marketing Strategy for Cultural Products

This study focuses on Egypt, especially the ancient Egyptian civilization, where cultural products are created from the ancient Egyptian patterns, especially the Eye of Horus pattern because of its great importance, where products were created in the form of jewelry inspired by the ancient Egyptian civilization, to achieve the goal of a design based on the meaning, the Egyptian style that was used mainly in the daily life of the ancient Egyptian was translated in terms of rituals and worship and the decoration of jewels and temples due to its great importance in the ancient Egyptian civilization (Eye of

Horus has been translated into a group of modern jewelry that is in line with The current era, besides that, is the great importance of the jewelry industry in the ancient Egyptian civilization and the great supremacy that the ancient Egyptian reached, In addition to that, jewelry is one of the things that the consumer tends to and wants to acquire on an ongoing basis, especially the youth group, with regard to the product, achieve the goal of design based on perception, which reached its, climax in the designs of eye of Horus necklaces, We have proposed a marketing strategy for cultural products that relies on a unique site for the products, and put a QR code on each product to make it easy to access all the information about the product and make it easy to purchase and identify it and what it symbolizes, Fig. 5.

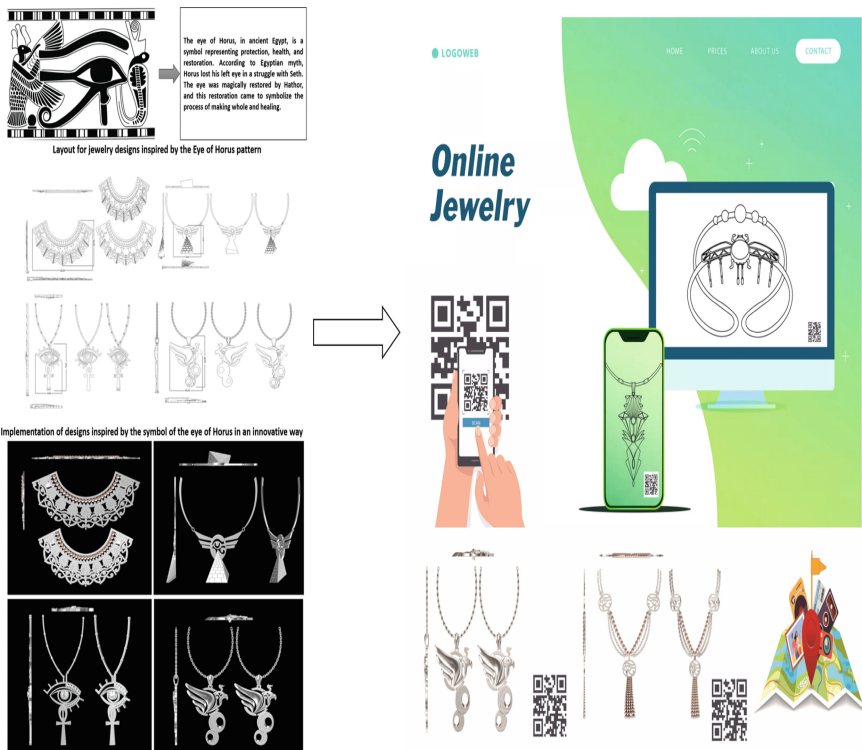


Fig. 5. Eye of Horus inspired designs with marketing strategy.

4.3 Sample Characteristics

Most of the respondents were female (72%) aged between 30–40 (61%); more than half of them reside in urban areas (60%). Respondents represent a well-educated group (65%) who hold a university degree of these; more than half also had graduate degrees (75%) and were (25%) working in teaching. Many respondents had traveled internationally at least once. It used the internet for 1 to 6 h (40%) or 7 to 10 h (25%) For many reasons other

than work. The participants commented on the shopping strategy by placing a QR on each piece, which facilitates the purchase process and knowledge of the piece's details, which leads to the support of cultural products and the expansion of their marketing in international markets.

4.4 Psychographics Associated with Cultural Creatives

The respondents were like cultural creators. They enjoyed handicrafts ($M = 2.49$) and loved cultural patterns and design products inspired by these cultural patterns that express our identity as Egyptians ($M = 2.41$). It was also important to them that consumer goods be original and not imitation ($M = 2.24$), they loved learning the ways of life through culture ($M = 2.31$), they wanted to know the source of the product and how it was made, and to know information about the style used and who made it ($M = 1.91$), the base component factor was used using Varimax rotation to determine the dimensions between the creative cultural elements. The Eigenvalue, more significant than one, was one of the decision rules for retaining the cultural elements. The cultural pattern was created. The two factors accounted for 73% of the total variance. Loads of the workers ranged from 61 to 89. emphasized the customers' desire for the product's originality, which is closely related to their interest in creating a unique product of cultural patterns through crafts and artistic objects and knowledge of the product's origins, Table 2.

Table 2. Factor Analysis Results for Psychographics of Cultural Creative.

Factor Title and Items	Factor Loading
Product/ personal style	
It is important to you that consumer goods are authentic, rather than imitation.	78
When you shop, you want to know where a product came from, how it was made.	71
You like to have a unique cultural product.	68
You enjoy having crafts and art objects.	61
Cronbach's alpha = 0.81	
Global concern	
you think of issues that affect the cultural products of the world, such as the neglect of culture.	80
Moreover, the lack of preparation to direct the new generation towards understanding culture and the cultural product.	77
you concerned with issues affecting culture in developing countries around the world.	70
you like learning about ways of culture in different parts of the world.	75

(continued)

Table 2. (continued)

Factor Title and Items	Factor Loading
Cronbach's alpha = 0.83	70
Intention to purchase	
you have a passion for buying cultural products that bear the ancient Egyptian cultural character.	69
Do the cultural products touch your feelings and interest?	
Do you find a good shopping strategy for cultural products?	
through which the consumer can learn about the product and culture.	
Cronbach's alpha = 0.80	80
Attitude toward shopping for cultural products	78
you find cultural products unique and innovative.	
Have you tried buying cultural products specific to culture before?	
Cronbach's alpha = 0.85	

The global concern factor reflected consumers' integrated interests in world cultures; Cronbach's alpha coefficient values were .81 and .83 for "product/personal style" and "global concern," respectively. Beliefs about shopping for cultural products also reflected consumers' interest in the product, as Cronbach's alpha coefficient values were .85. To .80. For the intention to purchase, indicating acceptable levels of reliability.

4.5 A Model of Marketing Cultural Products on the Internet

The proposed model for hypothesis testing consists of two external structures (product pattern/global interest) and four internal structures (beliefs about cultural products, attitude toward shopping for cultural products online to purchase cultural products. The overall mean responses are summarized in Table 3, and the causal model analysis was conducted by performing a maximum likelihood estimation using (AMOD). Figure 6 presents the coefficients and t-values for each path; The results revealed a quality-of-fit

Table 3. Summary of research constructs.

Research constructs	Mean	Std. Dev
Product/personal style	2.01	0.65
Global concern	1.85	1.03
Beliefs about cultural products	2.11	0.61
Beliefs about the Web site selling cultural products	2.22	0.64
Attitude toward shopping for cultural products	2.42	0.71
Intention to shop for cultural products on the internet	2.13	0.90

index (GFI) of 0.98, a quality-of-fit ratio (AGFI) of 0.91, and a mean residual squared root (RMSR) of 0.03, which indicates that the conceptual model fits the data well, Fig. 6.

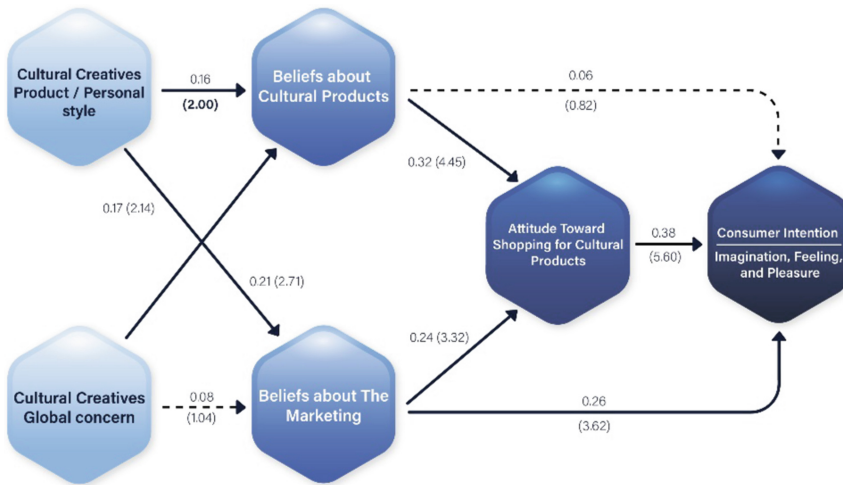


Fig. 6. The resulting model of marketing cultural products. t-values are in parentheses ($t > 2.00$). Dotted arrows indicate insignificant paths.

4.6 Hypothesis Tests

The first hypothesis suggested an easy marketing strategy for cultural products inspired by the ancient Egyptian civilization and great interest in cultural products ($t = 2.71$). Therefore, the hypothesis was supported 1- Consumers have high requirements in clarifying everything related to the product through this marketing strategy, which facilitates access to the products and information that the consumer wants, which must be available in the shopping feature of cultural products on the Web site ($t = 1.04$), as cultural products are unique and need clarification so that the consumer can purchase them.

The second hypothesis 2 suggested positive relationships between consumers' psychological planning and beliefs about cultural products. The dimensions of cultural designs, product, cultural style and global interest were significantly associated with beliefs about cultural products ($t = 2.14$, $t = 2.00$). Therefore, hypothesis 2 was supported. Consumers have high with the originality of the products and the strong desire to create a unique product. They had positive beliefs about cultural products. Likewise, they had a significant rise in interest in different cultures. They also had positive beliefs about cultural products.

Hypothesis 3 predicted the positive influence of consumers about cultural products about the website. There was a significant positive relationship between the product/cultural style and beliefs about the website ($t = 2.70$), indicating consumers who have a high interest in the original product and a solid desire to invent new cultural products Hypothesis 3 partially supported. Hypothesis 3.4 tested the effect of beliefs about

cultural products and the website on attitudes towards shopping for cultural products, beliefs about cultural products ($t = 4.45$), and beliefs about the web ($t = 3.32$) expected attitudes towards shopping for cultural products. Therefore, hypotheses 3, 4, and 5.6 suggest these beliefs. Cultural products and beliefs about marketing may positively predict the intention to purchase cultural products on the internet. There was a significant positive relationship between beliefs about the website and the intention to purchase cultural products ($t = 3.62$); no statistically significant relationship was found between beliefs about cultural products and the intention to purchase cultural products ($t = .80$). Thus, hypothesis 6 was supported, but not Hypothesis 5. As suggested by Hypothesis 7, the marketing strategy towards cultural products significantly affected the intent to purchase cultural products on the internet ($t = 5.60$). The hypothesis is supported that consumers have positive attitudes towards shopping for cultural products, Table 4.

Table 4. Decomposition of total, effects for the model.

Dependent Variable Independent Variable	Total Effects
Intention to purchase	
Attitude toward shopping for cultural products.	0.38 (5.60)
Beliefs about cultural products.	0.18 (1.60)
Beliefs about the Website.	0.18 (1.60)
Product and Personal style.	0.10 (2.25)
Global concern.	0.06 (1.49)
R2	0.31
Attitude toward shopping for cultural products	
Beliefs about cultural products	0.32 (4.45)
Beliefs about the Website	0.24 (3.32)
Product and Personal style	0.10 (2.03)
Global concern	0.05 (1.81)
R2	0.24
Beliefs about cultural products	
Product and Personal style	0.16 (2.00)
Global concern	0.17 (2.14)
R2	0.08
Beliefs about the Website	
Product and personal style	0.21 (2.71)
Global concern	0.08 (1.04)
R2 0.07	

Note: t -values are in parentheses, and significant effects are in bold font ($t > 2.00$)

4.7 Decomposition of Effects

To further substantiate the effects of the proposed model, an analysis of the decomposition of effects was conducted (see Table 3). Attitude toward shopping for cultural products, beliefs about the Web site, and product/personal style significantly affected intention to purchase cultural products on the internet. Significant indirect effects of product/personal style on attitude and intention suggested cultural creatives, primarily related to their product/personal style attributes, as important target market psychographics. Beliefs about cultural products had the only indirect effect on consumers' intention to purchase cultural products on the internet. However, they had the most substantial total effect on attitude toward shopping for cultural products on the internet. Consumers' positive beliefs about the Web site were more critical in predicting their intention to purchase. This finding emphasized the importance of both products (e.g., craftsmanship, quality, and creativity) and Website design (e.g., information quality, security, products in stock) for marketing cultural products on the internet. However, it gave greater importance to the Web site in affecting intention to purchase cultural products on the internet.

5 Conclusions and Implications

Consumer and producer psychology are critical factors affecting consumers' intention to buy cultural products. These consumers shop for cultural purposes. The results are consistent with consumers who shop for cultural products, like cultural designs. These consumers were attracted to and were interested in indigenous cultures, product origins, production processes, and the artifacts used to create unique cultural products. Consumers of cultural products were interested in global issues and other cultures, but these views did not affect their beliefs about websites and the intent to purchase cultural products. Consumers' beliefs about cultural products significantly predict their attitude towards shopping for cultural products. Both product quality and site attributes affect attitudes when shopping for a cultural product, where only consumers' beliefs about the website significantly influence their intent to buy. The attributes of the website that determine a positive attitude towards shopping for cultural products are related to the quality of information, e.g., product information, country and culture, and promotion, for example, keeping products at competitive prices. The interface, for example, is easy browsing and the ordering process, with attention to all these details to attract shoppers of cultural products.

5.1 Recommendations for Future Research

Future research is needed to define further the psychographics related to shopping for cultural products. Our study suggested that consumers of cultural products differ from ordinary people because they have specific purchase intention preferences for cultural products. Not all psychographics of consumers were included. For example, the interest of consumers was not measured—consumers by nature, the environment, and distinct values and beliefs regarding gender and sustainability.

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