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Abstract

Purpose – This research aims to investigate how consumers respond to global brands adapting to local elements. Specifically, we identified three factors (i.e., cultural compatibility, cultural elements authenticity, and cultural pride) affecting the purchase intentions toward global brands using Chinese elements among Chinese consumers in China and Chinese immigrants in North America. Another aim is to examine the moderating role of acculturation in the relationship between cultural pride and purchase intentions among Chinese immigrants.

Design/methodology/approach – Three studies were conducted to test the hypotheses in China and North America. Confirmatory factor analysis was used to confirm the factor structure. Hierarchical regression was used to test the main effects and moderated regression analysis was used to test the moderation effect.

Findings – Results show that cultural compatibility, cultural elements authenticity, and cultural pride positively affect the purchase intentions toward global brands with Chinese elements for both Chinese consumers and Chinese immigrants. Further, among Chinese immigrants, acculturation moderates the relationship between cultural pride and purchase intentions.

Originality/value – This research explored the factors influencing the purchase intentions toward global brands using Chinese elements, filling a research gap. This study is, to the best of our knowledge, the first to examine how perceived cultural elements authenticity affects consumers' purchase intentions of global brands with Chinese elements. Further, the findings have implications for global brands that want to target Chinese consumers and Chinese immigrants in overseas markets.

Keywords: Chinese elements; Cultural compatibility; Cultural elements authenticity; Cultural pride; Acculturation; Global brands.

Paper type Research paper

Introduction

The value of luxury consumption in China has increased by USD \$6 billion every year and the global sales share of luxury goods increased by 12% in China in 2009 in spite of a decrease of 16% in the U.S. and a decrease of 8% in Europe (Li *et al.*, 2012). In 2016, China became the world's second largest luxury market with an overall sales volume of USD \$71 billion (Deloitte, 2017). These statistics indicate that China has become a very important market for luxury fashion brands. Although China plays a crucial role in the global luxury market, there is scarce research on this topic with the exception of a few studies (Gao *et al.*, 2009; Li *et al.*, 2012; Little, 2011; Zhan and He, 2012). Moreover, an increasing number of global brands have been using Chinese cultural elements, such as symbols of Chinese artifacts, in their product design as a marketing strategy (He and Wang, 2017; Wang and Lin, 2009). For example, luxury brands released the 2019 Chinese New Year collections featuring a "pig", which symbolizes the Chinese New Year of the Pig: Louis Vuitton pig-shaped keychains, Vacheron Constantin pig watch in platinum, and Gucci pig T-shirts and bags (Bertram, 2019). Such an adaptation to the Chinese culture satisfies the needs of the wealthy Chinese consumers (Liu and Xing, 2017), and the infusion of art elements into branded products (i.e., artification strategy) makes the products look more luxurious (Joy *et al.*, 2014; Kapferer, 2014). Again, there is a lack of empirical studies on adaptation strategies in the Chinese luxury market.

However, some researchers argue that incorporating local cultural elements moves beyond simple adaptation to the local market to a new phenomenon, which is cultural mixing (Hao *et al.*, 2016). Further, Guo *et al.* (2019) defined products with culturally ingrained local elements as *cultural mixing symbolic products* (CMSPs) specifically designed for a local market, not the products simply adapted to local tastes or local markets without symbolic elements. The literature on standardization/adaptation and globalization/localization has not sufficiently addressed such hybridization of cultural products (Guo *et al.*, 2019; Gürhan-Canli *et al.*, 2018). The objective of this research is thus to provide some insights into the phenomenon of cultural mixing for global branded products.

Cultural elements are very important and would lend brands advantages in branding position, as evidenced by the finding that culture-of-brand-origin (COBO) rather than country-of-origin (COO) of a brand is the most important origin factor regarded by consumers when they evaluate brands (Laroche *et al.*, 2018; Lim and O'Cass, 2001). Therefore, Cui *et al.* (2015) suggest that luxury brands should balance the "standardization – adaptation dilemma" to satisfy Chinese consumers' desire for self-expression and social signaling, and needs for products with

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3 local cultural elements. According to Cui *et al.* (2015), luxury brands using local aesthetic
4 elements may appeal to Chinese consumers' national pride, and thus lead to their positive
5 attitude toward brands; however, excessive adaptation may have a negative impact on the
6 distinctiveness of global brand images. Although they propose a curvilinear relationship
7 between luxury brands' adaptation strategies and consumers' purchase intentions toward the
8 brands, few empirical studies have tested this proposition. To fill this void and contribute to
9 the literature, our research examines how Chinese consumers and Chinese immigrants respond
10 to global brands incorporating Chinese elements. Specifically, this research tests the
11 relationship between consumers' perceptions of global brands' adaptation to cultural elements
12 and their purchase intentions.

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21 Prior research has examined the new trend in China named *cultural renaissance*,
22 emphasizing Chinese consumers' increasing focus on traditional Chinese elements, and the
23 trend is influencing their product choices (Wang and Lin, 2009). However, there are very few
24 empirical studies exploring what affects purchase intentions toward global brands
25 incorporating Chinese elements. For example, He and Wang (2017) have only examined the
26 positive effect of cultural compatibility between global brands and Chinese elements on
27 purchase intentions of global brands with Chinese elements in the Chinese market. However,
28 we argue that Chinese immigrants should not be overlooked, since global brands launch new
29 products with Chinese elements in the global marketplace. Thus, extending He and Wang's
30 (2017) findings to the context of Chinese immigrants living in North America, this study
31 examines the effect of cultural compatibility on such purchase intentions among Chinese
32 immigrant consumers.

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41 Further, we argue that some other factors may affect purchase intentions of global brands
42 with Chinese elements. When global brands incorporate local cultural elements in their
43 products, consumers as observers tend to use *authenticity* to evaluate the product involving
44 cultural elements (Cohen, 1988). It should be noted that we focus on the authenticity of
45 "Chinese cultural elements" rather than the authenticity of the "brand", which includes
46 ingredient authenticity, craftsmanship, and country of the origin, because such factors are
47 deemphasized when brands infuse art into the product design (Kapferer, 2012). Therefore, this
48 study also examines the effect of cultural elements authenticity on consumers' purchase
49 intentions toward global brands with Chinese elements. Moreover, prior research suggests that
50 the pride of an individual's original culture affects the person's attitude toward products and
51 purchase intentions (Jorae, 2010; Kim and Arthur, 2003; Liu and Xing, 2017). Similarly, we
52 believe that cultural pride may affect Chinese consumers' and Chinese immigrants' purchase
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3 intentions toward global brands with Chinese elements. With globalization, immigrants have
4 to deal with the issue of acculturation, which refers to the cultural adaptation after contacts
5 with a new culture (Berry, 1997). Prior research suggests that immigrant consumers negotiate
6 cultural differences through product and consumption choices (Oswald, 1999; Thompson and
7 Tambyah, 1999). Thus, we expect that acculturation will moderate the relationship between
8 cultural pride and purchase intentions among Chinese immigrants.
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13 To sum up, this research investigates the relationship between three key factors (i.e.,
14 cultural compatibility, cultural elements authenticity, and cultural pride) and purchase
15 intentions of global brands with Chinese elements among Chinese consumers and Chinese
16 immigrants. We also examine the moderating role of acculturation among Chinese immigrants
17 in North America.
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24 **Theoretical background and hypotheses development**

25 **Standardization/adaptation and cultural mixing**

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28 Whether a firm should standardize or adapt its strategy when entering a foreign market has
29 long been debated (Douglas and Wind, 1987; Jain, 1989; Levitt, 1983; Ryans *et al.*, 2003).
30 Proponents of standardization argue that a firm should focus on the similarities of consumers
31 in the global market (Fatt, 1967; Levitt, 1983), and such a standardization strategy assures cost
32 reductions, and consistent image of the brand or the firm (Jain, 1989; Killough, 1978). On the
33 contrary, proponents of adaptation contend that a firm should consider differences in cultures,
34 economies, legal restrictions, and so forth among countries (Britt, 1974; Nielsen, 1964), as the
35 adaptation strategy can better satisfy local consumer needs and wants (Harvey, 1993; Kotler,
36 1986). Thus, for most product categories, cost efficiency is the main reason for
37 standardization/adaptation decisions (Cleveland *et al.*, 2011). However, this is not the main
38 consideration for luxury brands because standardization or global positioning strategies of
39 luxury brands endow brands with brand image consistency, power, credibility, and brand
40 values (Kapferer 1992; Liu *et al.*, 2016). Emerging markets with distinct characteristics have
41 an increasing demand for luxury fashion brands, and therefore it is essential for luxury retailers
42 to adapt to local consumer needs (Chevalier and Lu, 2010) without compromising luxury brand
43 status and exclusivity (Dubois and Paternault, 1995; Kapferer, 2014). Consequently, “brand
44 communications could emphasize cultural congruity by incorporating local cultural values,
45 nationalistic appeals, colors, symbols, artifacts, and myths” (Westjohn *et al.*, 2012, p. 70).
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59 In the world’s second largest luxury market, Chinese consumers not only demand their
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3 traditional cultural elements to be included in their consumption experiences (Wang and Lin,
4 2009), but they also want to be part of a global elite (Liu *et al.* 2016). Thus, global luxury
5 retailers should balance the “global – local dilemma” in the Chinese luxury market (Liu *et al.*,
6 2016). However, some researchers argue that combining two cultures in a global branded
7 product design is not a simple adaptation to the local market, but a phenomenon of *cultural*
8 *mixing*, which refers to “the coexistence of representative symbols of different cultures in the
9 same space at the same time” (Hao *et al.*, 2016, p. 1257). The product that mixes local cultural
10 elements and the global brand’s symbols is defined by Guo *et al.* (2019, p. 80) as “cultural
11 mixing symbolic product” (CMSP). Thus, the products simply adapted to local tastes or with
12 localizations for different markets are not CMSPs (Guo *et al.*, 2019). For example, KFC’s egg
13 tart, congee (rice porridge), and the Dragon Twister simply adapted to local tastes are not
14 CMSPs, nor are Starbucks mugs with images of a certain country. In this research, we examine
15 the phenomenon of cultural mixing and investigate how Chinese consumers and Chinese
16 immigrants respond to global brands with Chinese elements in the Chinese and North
17 American markets.

18 19 20 21 22 23 24 25 26 27 28 29 30 31 **Luxury fashion brands, artification, and Chinese elements**

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33 Prior research shows that applying art to advertising, packaging, or product design (e.g.,
34 ads for bathroom fittings and restaurant silverware boxes) positively affects product
35 evaluations via luxury perceptions (Hagtvedt and Patrick, 2008a) and the infusion of art into
36 products positively affects brand extendibility via brand image and perceived fit (Hagtvedt and
37 Patrick, 2008b). Further, Estes *et al.* (2018) found that art infusion positively affects the
38 evaluations of both utilitarian and hedonic products via brand affect. Kim *et al.* (2018) found
39 that the collaboration between a brand (e.g., Rolex and H&M) and an artist leads to higher
40 perceptions of the brand and purchase intentions when consumers’ personality fits the artist’s
41 own. However, there are few studies on art infusion into luxury fashion brands (Jelinek, 2018).
42 In the business world, luxury brands have increasingly adopted artification strategies, which
43 involve efforts to transform a brand into an icon of art while deemphasizing quality, country
44 of origin, and craftsmanship (Kapferer, 2012). For example, luxury brands transform museums
45 or art galleries into luxury boutiques, host cultural or artistic exhibitions, infuse art into flagship
46 stores, or collaborate with artists for limited collections (Kapferer, 2012, 2014).

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57 It is relatively new that the fusion of Eastern and Western cultural motifs is applied to
58 Western luxury brands (Joy *et al.*, 2014). For example, Louis Vuitton deployed Chinese
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3 elements of “old Shanghai” to attract Chinese consumers in its 2011 spring show (Odell, 2010).
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5 The same brand launched its dot-covered collections (e.g., pajamas, dresses, jewelry, shoes,
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7 and bags) by collaborating with a Japanese artist named Yayoi Kusama in 2012 (Swanson,
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9 2012). Thus, Louis Vuitton artistically and aesthetically bridged the gap between Eastern and
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11 Western cultures (Joy *et al.*, 2014). Furthermore, the infusion of visual art into luxury brands
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13 leads to higher perceptions of prestige (Lee *et al.*, 2015), and makes the branded products look
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15 more luxurious (Joy *et al.*, 2014). Similarly, Jelinek’s (2018) exploratory qualitative study
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17 shows that artification strategies give a luxury fashion brand an edge over its competitors, thus
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19 leading to a higher brand equity when art authentically fits the brand. Global brands have
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21 increasingly incorporated Chinese elements in their products to satisfy the needs of wealthy
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23 Chinese consumers (Liu and Xing, 2017). Chinese elements are defined as symbols of objects
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25 or artifacts reflecting unique features of the traditional Chinese culture (He and Wang, 2017).
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27 For example, Timberland launched its 2018 Chinese New Year boots, which featured gold
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29 window flower patterns with red laces, symbolizing the Chinese paper-cutting art (Sharp, 2018).
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31 However, Cui *et al.*’s (2015) conceptual study proposes that excessive adaption to the local
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33 culture may hurt a luxury brand image of distinctiveness and exclusivity. Therefore, relying on
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35 the artification literature, this research empirically tests what will affect consumers’ purchase
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37 intentions toward global brands that infuse Chinese art into their products.

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Cultural compatibility

When global brands incorporate local cultural elements in their product design, two different cultures are highlighted (Chiu *et al.*, 2011). Therefore, cultural compatibility issue arises. Melnyk *et al.* (2012) found that the incompatibility of brand names between the actual country of origin and the implied country of origin decreased purchase intentions in hedonic categories rather than in utilitarian categories. Their finding suggests that cultural compatibility is a determining factor for global brands introduced into another culture. He and Wang (2017, p. 465) defined cultural compatibility of global brands as “the degree of consistency between the connotations evoked by the elements of the host country’s culture and the symbolic meanings of foreign cultures sourced from global brand perceived by consumers in the same branded product”. They found that cultural compatibility between the global brand and local cultural elements increased purchase intentions via perceived brand local iconness. These findings are consistent with Moon *et al.*’s (2016) argument that cultural compatibility will increase purchase intentions because consumers can find the cultural elements in the global products with which they are familiar. This familiarity will evoke their intentions to diffuse the

product information online, hence increasing the purchase likelihood. In the current research, we replicate and extend He and Wang's (2017) findings to the context of Chinese immigrants living in North America. As such, our examination of cultural compatibility affecting Chinese immigrants' purchase intentions is novel. Formally, we propose that:

H1a: Chinese consumers' perceptions of cultural compatibility are positively related to the purchase intentions of global brands with Chinese elements (PIGBCE).

H1b: Chinese immigrants' perceptions of cultural compatibility are positively related to PIGBCE.

Cultural elements authenticity

Authenticity is often used to attract consumers in the tourism, food and beverage advertisements (Cohen, 1988; Jang *et al.*, 2011; Salamone, 1997), because consumers as observers tend to use authenticity as a criterion to evaluate cultural products (Cohen, 1988). Applying this argument to our study, we believe that consumers use authenticity to evaluate global brands incorporating local cultural elements in their product design. There are mainly three approaches to understanding the concept of authenticity: "objectivism, constructivism, and postmodern approaches" (Jang *et al.*, 2011, p. 665). Objective authenticity involves originality of an object, and it can be measured by standard criteria or determined by "experts", who are knowledgeable about local traditions (Appadurai, 1986). Objective authenticity is often used in tourism, especially for craft souvenirs (Chang *et al.*, 2008; Littrell *et al.*, 1993; Revilla and Dodd, 2003).

Littrell *et al.* (1993, p. 203) categorized authenticity as "uniqueness and originality, workmanship, cultural and historical integrity, aesthetics, function and use, craftsman and materials, as well as shopping experience and geniuses". Building on these categories and the concept of authenticity, Lee *et al.* (2017) identified four main categories of traditional cultural products (TCPs) attitudes, which are "cultural/historical integrity, uniqueness, manufacturing properties, and aesthetic properties" (p. 95). However, they found that only cultural/historical integrity and aesthetic properties had positive effects on purchase intentions. According to Lee *et al.* (2017), *cultural/historical integrity* is the extent of authentic historical value, worth, meaning and history that TCPs hold, indicating that the products are derived from the original culture. *Aesthetic properties* indicate the materialistic features of color, design, and motif that meet the traditional aesthetic satisfaction of the original culture (Lee *et al.*, 2017).

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3 Although there are several studies on authenticity of souvenir and cultural products, the
4 authenticity of local cultural elements used by global brands has been overlooked. In this study,
5 we borrow Lee *et al.*'s (2017) construct of TCPs attitudes to define *cultural elements*
6 *authenticity* as cultural uniqueness, which is derived from the original culture and comprised
7 of integrity and aesthetic properties. The global branded products with Chinese elements
8 should satisfy the aesthetic requirements of local Chinese consumers and conform to the
9 existing cultural and historical values held by Chinese consumers. Therefore, cultural/historical
10 integrity and aesthetic properties have crucial reference values in Chinese consumers' and
11 Chinese immigrants' perceptions of global brands. Specifically, we propose that:
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21 **H2a:** *Chinese consumers' perceptions of cultural elements authenticity are positively related*
22 *to PIGBCE.*
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24 **H2b:** *Chinese immigrants' perceptions of cultural elements authenticity are positively related*
25 *to PIGBCE.*
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29 **Cultural pride**

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31 Cultural pride is defined as "individuals' positive attitudes toward their cultural heritage
32 and resources and feeling proud to have an ethnic identity associated with a specific culture"
33 (Liu and Xing, 2017, p. 5). Prior research suggests that the pride of an individual's original
34 culture affects the person's attitude toward products and purchase intentions. For example,
35 Deshpande *et al.* (1986) found that the cultural pride of Hispanics and Anglo-Americans
36 positively affected their purchase intentions of the products directly advertised to them. When
37 people feel more pride in their original culture, they may have more positive attitudes toward
38 culture-laden apparels (Jorae, 2010; Kim and Arthur, 2003), and they are more likely to buy
39 traditional fashion clothes (Liu and Xing, 2017). For example, Qipao is a traditional dress for
40 Chinese women. Chinese women like to wear Qipao on important occasions to express their
41 ethnic pride, and to show the beauty of the traditional Chinese culture.
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50 Cultural pride is derived from national pride and nationalism (Liu and Xing, 2017).
51 National pride comprises individual sentiments, whereas nationalism comprises individual and
52 societal sentiments (Hjerm, 1998). Moreover, consumers always relate the country-of-origin
53 to national pride (Botschen and Hemetsberger, 1998). When consumers have strong emotional
54 attachment to the country of origin, their national identity motivates them to purchase certain
55 products and brands (Fournier, 1998). In line with prior research, we predict that global brands
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with Chinese elements may fulfil Chinese consumers' and immigrants' desire to express their cultural pride. Formally, we hypothesize that:

H3a: The cultural pride of Chinese consumers is positively related to PIGBCE.

H3b: The cultural pride of Chinese immigrants is positively related to PIGBCE.

Acculturation and consumption

Culture plays a significant role in people's life. With globalization, an increasing number of people face two or more cultures in their life. Immigrants are facing the inevitable problems of how to manage their identities in a new culture. Consequently, some researchers such as Gordon (1964) and Berry (1997) focus on how people manage their identities when they attempt to live in the dominant culture. Redfield *et al.* (1936, p. 149) defined acculturation as "...those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact with subsequent changes in the original culture patterns of either or both groups." Berry (1997) defined acculturation as the cultural adaptation after contacts with a new culture, and proposed four types of acculturation strategies, which are assimilation, integration, separation, and marginalization. Assimilation refers to engaging into the host society, but gradually losing the identity of the original culture; integration refers to maintaining the behaviors and cultural identities of the home culture, and also engaging in the host culture; separation refers to cultural and psychological maintenance of the home culture but withdrawing from the host culture; marginalization means cultural and psychological losses in the host and home cultures (Berry, 1997, 2008).

Some empirical studies on consumption and ethnicity have shifted from the previously dominated assimilation model to the postassimilation model, challenging the previous linear acculturation model (Askegaard *et al.*, 2005). For example, Mehta and Belk (1991) found that Indian immigrants in the United States displayed Indian artifacts in their homes to maintain their Indian identity, whereas they adapted to American culture through consumption externally to assure the acceptance by career and community. Peñaloza's (1994) study of Mexican immigrants in the United States suggests that consumer acculturation leads to a postassimilationist acculturation model consisting of assimilation, maintenance, resistance, and segregation. Further, Oswald's (1999) ethnographic study of Haitian immigrants in the United States suggests that "immigrants negotiate differences between home and here by choosing when and where to wear their ethnicity" (p. 315). Similarly, Thompson and Tambyah (1999)

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3 found that immigrant consumers negotiated cultural differences through products and
4 consumption experiences. These studies indicate that acculturation does not necessarily lead to
5 assimilation. Extending the postassimilation model to non-American cultural settings,
6 Askegaard *et al.*'s (2005) qualitative study shows that the ethnic identity of Greenlandic
7 immigrants in Denmark is strengthened by consuming commodified Greenlandic goods (e.g.,
8 food and national costumes), supporting the postassimilationist model. Further, Guan and
9 Dodder (2001) found that Chinese students staying longer in the United States scored higher
10 on all Chinese values (i.e. group integration, self-protection, and social order) than those living
11 in China, and those spending less time in the United States, except for cultural conservation.
12 Building on previous qualitative findings, we expect that acculturation will moderate the effect
13 of cultural pride on Chinese immigrants' PIGBCE, since cultural pride is closely related to an
14 individual's ethnic identity and cultural heritage (Liu and Xing, 2017). More specifically, we
15 expect that with a high level of acculturation, Chinese immigrants identify more strongly with
16 the Chinese culture, thus leading to the stronger effect of cultural pride on purchase intentions.
17 Formally, we predict that:
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19 **H4a:** *The effect of cultural pride on PIGBCE is stronger when the level of acculturation is high.*

20 **H4b:** *The effect of cultural pride on PIGBCE is not influenced when the level of acculturation*
21 *is low.*

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36 Our research model is thus:
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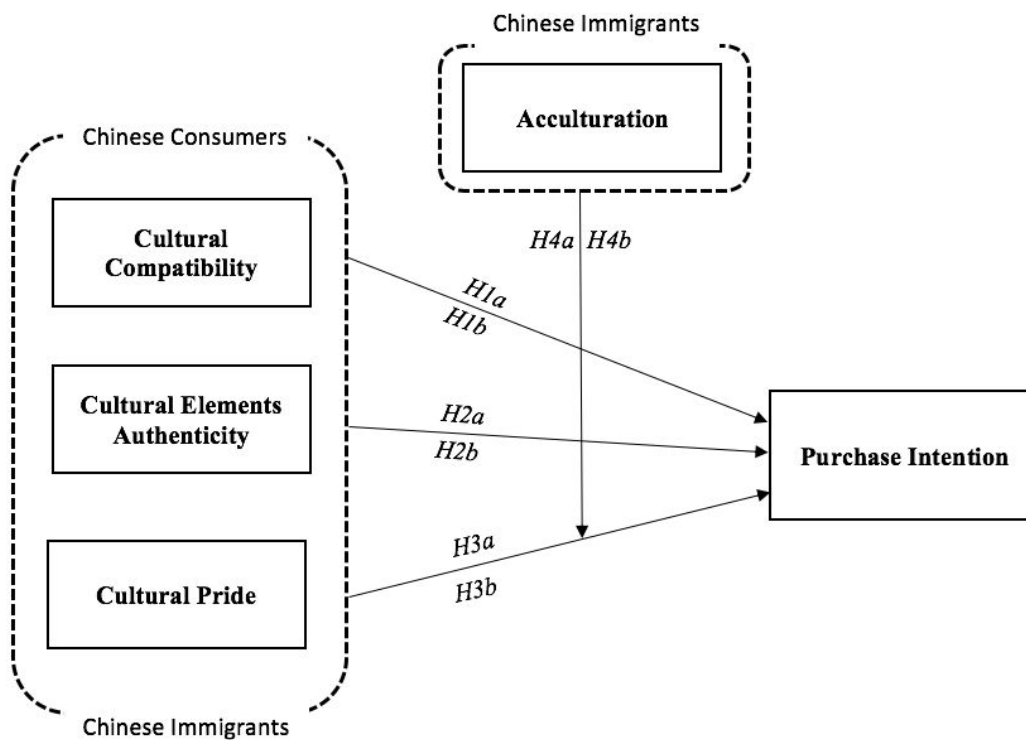


Figure 1. Research model

Research design and findings

Pretest of stimulus material

We conducted three studies to test our research model (Figure 1). First, a pretest was conducted to select stimulus brands using Chinese elements in their products. They were selected from brand ranking sources, such as the Interbrand Top 100 Best Global Brands (He and Wang, 2015). Twelve stimulus brands were selected from the fashion accessories, such as shoulder bags, jewelry, and shoes because Chinese elements are frequently used by fashion brands or luxury brands. Moreover, the colors, specific motifs, and patterns of the Chinese culture are easily identified in fashion products. In the pretest, we recruited 77 participants (30 students from a North American University and 47 students from a Chinese university) through WeChat, a Chinese social media platform, the equivalent to Facebook. They were shown twelve products and asked to select the products, in which Chinese elements could not be identified. 32.5% of the participants believed that they could not identify any Chinese elements in the Louis Vuitton Lovely Birds Wallet designed for the Chinese New Year of the Rooster. Moreover, the Dior breastpin, Longchamp bag, and FIYTA watch were also identified as the products without Chinese elements.

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3 The final stimuli identified with Chinese elements were the 2011 Chinese wealth charm of
4 Tiffany & Co. necklace, the 2018 Chinese New Year collection of Timberland boots, the 2019
5 Chinese New Year collection of Nike air max 98 sneakers, and the 2017 Chinese New Year
6 Chinese New Year collection of Nike air max 98 sneakers, and the 2017 Chinese New Year
7 collection of Gucci shoulder bag (Appendix A). The Chinese wealth charm of Tiffany & Co.
8 necklace has two pendants featuring red envelopes with the characters “Fu” and “Ji”, which
9 contain luck money during the Chinese New Year (Luxury Insider, 2011). Moreover, “Fu” and
10 “Ji” symbolize good luck and fortune in the traditional Chinese culture, particularly for the
11 Chinese New Year. The Timberland boots feature gold window flower patterns with red laces,
12 symbolizing the Chinese paper-cutting art (Sharp, 2018). The Nike air max 98 sneakers feature
13 lotus flowers and traditional Chinese artwork on the upper with pony hair and snakeskin below,
14 indicating the Chinese New Year of the Snake (Briguglio, 2019). The Gucci shoulder bag
15 features an engraved gold ‘Ramage’ decoration on hibiscus red calf leather (Chan, 2017), and
16 hibiscus symbolizes happiness and honor in the traditional Chinese culture (Welch, 2013).
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28 Study 1

29 The goal of Study 1 was to test *H1a*, *H1b*, *H2a*, and *H2b*. Specifically, this study tested
30 the effect of perceived cultural compatibility and cultural elements authenticity on PIGBCE
31 among Chinese consumers and Chinese immigrants living in North America, respectively.
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36 Method

37 A survey questionnaire was developed in Chinese and administered to a panel of Chinese
38 participants through Wenjuanxing (i.e., the equivalent to Amazon MTurk), and a panel of
39 Chinese immigrants through Amazon MTurk. Thus, there is no translation issue between these
40 two groups. We collected 56 valid responses from Chinese participants (Female = 51.8%) and
41 98 responses from Chinese immigrants living in North America. We used filter questions
42 regarding immigration status and Chinese language fluency (e.g. “Are you a permanent
43 residency holder or do you have citizenship in Canada or the U.S.?”). The filter questions
44 screened out the participants who are neither Chinese immigrants nor the Chinese immigrants
45 living in North America, leaving 49 responses usable (Female = 46.9%).
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53 All participants were given the stimuli of two pairs of products: Nike sneakers and Gucci
54 shoulder bag to evaluate cultural compatibility; Timberland boots and Tiffany necklace to
55 evaluate cultural elements authenticity. After browsing each product, they answered questions
56 regarding their perceived cultural compatibility and cultural elements authenticity respectively.
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3 The corresponding purchase intentions and brand familiarity for each product were measured
4 four times respectively. Finally, participants answered demographic information such as
5 gender, age, occupations, and education (Appendix B).
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8 The measure of cultural compatibility (CC) was adapted from the scale of He and Wang
9 (2017), whose research was conducted in the Chinese cultural setting (e.g., “Not
10 congruent/completely congruent.” 1= strongly disagree, 7 = strongly agree). The third reverse
11 item (i.e., “Not conflicting/completely conflicting) was reversed when translated into Chinese.
12 We adopted Hung *et al.*’s (2011) scale to assess purchase intentions (e.g., “I am likely to
13 purchase this product.” 1= strongly disagree, 7 = strongly agree). We adopted Kent and Allen’s
14 (1994) scale to measure brand familiarity as a control variable (i.e., “Familiar/Unfamiliar”,
15 “Experienced/Inexperienced”, and “Knowledgeable/not knowledgeable”). We adapted the
16 scales developed by Littrell *et al.* (1993), Revilla and Dodd (2003), and Chang *et al.* (2008) to
17 measure cultural elements authenticity (e.g., “The product uses the traditional Chinese color.”
18 1= strongly disagree, 7 = strongly agree). For all the measures, we used back-translation to
19 make sure the Chinese version of the scales corresponds to the English version.
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31 **Exploratory factor analysis**

32 Cultural elements authenticity (CEA) was a construct first used to study global brands with
33 Chinese elements, and the items were developed from different studies. Therefore, exploratory
34 factor analysis was required. Since Lee *et al.* (2017) found that only two factors of TCPs (i.e.
35 cultural/historical integrity and aesthetic properties) have significant effects on purchase
36 intentions, we adopted these two factors consisting of eight items. This scale was adapted from
37 different studies by Littrell *et al.* (1993), Revilla and Dodd (2003), and Chang *et al.* (2008).
38 We combined the data ($N = 105$) collected from China and North America, and we only focused
39 on the construct of cultural elements authenticity. The eight items of cultural elements
40 authenticity (Table I) were entered into an exploratory factor analysis. According to the Kaiser-
41 Meyer-Olkin (KMO) and Bartlett’s Test, the KMO (0.77) and the Bartlett’s Test ($\chi^2_{28} = 351.4$,
42 $p = 0.000$) provide evidence that the data were suitable for factor analyses (Malhotra, 2004).
43 According to the eigenvalues higher than 1 and the Scree Plot, two factors were extracted from
44 the eight items by using Principal Component Analysis. The two factors accounted for 63.4%
45 of the total variance. Varimax with Kaiser Normalization method was used to rotate the factors.
46 Table I shows the results that “The product has a nice color” and “The product looks nice”
47 loaded on the aesthetic factor very high (> 0.8) and the other six items loaded on the
48 cultural/historical integrity (> 0.4). The overall internal reliability was satisfactory ($\alpha = 0.91$)
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and this result supports the appropriateness of adapting the scales developed by Littrell *et al.* (1993), Revilla and Dodd (2003), and Chang *et al.* (2008).

----- Insert Table I Here -----

Confirmatory factor analysis

We combined data from China and North America with two stimuli data collapsed for the purpose of confirmatory factor analysis ($N = 210$), as Nunnally (1967) suggests 10 cases per variables for the sample size. CFA was performed using AMOS 25.0 to confirm the factor structure. One item of cultural compatibility scale was dropped as it loaded weakly ($\lambda < 0.40$) on its target factor. Considering fairly large modification indices (MIs), we modified the initially hypothesized model by correlating two error terms (i.e., “The product has a nice color”; “The product looks nice”) due to content overlap (Byrne, 2016). Similarly, another two error terms (i.e., “The product has traditional elements”; “The product has traditional motifs or patterns”) were correlated due to content overlap. The CFA with the remaining items led to an acceptable model fit ($\chi^2 = 232.3$, $df = 96$, $\chi^2/df = 2.42$, CFI = 0.944, IFI = 0.945, RMSEA = 0.082, Standardized RMR = 0.054; $p = 0.000$). All other factor loadings (Table II) were statistically significant ($p < 0.001$) and acceptable ($\lambda > 0.50$), suggesting convergent validity (Kline, 2011). The average variances extracted (AVE) for each construct was above the 0.50 cut-off point, supporting convergent validity (Hair *et al.*, 2010). We then assessed discriminant validity using Fornell and Larcker’s (1981) criteria. The square roots of the AVEs for all constructs (i.e., CEA, CC, BF, and PI) were greater than the correlations between the constructs, supporting discriminant validity (Table III).

----- Insert Table II and Table III here -----

Results

Data collected from China and North America were analyzed separately. We collapsed data from two stimuli, as this method was used by many researchers (He and Wang, 2015; Lunardo and Guerinet, 2007). All reliability values for China and North America are summarized in Table IV. Hierarchical regression was used to test *H1a*, *H1b*, *H2a*, and *H2b*. First, brand familiarity and purchase intentions were put into the model, and then we regressed purchased intentions on perceived cultural compatibility after controlling for brand familiarity. The results showed that perceived cultural compatibility had a positive main effect on purchase intentions among Chinese participants ($\beta = 0.36$, $t = 4.51$, $p < 0.001$). These findings were replicated among Chinese immigrants ($\beta = 0.32$, $t = 3.20$, $p < 0.01$). Therefore, *H1a* and *H1b*

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3 are supported. Further, we regressed purchase intentions on cultural elements authenticity, and
4 the results showed that perceived cultural elements authenticity positively affected purchase
5 intentions ($\beta = 0.45, t = 6.61, p < 0.001$) among Chinese participants. These findings were also
6 replicated among Chinese immigrants ($\beta = 0.60, t = 7.88, p < 0.001$). Thus, *H2a* and *H2b* are
7 supported.
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16 Study 2A

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18 Study 2A aimed to test *H3a*, *H3b*, *H4a*, and *H4b*. Specifically, we examined the
19 relationship between cultural pride (CP) and their purchase intentions among Chinese
20 consumers and among Chinese immigrants, respectively. Furthermore, we examined the
21 moderating role of cultural pride among Chinese immigrants.
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26 Method

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28 Two questionnaires were designed in Chinese and administered to a panel of Chinese
29 participants through Wenjuanxing and a panel of Chinese immigrants through Amazon MTurk.
30 These two questionnaires were the same except that acculturation was measured in North
31 America. We collected 105 valid responses from Chinese participants (Female = 53.8%). We
32 recruited 159 Chinese immigrants, but the filter questions regarding immigration status and
33 Chinese language fluency screened out the participants who are neither Chinese immigrants
34 nor Chinese immigrants living in North America, leaving 83 valid responses (Female = 47%).
35 The participants first answered questions about their self-assessment of the pride of the Chinese
36 culture. Then, they were shown the stimulus of the Chinese wealth charm of Tiffany & Co.
37 necklace. After that, the participants indicated their purchase intentions toward the product and
38 their familiarity with the brand. Participants in North America answered questions regarding
39 acculturation. Finally, participants provided demographic information.
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50 We adopted Liu and Xing (2017)'s four-item cultural pride scale developed in the context
51 of Chinese culture (e.g. "I feel very much attached to all aspects of my native/ethnic culture."
52 1= strongly disagree, 7= strongly agree). This scale consists of three items from Laroche *et*
53 *al.*'s (2007) scale of ethnic identification related to cultural/ethnic pride, and one item from the
54 scale of national dis-identification developed by Verkuyten and Yildiz (2007) for better
55 construct validity. We adopted Kim *et al.*'s (2004) acculturation measure consisting of three
56 dimensions such as English/French language use, English Mass Media Exposure, and English-
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Canadian social interaction (e.g., “I speak English when I am angry.” “The newspapers/magazines I read are mostly in the English language.” 1= strongly disagree, 7 = strongly agree). The other measures were the same ones used in Study 1, such as brand familiarity and purchase intentions.

Confirmatory factor analysis

We combined data from China and North America for the purpose of confirmatory factor analysis ($N = 188$). CFA was performed using AMOS 25.0 to confirm the factor structure. The CFA with all the items led to an acceptable model fit ($\chi^2 = 68.701$, $df = 32$, $\chi^2/df = 2.15$, CFI = 0.971, IFI = 0.970, RMSEA = 0.078, Standardized RMR = 0.049; $p = 0.000$). Table V shows that all factor loadings were statistically significant ($p < 0.001$) and most of them were strong ($\lambda > 0.70$) except that one item ($\lambda = 0.484$) of CP was near the recommended threshold of 0.5 (Hair *et al.*, 2010), suggesting convergent validity (Kline, 2011). The AVE for each construct was above the 0.50 cut-off point, supporting convergent validity. The square roots of the AVEs for all constructs (CP, BF, and PI) were greater than the correlations between the constructs, supporting discriminant validity (Table VI).

----- Insert Table V and Table VI here -----

Results

Data collected from China and North America were analyzed separately. Hierarchical regression was used to test *H3a* and *H3b*. After controlling for brand familiarity, we regressed purchased intentions on cultural pride. The results showed that cultural pride had a positive main effect on purchase intentions among Chinese consumers ($\beta = 0.25$, $t = 2.73$, $p < 0.01$). These findings were replicated among Chinese immigrants ($\beta = 0.32$, $t = 3.01$, $p < 0.001$). Thus, *H3a* and *H3b* were supported.

For the moderation effect test in the context of Chinese immigrants, we followed the methods and procedures of Sharma *et al.* (1981). First, the moderator was tested to see whether it interacted with the independent variable by using the Moderated Regression Analysis (MRA) method. There was no statistically significant interaction between cultural pride and acculturation on purchase intentions ($p = 0.27$). Then, we tested the moderation effect through subgroup analyses. First, the acculturation score was sorted according to an ascending order, and were trichotomously divided into “high”, “moderate”, and “low” subgroups. We then run regressions separately. As expected, there was an interaction for the “high” group ($\beta_{high} = 0.52$,

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3 $t = 3.13, p < 0.01$), and for the “moderate” group ($\beta_{moderate} = 0.57, t = 3.56, p < 0.01$),
4 supporting *H4a*. However, the results showed that there was no interaction of cultural pride
5 and acculturation for the “low” group ($p = 0.93$), supporting *H4b*. According to the results, the
6 moderation effect of acculturation on the relationship of cultural pride and purchase intentions
7 is non-linear. Table VII summarize all results of hierarchical regressions.
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15 **Study 2B**

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17 Study 2B aimed to replicate the findings of Study 2A by using two stimuli.
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20 **Method**

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22 We recruited 76 Chinese participants from Wenjuanxing and 72 responses were valid
23 (Female = 59.7%). The procedure was similar to Study 2A. Participants first answered the
24 questions about their self-assessment of cultural pride. Then, they were shown the stimulus of
25 the Chinese wealth charm of Tiffany & Co. necklace, and we measured their purchase
26 intentions and brand familiarity. Afterwards, they were shown the stimulus of Gucci shoulder
27 bag, and then we measured their purchase intentions and brand familiarity. Finally, participants
28 provided demographic information. All the measures were the same as the ones we used in
29 Study 2A.
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38 **Results**

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40 Hierarchical regression was used to analyze the collapsed data from the two stimuli and
41 test the main effect of cultural pride on purchase intentions among Chinese consumers. After
42 controlling for brand familiarity, we regressed purchased intentions on cultural pride. The
43 results showed that cultural pride had a positive main effect on purchase intentions among
44 Chinese consumers ($\beta = 0.30, t = 4.40, p < 0.001$), supporting *H3a* and confirming the findings
45 in the previous study.
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51 **General discussion**

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53 Overall, this research examined how consumers responded to cultural mixing in global
54 branded products in Chinese and North American markets. More specifically, our research
55 investigated the effects of perceived cultural compatibility, perceived cultural elements
56 authenticity, and cultural pride on purchase intentions toward the global brands with Chinese
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3 elements among Chinese consumers in China and Chinese immigrants in North America.
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5 Furthermore, we examined the moderating role of acculturation in the relationship between
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7 cultural pride and purchase intentions among Chinese immigrants. We tested all our hypotheses
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9 with three studies, and our findings show that perceived cultural compatibility and cultural
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11 elements authenticity positively affect purchase intentions among Chinese consumers and
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13 Chinese immigrants (Study 1). The findings also show that cultural pride of both Chinese
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15 consumers and Chinese immigrants positively affect purchase intentions of global brands with
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17 Chinese elements (Study 2A and 2B). Further, we found that among Chinese immigrants,
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19 acculturation moderated the relationship between cultural pride and purchase intentions (Study
20
21 2A). In other words, when the level of acculturation is high, there is a stronger relationship
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23 between cultural pride and purchase intentions toward global brands with Chinese elements.
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25 Table VIII provides a summary of all direct effects results.

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Theoretical contributions

This research provides several contributions to different streams of literature. First, it has advanced our understanding of cultural mixing and hybridization of cultural products, which have not been addressed by the standardization/adaptation literature. Our research identifies the drivers of consumers' purchase intentions of global brands incorporating Chinese elements. While prior research suggests that a standardization strategy allows luxury brands to maintain distinctive brand images and strengthen brand values (Kapferer and Bastien, 2009), our findings show that incorporating Chinese elements aesthetically is essential in the Chinese market and North American market, where Chinese immigrants are target consumers. However, for a global brand incorporating Chinese elements, whether such cultural mixing strategy is successful depends on the perceived cultural compatibility between the brand and local elements, the perceived cultural elements authenticity, and the cultural pride rooted in an individual's ethnic identity and cultural heritage.

Second, our research not only confirms the previous findings that cultural compatibility between a global brand and Chinese elements positively affects purchase intentions (He and Wang, 2017), but it also extends the findings to the context of Chinese immigrants in North America. Further, this research contributes to the artification literature by empirically testing how Chinese consumers and Chinese immigrants respond to global brands' fusion of Eastern and Western cultures. More specifically, the higher fit between these two cultures leads to the stronger purchase intentions.

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3 Third, while prior research on artification and luxury brands focuses on brand image, value,
4 brand extendibility, and brand equity, our study focuses on cultural elements authenticity
5 overlooked by the literature. Moreover, this research is, to the best of our knowledge, the first
6 to study the construct of cultural elements authenticity rather than brand authenticity, which is
7 defined as a brand's originality, uniqueness, ability to keep its promises, and unaffectedness
8 (Jian and Zhou, 2019). Therefore, this research contributes to the literature on artification and
9 adaptation by examining how cultural elements authenticity affects consumers' purchase
10 intentions of global brands infusing Chinese elements into their products.
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13 Finally, we include Chinese immigrants targeted by global brands with Chinese elements
14 and examine the moderating role of acculturation, contributing to the acculturation literature
15 in the context of consumption. Prior qualitative research on the postassimilationist
16 acculturation model shows that immigrants use their original cultural artifacts to maintain their
17 home cultural identity, while adapting to local patterns of consumption (Mehta and Belk, 1991),
18 or they consume commodified home country's food and national costumes to enhance their
19 ethnic identity (Askegaard *et al.*, 2005). Moving beyond these findings, our study suggests that
20 immigrants may maintain their cultural identity through consumption of global brands
21 incorporating their original cultural elements. Further, our findings show that the moderation
22 effect of acculturation is non-linear. Specifically, when the level of acculturation is high,
23 Chinese immigrants with a higher level of cultural pride are more willing to purchase global
24 brands with Chinese elements. However, when the level of acculturation is low, the relationship
25 between cultural pride and purchase intentions is not significant.
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41 **Managerial implications**

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43 In the business world, more and more global brands have been using Chinese cultural
44 elements in their product design, packaging, advertising, and even location. However, if such
45 an adaptation strategy is implemented inappropriately by global brands, it will lead to negative
46 outcomes. For example, a Starbucks coffeehouse at the heart of China's Forbidden City, an
47 important historical site, was forced to close in 2007, because there was a perceived cultural
48 conflict between a strong symbolic meaning of Chinese culture and Western culture (He and
49 Wang, 2017). In 2019, the luxury brands Coach, Givenchy, and Versace inappropriately
50 designed their T-shirts that listed Hong Kong, Macao, and Taipei as independent countries
51 rather than cities, undermining the "One China" policy (Robinson, 2019). This controversial
52 product design led to Chinese consumer's boycotts of the brands and the termination of Chinese
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3 celebrities' endorsement contract with these brands. Therefore, adopting local elements such
4 as artifacts, symbols, patterns, and colors in an appropriate way is critical for global brands that
5 want to appeal to local consumers.
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9 Given the significant role of Chinese consumers who accounted for 90% of the constant
10 growth of personal luxury goods market (Bain & Company, 2019), our findings provide
11 implications for global brands that want to target the Chinese market and the Chinese
12 immigrants in overseas markets. First, while prior research has only examined brand
13 authenticity such as originality and uniqueness, and the authenticity of personal brands
14 (Kucharska *et al.*, 2020), our research has examined the cultural elements authenticity, which
15 positively affects consumers' purchase intentions. There is a trend that global brands are
16 incorporating Chinese elements in their product design, because Chinese elements have
17 inspired many of the Western designers (He and Wang, 2017; Wang and Lin, 2009). For
18 example, in our study, we used the stimulus of Timberland boots featuring gold window flower
19 patterns with red laces, whose designer was inspired by the essence of the traditional Chinese
20 paper-cutting art (Sharp, 2018). Therefore, Chinese elements used by global brands must be
21 authentic (e.g., color, design, traditional patterns, and historical value) to make sure the
22 products are accepted by Chinese consumers, thus increasing their purchase likelihood. For
23 example, the luxury brand Burberry's Chinese-styled scarf embroidered with the Chinese
24 character "Fu" received negative comments from Chinese netizens when the image was posted
25 on Sina Weibo, a leading microblogging website in China (Zhang, 2015). Critics argued that
26 "Fu" should be displayed upside down to conform to the symbolic meaning of "good fortune
27 arrives". As our research suggests, local consumers use cultural elements authenticity as a
28 criterion to evaluate global brands with Chinese elements.
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43 Second, while global brands have adopted Chinese cultural elements, such as traditional
44 Chinese colors, symbols, and motifs in their product designs, not all of these designs are
45 effective. For example, some luxury brands launched a 2020 Chinese Rat collection of products
46 incorporating "rat" or "Mickey Mouse" in their product design. However, the rat has a
47 symbolic meaning of theft, and spreading disease, and thus it is not as likeable as other zodiac
48 animals in China. In order to avoid the bad reputation of the rat, Gucci used the image of Disney
49 Mickey Mouse to make the rat cute in the hope that the cute Mickey Mouse would appeal to
50 the younger consumers who are familiar with the Disney culture (Chitrakorn, 2020). However,
51 some Chinese consumers complained that Mickey Mouse is a character in the Western culture,
52 which cannot symbolize the Chinese Rat. Moreover, other consumers on the Chinese social
53 media platform "Wechat" complained that this luxury brand did not fully comprehend Chinese
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3 connotations, and the cheap design negatively impacted the distinctiveness of this luxury brand
4 image (LadyLook, 2020). For another example, critics argue that numerous mice patterns on
5 Gucci products such as skirts, silk pajamas, handbags, and scarfs would freak tryphobia
6 people out (Tan, 2020). Givenchy's design of four rats with graphic lines to create a
7 labyrinthine effect looks like two bats, which are now regarded as a natural source of the novel
8 coronavirus (Tan, 2020). As our findings suggest, connotations evoked by the Chinese
9 elements in the product design should be compatible with consumers' perceptions of Chinese
10 culture and tradition. We strongly suggest that global brands should fully comprehend the
11 symbolic meanings and cultural values of Chinese elements to ensure that two cultures are
12 appropriately and aesthetically fused into the product design.
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21 Finally, this research demonstrates that cultural pride also plays an important role in the
22 purchase intentions of both Chinese consumers and Chinese immigrants. Global brands can
23 appeal to both target segments by incorporating Chinese elements that can evoke cultural pride
24 in Chinese consumers and Chinese immigrants. Finally, the observed moderation effect of
25 acculturation in this research can help marketers better understand the differences between
26 Chinese consumers and Chinese immigrants. Should global brands launch the Chinese New
27 Year collections in the global market or in the Chinese market alone? Different marketing
28 strategies should apply to different consumer needs (Ogden *et al.*, 2004). As our findings show,
29 if the companies know that the general acculturation level of Chinese immigrants in a specific
30 market is high, they may launch their products with Chinese elements to target these Chinese
31 immigrants.
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41 **Limitations and future research**

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43 This research is not without limitations. First, we only examined the purchase intentions
44 of global fashion brands including luxury products, such as Gucci shoulder bags, and Tiffany
45 & Co. necklaces. However, other categories of products should be studied in future research to
46 test the generalizability of our findings. Second, our research did not explore how Chinese
47 consumers and Chinese immigrants respond to global brands' packaging with Chinese
48 elements. Some global brands incorporate Chinese elements in their product packaging during
49 the Chinese New Year, such as beverage companies (i.e., Coke Cola and Pepsi) and cosmetic
50 companies (i.e., Givenchy and Giorgio Armani). Future research can explore how the perceived
51 cultural compatibility and cultural elements authenticity of the packaging affect Chinese
52 consumers' and immigrants' purchase intentions. Third, global brands not only use Chinese
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3 elements in their product design and packaging, but also in their advertising. Every year, Coca
4 Cola launches special TV advertising for the Chinese New Year on Chinese mainstream media
5 channels. The music, elements, and colors of the advertising conform to the Chinese culture
6 and traditions. On the contrary, Toyota launched a print ad for the new model “Prado” in the
7 Chinese market, but the slogan and the picture they used had some humiliating meanings
8 (Wang *et al.*, 2017). Thus, future research may examine the consequences of cultural
9 compatibility and cultural elements authenticity in advertising.

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15 Although this research identified three key factors influencing purchase intentions of
16 global brands with Chinese elements, we did not investigate the underlying mechanism for
17 such effects. In other words, we did not explore potential mediators that influence mechanisms
18 of consumers’ purchase intentions. For example, it is possible that consumers’ positive affect
19 (e.g., pride, happiness) would be elicited when consumers see Chinese elements in the products
20 with which they are familiar. Consequently, the elicited positive affect may lead to higher
21 purchase likelihood. It is also possible that conceptual fluency may be stronger when there is a
22 good fit between the global brand and Chinese elements incorporated in the product. Prior
23 research suggests that context congruity leads to high-level mental processes, thus increasing
24 conceptual fluency (Lee and Labroo, 2004; Schwarz and Clore, 2003). Similarly, when Chinese
25 elements fit the global brand very well, the information and images provided are more easily
26 processed and become more accessible in consumers’ memory. Thus, it would be worthwhile
27 to examine whether conceptual fluency mediates the effects of cultural compatibility and
28 cultural elements authenticity on purchase intentions of global brands with Chinese elements.

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Second, although we explored the moderating role of acculturation in the context of
Chinese immigrants, other potential moderators may be examined in future research. For
example, consumers might have developed strong connections with some global brands, and
thus self-brand connections (SBCs) may moderate the effects of the perceived cultural
compatibility and cultural elements authenticity on purchase intentions. In other words, the
effects of the perceived cultural compatibility and cultural elements authenticity on purchase
intentions might be stronger when SBCs are high. Further, other variables such as universalism
(Bhawuk and Brislin, 1992; Cho and Lee, 2013), world-mindedness (Cho and Lee, 2013), and
novelty seeking (Lee *et al.*, 2009) are related to consumers’ attitudes toward cultural products
and may be examined as moderators.

Finally, our research only focuses on the responses of Chinese consumers and Chinese
immigrants to global brands with Chinese elements. Future research may extend our work to
other contexts. For example, since the twelve Chinese zodiac animals are almost the same in

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3 Japan, South Korea, and Singapore, will these Asian consumers show more positive attitudes
4 toward global brands with Chinese elements, particularly the Chinese New Year collection?
5 How non-Asian consumers respond to global brands with Chinese elements would also be an
6 interesting topic. It is possible that non-Asian consumers will perceive Chinese elements such
7 as artifacts, symbols, patterns, and colors to be interesting, aesthetic, or artistic. There is also a
8 possibility that non-Asian consumers' evaluations of luxury brand authenticity and prestige
9 will be lower if Chinese elements are not compatible with the brands. Future research pursuing
10 these questions could provide further insights into the phenomenon of cultural mixing in global
11 branded products.
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Appendices

Appendix A – Stimuli

2011 Chinese wealth charm of Tiffany & Co necklace



2018 Chinese New Year collection of Timberland boots



2019 Chinese New Year collection of Nike Air Max 98 sneakers



2017 Chinese New Year collection of Gucci shoulder bag



Appendix B – Demographics

Occupation (percent %)

Categories	Study 1 (China)	Study 1 (North America)	Study 2A (China)	Study 2A (North America)	Study 2B (China)
Full-time student	8.9	16.3	8.5	16.9	15.3
Factory workers	5.4	2.0	5.7	4.8	12.5
Salesperson	8.9	8.2	4.7	1.2	8.3
Marketing people	1.8	2.0	0	3.6	15.3
Customer service staff	12.5	6.1	0.9	6.0	4.2
Administrative staff	1.8	2.0	6.6	4.8	15.3
Human resource staff	5.4	6.1	2.8	6.0	11.1
Accountant/auditor	5.4	4.1	12.3	1.2	8.3
Others	49.9	53.2	58.5	55.5	9.7

Education (percent %)

Categories	Study 1 (China)	Study 1 (North America)	Study 2A (China)	Study 2A (North America)	Study 2B (China)
High school	16.1	12.3	11.3	13.3	4.2
Bachelor's degree	73.2	40.8	76.4	42.2	86.2
Master's degree	5.4	30.6	9.4	28.9	9.6
PhD degree	5.3	16.3	0	13.3	0
Others	0	0	2.9	2.3	0

Tables

Table I Rotated component matrix^a

	Component	
	Factor 1 Cultural/historical integrity	Factor 2 Aesthetic properties
The product uses the traditional Chinese color	0.48	0.22
The product has the traditional Chinese designs	0.74	0.14
The product has a nice color	0.23	0.83
The product looks nice	0.15	0.91
The product has traditional elements	0.83	0.10
The product has traditional motifs or patterns	0.81	0.13
The product conforms to my cultural knowledge	0.80	0.29
The product conforms to my historical value	0.61	0.42

Table II Factor loadings in Study 1

	Standardized loadings
Chinese elements authenticity (CEA)	
$(\alpha = 0.901)$	
The product uses the traditional Chinese color	0.582
The product has the traditional Chinese designs	0.763
The product has a nice color	0.639
The product looks nice	0.614
The product has traditional elements	0.748
The product has traditional motifs or patterns	0.735
The product conforms to my cultural knowledge	0.838
The product conforms to my historical value	0.815
Cultural compatibility (CC)	
$(\alpha = 0.785)$	
Not congruent/completely congruent	0.830
Not compatible / Completely compatible	0.779
Brand familiarity (BF)	
$(\alpha = 0.952)$	
Familiar/unfamiliar	0.892
Experienced/Inexperienced	0.960
Knowledgeable/not knowledgeable	0.950
Purchase Intention (PI)	
$(\alpha = 0.921)$	
I have strong possibility to purchase Brand X's product	0.903
I am likely to purchase Brands X's product	0.865
I have high intention to purchase Brand X's product	0.907

Table III Convergent and discriminant validity

	AVE	CEA	CC	BF	PI
CEA	0.522	<i>0.722</i>			
CC	0.648	0.416	<i>0.805</i>		
BF	0.873	0.250	0.172	<i>0.934</i>	
PI	0.795	0.679	0.215	0.499	<i>0.892</i>

Notes: AVE = Average variance extracted. The square roots of the AVEs are reported on the diagonal in italics; values below the diagonal are construct correlations.

Table IV Summary of reliabilities used in three studies

	Chinese consumers	Chinese immigrants
Cultural pride (Liu and Xing, 2017)	0.79	0.80
My cultural/ethnic background has the most positive impact on my life	0.84	
I feel very much attached to all aspects of my native/ethnic culture		
I feel very proud of my cultural ethnic background		
I always have the tendency to distance myself from my background culture or ethnic identity		
Cultural compatibility (He and Wang, 2017)	0.62	0.91
Not congruent / completely congruent		
Not compatible / Completely compatible		
Cultural elements authenticity (Littrell <i>et al.</i> , 1993; Revilla and Dodd, 2003; Chang <i>et al.</i> , 2008)	0.89	0.92
<i>Aesthetic</i>		
The product has a nice color		
The product looks nice		
<i>Cultural/historical integrity</i>		
The product uses the traditional Chinese color		
The product has the traditional Chinese designs		
The product has traditional elements		
The product has traditional motifs or patterns		
The product conforms to my cultural knowledge		
The product conforms to my historical value		
Purchase Intention (Hung <i>et al.</i> , 2011)	0.91	0.95
I have strong possibility to purchase Brand X's product	0.90	0.95
I am likely to purchase Brands X's product	0.86	0.94
I have high intention to purchase Brand X's product	0.94	
Acculturation (Kim <i>et al.</i> , 2004)		
<i>English language use</i>		
I speak English when I am angry		0.91
I use the English language when talking about a person or emotional problem with family members		
I speak English at family gatherings		
I speak English with my spouse		
<i>English mass media exposure</i>		
The newspapers/magazines I read are mostly in the English language		
The movies/video tapes I see are mostly in the English language		
<i>English-Canadian social interaction</i>		
Most of my friends are English-Canadian		
I participate in activities of an English-Canadian church or association		
Most of the people who visit me are English-Canadian		

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4	Most people I visit are English-Canadian		
5	My closest friends are English-Canadian		
6	Brand familiarity (Kent & Allen, 1994)	0.91	0.95
7	Familiar/unfamiliar	0.93	0.97
8	Experienced/Inexperienced	0.91	0.94
9	Knowledgeable/not knowledgeable	0.97	
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13	Note: In Study 1, brand familiarity and purchase intentions were measured twice, respectively.		
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Table V Factor loadings in Study 2

	Standardized loadings
Cultural pride (CP)	
($\alpha = 0.797$)	
My cultural/ethnic background has the most positive impact on my life	0.812
I feel very much attached to all aspects of my native/ethnic culture	0.706
I feel very proud of my cultural ethnic background	0.910
I always have the tendency to distance myself from my background culture or ethnic identity	0.484
Brand familiarity (Kent & Allen, 1994)	
($\alpha = 0.932$)	
Familiar/unfamiliar	0.912
Experienced/Inexperienced	0.890
Knowledgeable/not knowledgeable	0.924
Purchase Intention	
($\alpha = 0.915$)	
I have strong possibility to purchase Brand X's product	0.922
I am likely to purchase Brands X's product	0.842
I have high intention to purchase Brand X's product	0.891

Table VI Convergent and discriminant validity

	AVE	CP	BF	PI
CP	<i>0.555</i>	<i>0.745</i>		
BF	0.826	0.227	<i>0.908</i>	
PI	0.787	0.389	0.350	<i>0.887</i>

Notes: AVE = Average variance extracted. The square roots of the AVEs are reported on the diagonal in italics; values below the diagonal are construct correlations.

Table VII Results of hierarchical regressions

Steps		Cultural compatibility-CC	Cultural compatibility-CI	Cultural elements authenticity-CC	Cultural elements authenticity-CI	Cultural pride-CC	Cultural pride-CI
Step1	Control variable						
	Brand familiarity	0.46**	0.19*	0.65**	0.28*	0.29* (0.53**)	0.33*
	R ²	0.21	0.04	0.42	0.08	0.09 (0.27)	0.11
	Adjusted R ²	0.20	0.03	0.42	0.07	0.08 (0.25)	0.10
Step2	Cultural pride					0.25* (0.30**)	0.32**
	Cultural elements authenticity			0.45**	0.60**		
	Cultural compatibility	0.36**	0.32*				
	Brand familiarity	0.38**	0.12(<i>p</i> =0.24)	0.45**	0.28**	0.28* (0.49**)	0.23*
	R ²	0.33	0.13	0.59	0.44	0.15 (0.36)	0.20
	Adjusted R ²	0.32	0.11	0.58	0.43	0.13 (0.34)	0.18

Notes: CC=Chinese Consumers, CI=Chinese Immigrants, ***p* < 0.001, **p* < 0.01; two studies (Study 2A and Study 2B) tested the main effect of cultural pride on purchase intentions in China, and the figures in brackets indicate the results of Study 2B.

Table VIII Summary of direct effects results

Relationships		Coefficient	Hypotheses	Results	
Cultural compatibility (Chinese consumers)	→	Purchase intentions	0.36**	<i>H1a</i>	Supported
Cultural compatibility (Chinese immigrants)	→	Purchase intentions	0.32*	<i>H1b</i>	Supported
Cultural elements authenticity (Chinese consumers)	→	Purchase intentions	0.45**	<i>H2a</i>	Supported
Cultural elements authenticity (Chinese immigrants)	→	Purchase intentions	0.60**	<i>H2a</i>	Supported
Cultural pride (Chinese consumers)	→	Purchase intentions	0.25* (0.30**)	<i>H3a</i>	Supported
Cultural pride (Chinese immigrants)	→	Purchase intentions	0.32**	<i>H3b</i>	Supported

Note: ** $p < 0.001$, * $p < 0.01$