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# Research on the Commercialization Path of Intangible Cultural Heritage Clothing Culture: A Balancing Strategy between Fashion Management and Traditional Values

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## Article

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## ABSTRACT

*Intangible cultural heritage clothing culture is an important component of China's national traditional culture. Moreover, it has a significant cultural value and inheritance status in the construction of China's historical culture. As such, its cultural connotations have contributed to its large commercial development value. In the current commercialization process of intangible cultural heritage clothing culture, its core lies in innovation in protection and development in inheritance, which fully demonstrates the enthusiasm for exploring the deep integration of traditional culture and modern market. Moreover, this process is one of the main measures for protecting and inheriting intangible cultural heritage in China. Therefore, this study adopts a variety of research methods to summarize and analyze the advantages and disadvantages of the current commercialization path of intangible cultural heritage clothing culture from a practical perspective and real data. Then, it proposes a corresponding balance strategy between fashion management and traditional values, which can maximize the effective inheritance and protection of intangible cultural heritage clothing culture and develop its commercial value. Subsequently, the strategy can help achieve the dual growth of culture and economy and effectively aid in the development and construction of China's cultural industry. This exploration allows the research to have certain theoretical guidance value and practical reference significance.*

## KEYWORDS

*intangible cultural heritage clothing, commercialization, balance strategy*

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## INTRODUCTION

Intangible cultural heritage costumes refer to traditional costumes and production techniques that have been passed down from generation to generation by various ethnic groups. They are closely related to people's lives and have historical, cultural, and scientific value. These costumes are not only a reflection of material

culture but also an important carrier of intangible cultural heritage because they contain rich ethnic culture and historical information and are classified according to ethnicity. Chen Ruolin et al. (2024) investigated domestic research on the commercialization of intangible cultural heritage clothing culture and found that the rapid development of artificial intelligence generation technology in the design field has enabled it to demonstrate a high application value in the digital transformation and innovative application of intangible cultural heritage clothing design; this technology has also provided a new path for the intelligent innovation and dissemination of Hui'an women's intangible cultural heritage clothing culture [1]. Liu Fanrong et al. (2024) highlighted that a solid brand is an important foundation for the commercialization of intangible cultural heritage clothing culture [2]. In addition, Zou Lan et al. (2024) took a specific aspect of intangible cultural heritage clothing culture as the object; they demonstrated that the innovative strategy of industrial support and brand promotion is an important foundation for building a sustainable development mechanism of "intangible cultural heritage-design-economy-dissemination," which promotes the inheritance and innovation of clothing cultural heritage [3]. Furthermore, Wang Jianhua et al. (2022) demonstrated from an industrial perspective that the commercialization path of intangible cultural heritage clothing culture in the tourism industry can achieve the purpose of inheriting and protecting the traditional culture of ethnic minorities; moreover, the path can provide new ideas for the design of cultural and creative products [4]. Meng Lu et al. (2024) also noted that integrating the elements of intangible cultural heritage clothing into modern trendy clothing design has driven the ancient heritage to shine in the new era; this move allows young people to understand and love traditional culture in the process of contacting trendy clothing, thereby enhancing the confidence of young people in the national culture in the new era [5].

From the relevant foreign literature, Nie X (2025) stated that a profound synergy exists between traditional patterns and nontraditional craftsmanship in clothing design, which interweave to produce unique and eye-catching fashion effects; this synergy not only reflects the innovation of design but also emphasizes cultural heritage and interpretation [6]. Jing L (2024) demonstrated from the perspective of sustainable development theory that designers and developers of cultural and creative products need to take sustainable design as the core theory; furthermore, they must organically combine consumer narratives with intangible culture and give full play to the social value, cultural value, and commercial value of the current sustainable design theory in the visual design of intangible cultural and creative products [7]. Ai J (2025) showed in his research that the innovative design method of nonheritage cultural and creative products based on AI assistance has practical application value, which can help improve the ability of designers to execute personalized cultural

and creative design and provide possibilities for the development of nonheritage cultural and creative design and development [8]. Cheng X (2024) reported that the current promotion of intangible cultural heritage on public social media can allow people to understand intangible cultural heritage while realizing the commercial value of the carrier; as such, public participation has been found to have a positive effect on the digital preservation of intangible cultural heritage; moreover, the study indicated the importance of adding women's perspectives and revealed the new vitality that public participation brings to the protection of intangible cultural heritage [9]. Wang C (2024) clearly stated that tourism commercialization is beneficial because it provides new possibilities and promotes the transformation of intangible cultural heritage; however, counterfeit intangible cultural heritage products are harmful because it gives priority to commercial value over heritage value; at the same time, inheritors of intangible cultural heritage have created two independent business spaces to cope with the segmented tourism market [10].

From the perspective of relevant research domestically and internationally, existing studies have formed multidimensional discussions around the commercialization and innovative dissemination of intangible cultural heritage clothing culture. At the technical application level, the emerging technology in artificial intelligence generation demonstrates its application value in the digital transformation of intangible cultural heritage clothing design, thus providing a new path for intelligent innovation and dissemination. At the level of brand building, it emphasizes that brand building is the foundation of commercial activities. At the level of industrial integration, the commercialization path of the tourism industry promotes the inheritance of ethnic minority cultures and integrates modern trendy brand design to activate the cultural identity of young people. The progress of international research presents a systematic exploration: in the field of technological innovation, scholars have confirmed that the collaborative design of traditional patterns and nontraditional crafts can create unique fashion effects. AI-assisted design can enhance the personalized innovation capabilities of nonheritage cultural and creative industries. Under the framework of sustainable design theory, visual design that combines consumer narratives with intangible cultural heritage has been proven to balance social, cultural, and commercial values. Social media research shows that public participation, especially from a female perspective, injects vitality into the digital preservation of intangible cultural heritage. Meanwhile, research on the balance of advantages and disadvantages of tourism commercialization reveals that the damage of counterfeit products to cultural authenticity coexists with the phenomenon of differentiated commercial spaces created by inheritors. However, existing studies have also identified the core conflict between traditional protection and market demand: excessive commercialization leads to

pattern plagiarism in 78% of intangible cultural heritage clothing. Meanwhile, the contradiction between the modern design preferred by 81% of young consumers and the perceived “cultural connotation loss” of 62% of consumers exposes the dynamic balance problem between cultural authenticity protection and market innovation demand. Therefore, a sustainable development mechanism that balances traditional values and fashion management must urgently be built.

## RESEARCH CONTENT

### Basic Theory

#### *Value and Significance of Intangible Cultural Heritage Clothing Culture*

First, from a cultural perspective, as a carrier of the history and culture of each ethnic group, intangible cultural heritage clothing culture not only displays the unique cultural content of the ethnic group but also records the spirit and emotions of the people of each ethnic group. As such, it fully displays the ethnic lifestyle and beliefs of the people. For example, the Miao ethnic group’s clothing is represented by their embroidery. The ethnic group’s migration history and development are embroidered on the clothing, thus making this production known as a “history book worn on the body” [11]. Second, from an artistic perspective, the production techniques in intangible cultural heritage clothing culture, such as embroidery, weaving, printing, and dyeing, are unique artistic presentations of the Chinese nation for thousands of years. Therefore, they further demonstrate the unique artistic aesthetics of our nation. For example, the exquisiteness, fineness, elegance, and cleanliness of Suzhou embroidery not only have extremely high craft collection value but are also rich in beautiful meanings, such as auspiciousness and peace [12]. Finally, from a social perspective, intangible cultural heritage clothing is a symbol of national identity and cultural heritage and is the main external form of cultural distinction and presentation between ethnic groups. Compared with language and writing, clothing can intuitively and directly reflect the cultural connotation of a nation. Moreover, it is a link between ethnic groups to achieve cultural exchanges and promote national unity. For example, the Bai ethnic group’s fenghua xueyue (wind, flowers, snow, and moon)s headdress is beautiful and conveys the cultural philosophy of the Bai people [13].

#### *Commercial Development Concept*

Commercialization development refers to the process of transforming innovative achievements,

technologies, products, or services into market practices with economic value. Value creation and benefit acquisition are achieved through the construction of sustainable profit models. The core of commercialization is guided by market demand, which integrates resources, optimizes processes, and ultimately forms replicable business closed loops [14–16]. Furthermore, from the perspective of B2B and B2C business paths, differences exist between the two in many aspects. B2B is aimed at enterprises and other institutions with large transaction amounts and complex decision-making processes. This path focuses on functionality and customization. It is marketed through professional channels, such as industry exhibitions, thus emphasizing long-term cooperation and supply chain stability. Meanwhile, B2C is aimed at individual consumers with small single transaction amounts and quick decision-making, thus emphasizing personalization and experience. It utilizes mass channels, such as social media, for promotion and focuses on standardized after-sales and reputation management. The former, such as Miao Embroidery Workshop, supplies clothing brands, while the latter, such as intangible cultural heritage clothing brands, sell directly through e-commerce. The core difference between the two lies in the differences in customer attributes and demand logic. Therefore, commercial development is a dynamic evolution process that requires a balance between innovation, efficiency, and sustainability.

## Research Methods

This study mainly adopts two methods: literature research and practical investigation. The literature research method mainly uses CNKI, Wanfang, VIP, and the Internet to collect literature materials that are highly relevant to this study. Through analysis and summary, it clarifies the content and direction of this study and uses it as theoretical support. As the main way to collect research data for this study, the practical investigation method mainly includes interviews and questionnaires. The questionnaires were distributed without strict sampling boxes through online dissemination through the Wenjuanxing platform and offline interception of visits to intangible cultural heritage destinations, thus resulting in sampling bias:

- (1) Demographic bias: The proportion of young people, frontline workers, and highly educated groups is relatively high, while the coverage of middle-aged and elderly people, low-tier markets, and low-education groups is insufficient.
- (2) Behavioral preference bias: Samples attracted by online channels are mostly familiar with digital tools, while samples from tourist areas are mostly interested in intangible cultural heritage, thus overestimating consumption frequency.

(3) Cultural cognitive bias: The high proportion of female and practitioner samples may amplify gender perspective differences and professional group cognition.

Deviation leads to the overestimation of the impact of innovation in theoretical models, insufficient analysis of the applicability of digital strategies, and pricing recommendations that may ignore low-level market demand. Improvements need to adopt stratified sampling, data weighting correction, and supplement qualitative interviews with uncovered groups.

**Research Subjects**

Intuitive interview information was collected through conversations with two inheritors of intangible cultural heritage clothing, two modern clothing designers, and two clothing brand managers. The interview questions are shown in Table 1.

Table 1. Interview question design

Object	question
Inheritor	1. What do you think is the core technology that cannot be changed in the production process? 2. What do you think of young people’s adaptation of traditional patterns?
Fashion Designer	1. How do you grasp the degree of traditional elements in design? 2. What is the biggest challenge you have encountered?
Apparel Brand	1. How does a brand’s cultural positioning influence its marketing strategy?
Manager	2. How can production costs and cultural values be balanced?

Furthermore, 1,056 valid open-ended responses were extracted from 1,120 questionnaires and analyzed using NVivo software for coding. Four dimensions were generated through three rounds of encoding for topic clustering, namely, cultural distortion (327 items), design disconnection (289 items), market barriers (216 items), and communication gaps (224 items). In addition, the consistency coefficient of independent coding by two researchers in the reliability and validity verification reached 0.82. The topic stability was good after randomly selecting 10% of the text for recoding.

The questionnaire survey method for this study was an online survey, which was delivered through the Wenjuxing platform. A total of 1,320 questionnaires were distributed, 1,178 questionnaires were collected,

and 1,120 were valid with an efficiency rate of 95.08%, as shown in Table 2.

Table 2. Basic information of the questionnaire

Project	Group	Number of people	Proportion: %
Identity	Consumer	784	70.00
	Practitioners	336	30.00
Gender	Male	359	32.05
	Female	761	67.95
Age: Years old	18–24	101	9.02
	25–35	582	51.96
	36–45	258	23.04
	46 and above	179	15.98
Education	High school and below	211	18.84
	College and undergraduate	530	47.32
	Bachelor’s degree or above	379	33.84

As shown in Table 2, 784 consumers accounted for 70% of the total number, while 336 practitioners accounted for 30% of the total number. In addition, 359 males accounted for 32.05% of the total number, whereas 761 females accounted for 67.95% of the total number. Meanwhile, 101 people were aged 18–24 which was equal to 9.02% of the total number, 582 people aged 25–35 comprised 51.96% of the total number, 258 people aged 36–45 accounted for 23.04% of the total number, and 179 people aged 46 and above formed 15.98% of the total number. Furthermore, 211 people with a high school education or below accounted for 18.84% of the total number, 530 people with a college or undergraduate education were 47.32% of the total number, and 379 people with an bachelor’s degree or above 33.84% of the total number. The numbers show that women aged 25–35 and people with college and undergraduate education are the main survey subjects, which meets the main characteristics of intangible cultural heritage clothing being consumed by these demographic groups. In addition to basic information, the design process of the questionnaire also

includes cultural authenticity evaluation (three items), design innovation (four items), purchase intention (six items), brand narrative perception (three items), and open questions (two items), which result in 18 questions.

The comparison method for early and late responders comparison method and the method for extrapolating key features were used to examine the impact of nonresponse bias on the results. The statistical results show that no significant difference exists in demographic characteristics and core variable scores between early and late responders. Furthermore, the sample structure is consistent with the characteristics of the target population in the literature, thus indicating that no response bias has a small impact on the results of this study. As such, the sample has good representativeness.

**Reliability and Validity Test**

This study adopts the questionnaire survey method and uses SPSS 23.0 to conduct reliability and validity analysis on the survey questionnaire. This process ensures that this study has strong credibility and validity.

Table 3 and Table 4 present the results.

Table 3. Reliability test results

Content	Project	Cronbach's Alpha
Cultural authenticity (F1)	3	0.856
Design innovation (F2)	4	0.837
Purchase intention (F3)	6	0.834
Brand narrative perception (F4)	3	0.828

As shown in Table 3, the Cronbach's Alpha values of the scale and its dimensions are as follows: the maximum is 0.856, while the minimum is 0.828. Both values are greater than 0.800, which indicates that the internal consistency of the questionnaire used in this survey is relatively good. Thus, the reliability of the questionnaire is generally good.

Table 4. Validity test results

KMO sampling suitability measure		0.961
Bartlett's test	Similarity to Chi-square	8108.13
	Degrees of Freedom	81%
	Degree of significance	0.000

As shown in Table 4, the questionnaire used in this study has a KMO of 0.961, which exceeds 0.900. In the Bartlett test, the degree of approximation to the chi-square is 8,108.13, and the significance level is 0.000 ( $P < 0.001$ ). At the same time, the explained rate of the total variance (degree of freedom) is 81%, which indicates that the questionnaire used in this study has a good overall explanatory power. The validity of the data meets the requirements of the research analysis.

**RESULTS AND DISCUSSION**

**Survey Results**

First, the survey results on the cultural authenticity of consumers and practitioners are analyzed, as shown in Figure 1.

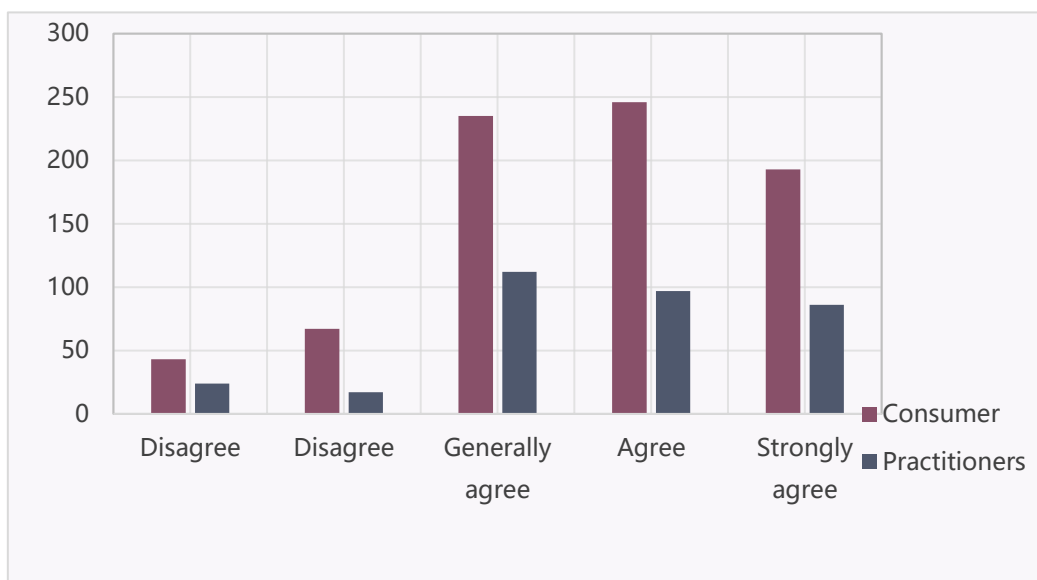


Figure 1. Survey results of cultural authenticity of different identities

According to Figure 1, 24.6% (193 people) of consumers (n = 784) strongly agree with cultural authenticity,

while 25.6% (86 people) among practitioners ( $n = 336$ ) strongly agree as well. The two groups show similar trends in their choices of “agree” and “strongly agree” levels. Furthermore, a 2 x 5 contingency table (identity x evaluation level) was constructed. Then,  $\chi^2 = 8.72$ ,  $df = 4$ , and  $p = 0.07 > 0.05$  were calculated, thus indicating no significant difference in the evaluation of cultural authenticity between consumers and practitioners ( $\alpha = 0.05$ ). As the main body of cultural inheritance, practitioners emphasize the protection of core craftsmanship. However, statistical results show that their perception of authenticity is similar to that of consumers, thus reflecting the widespread attention of the market to the cultural connotation of intangible cultural heritage clothing. Furthermore, summarizing the interview content with inheritors and designers demonstrates the following conclusion:

Inheritor 1 said: During the production process of intangible cultural heritage clothing, the essence of intangible cultural heritage clothing can be restored to the greatest extent by conducting all production processes by hand, especially textile threads and accessories. Time investment and raw material production are the most critical. Therefore, if you want to ensure the culture of intangible cultural heritage clothing and fully present the national spirit contained in the clothing, then the core technology that cannot be changed is the production of clothing raw materials, which must be done strictly in accordance with traditional technology to guarantee the cultural connotation of the clothing essentially. Of course, the current digital production method of machine embroidery replacing human embroidery for intangible cultural heritage clothing can increase economic income and expand the scope of intangible cultural heritage clothing promotions for intangible cultural heritage clothing. However, industrialized clothing production lacks “soul” and the effort and spirit invested by clothing makers. Therefore, we generally do not recommend mass production of intangible cultural heritage clothing through machine embroidery. However, elements of intangible cultural heritage clothing can be added to mass-produced clothing.

Designer 1 said: When we design intangible cultural heritage clothing culture for commercialization, we are flexible in grasping the traditional elements of intangible cultural heritage clothing culture. No clear regulations and instructions can directly indicate the application degree of traditional elements. Therefore, in most cases, it depends on the designer’s personal cultural connotation and quality, as well as the designer’s understanding of the intangible cultural heritage clothing culture. Just like me, I will not use the elements of intangible cultural heritage clothing in a particularly bold and innovative way. I will only integrate them into modern clothing design when I have a sufficient understanding of the elements and can apply them to some designs.

The inheritors and designers interviewed all expressed that the commercialization path of intangible cultural heritage clothing culture needs to ensure the accurate inheritance and expression of intangible cultural heritage clothing culture and recreate it commercially; this consideration highlights the authenticity and integrity of cultural heritage or cultural expression and emphasizes its historical, cultural, and social value [17].

Second, the survey results of design innovation of different genders are analyzed, as shown in Figure 2.

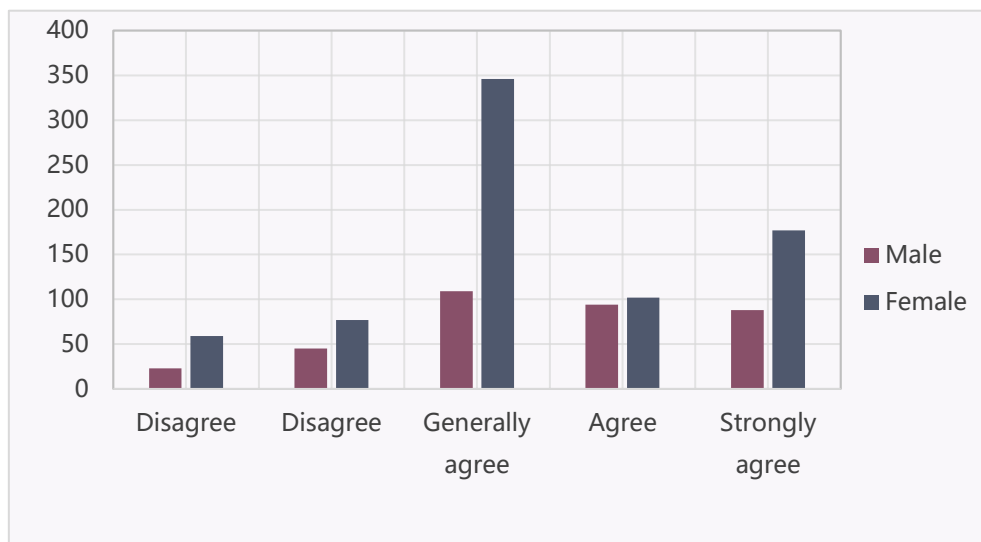


Figure 2. Survey results on design innovation by gender

For males and females, the number of people who strongly disagree with the five evaluation criteria for design innovation among the 1,120 survey respondents is 82, 122, 455, 196, and 265, respectively. At the same time, females accounted for 67.95% (n = 761) of the sample. The proportion of “basic agreement” design innovation reached 45.5% (346 people), which is significantly higher than the 30.4% (109/359) of males. This outcome indicates that women dominate decision-making in clothing consumption and are highly sensitive to design aesthetics, which may amplify the “innovation acceptance” score. Moreover, the problem statement contains positive vocabulary, such as “integration of tradition and modernity.” Women are inclined to give positive evaluations and value decoration, while men are concerned about the functionality of clothing, thus leading to score differentiation. Furthermore, summarizing the interview content between designers and brand leaders leads to the following conclusion:

Designer 2 said: In the process of clothing design, the largest challenge in the commercial value design of intangible cultural heritage clothing culture is not the innovation and development of culture but how to

innovate on the basis of ensuring the original function, experience, and sustainability of clothing. At the same time, technology, user experience, market impact, and other aspects must be considered from a commercial perspective. Therefore, without the support of comprehensive data, the commercial development of intangible cultural heritage clothing culture remains difficult.

Brand manager 1 said: For the commercialization of intangible cultural heritage clothing culture, the positioning of brand culture is very important, and it is almost directly related to whether the commercial value of intangible cultural heritage clothing culture can be effectively developed. Therefore, in general, we will first establish cultural difference awareness in the minds of consumers, use the original influence of the brand to export intangible cultural heritage clothing culture, and then promote and publicize intangible cultural heritage clothing culture products through commercial marketing activities. With additional scientific market strategies, we will continuously improve the commercial value of products of intangible cultural heritage clothing culture from an emotional and cognitive perspective.

The designers and brand managers interviewed all expressed that the commercialization path of intangible cultural heritage clothing culture needs to ensure that it has the ability to break through tradition and create new value in terms of function, form, technology, user experience and social value [18]. This capacity helps to solve unmet needs through differentiated design; reconstruct existing solutions with better solutions; and ultimately achieve functional, experiential, and sustainable innovation.

The survey results on the purchasing intention of different age groups are analyzed, as shown in Figure 3.

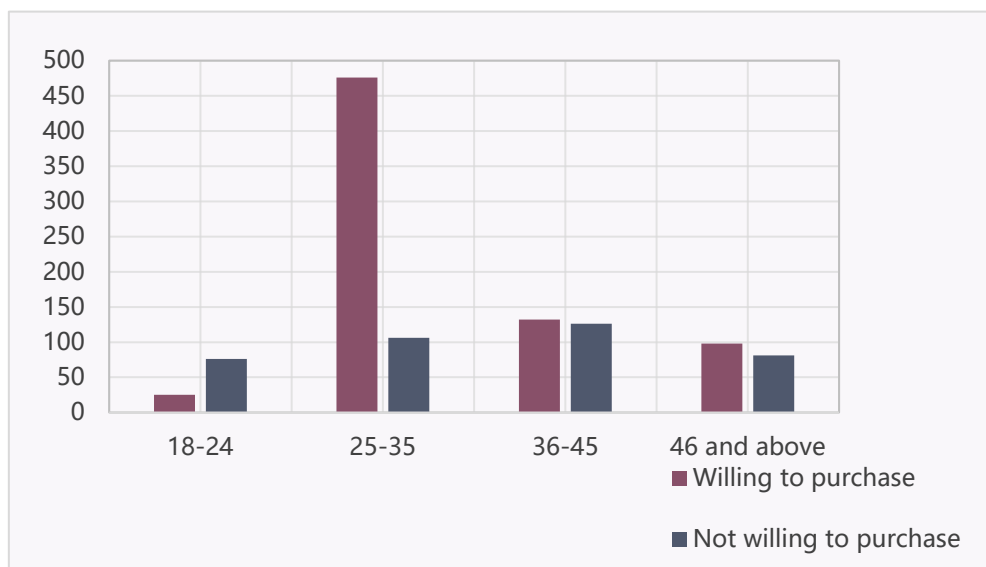


Figure 3. Survey results on purchasing intentions of different age groups

Among the participants who are willing to buy are 25 people aged 18–24, 476 people aged 25–35, 132 people

aged 36–45, and 98 people aged 46 and above. Meanwhile, among those who are unwilling to buy are 76 people aged 18–24, 106 people aged 25–35, 126 people aged 36–45, and 81 people aged 46 and above. This outcome shows that the main buyers of products developed through the commercialization path of intangible cultural heritage clothing culture are concentrated in those over 25 years old. People aged 25–35 are the main purchasing group. This group not only possess strong economic ability but has also purchased other similar products several times, has a solid understanding of intangible cultural heritage clothing culture, and highly likes the culture, thus taking it as their own interest and hobby.

The brand narrative perception of different cultural levels is analyzed, as shown in Figure 4.

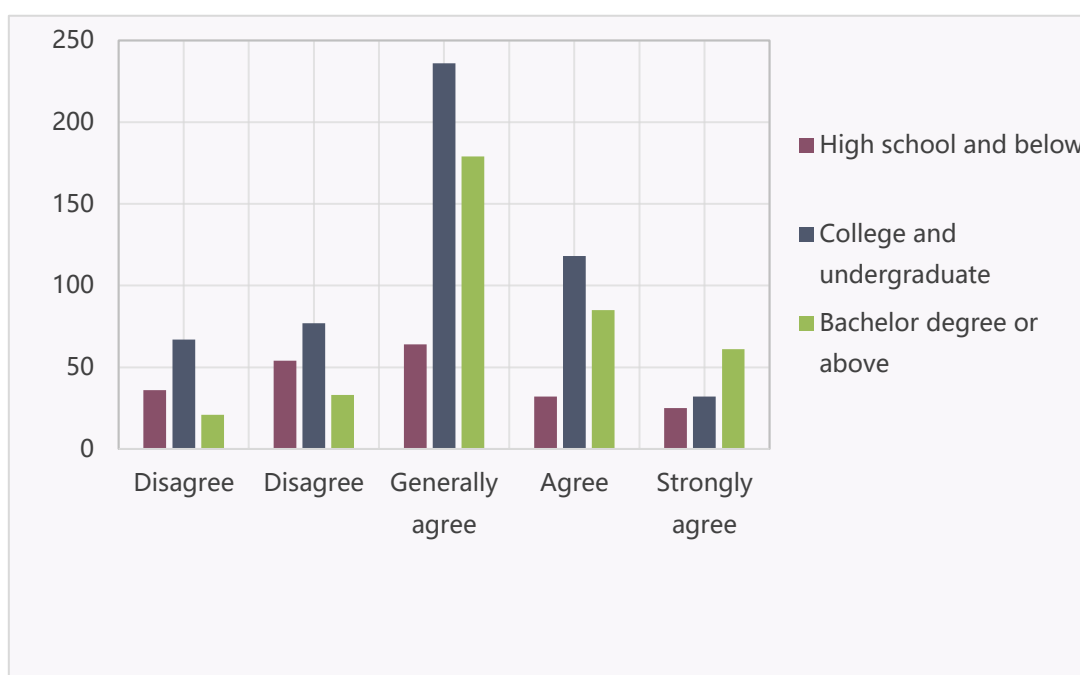


Figure 4. Survey results on brand narrative perception at different cultural levels

As shown in Figure 4, among the three cultural levels, 124 people strongly disagreed, 164 people disagreed, 479 people generally agreed, 235 people agreed, and 118 people strongly agreed. This outcome shows that among the three cultural levels, most people have a certain understanding of the stories behind the intangible cultural heritage clothing products. Moreover, the brand’s communication method to present intangible cultural heritage is suitable for people of all cultural levels. At the same time, most people of different cultural levels have expressed their recognition of the brand’s attitude toward the inheritance of intangible cultural heritage. In addition, summarizing the interview results of inheritors and brand managers

shows the following:

Inheritor 2 said: The current innovation and adaptation of traditional patterns by young people reflects individuality and modernization. Although some content of intangible cultural heritage clothing culture is also retained, its spiritual and cultural connotation has been misinterpreted. Its expression form and functional value are different from the original cultural heritage and national spirit of intangible cultural heritage clothing. Therefore, the current adaptation of traditional patterns by young people should be based on a full understanding and experience of intangible cultural heritage clothing.

Brand manager 2 said: The ultimate goal of the enterprise is efficiency. When developing the commercial value of intangible cultural heritage clothing culture, if you want to balance production costs and cultural value, you can only take the approach of focusing on production costs and using design to highlight cultural value. Therefore, product design has always been the main difficulty in the commercial development of intangible cultural heritage clothing culture. It is difficult to guarantee it fully and comprehensively.

The inheritors and brand managers interviewed all expressed that the commercialization path of intangible cultural heritage clothing culture needs to consider consumers' understanding and emotional response to brand stories, values, and missions fully; establish emotional connections with consumers through storytelling; and implement it in terms of brand differentiation, consumer loyalty, premium capabilities, and crisis and controversy response [19].

### **Balancing Strategies between Fashion Management and Traditional Values**

We propose a balance strategy between fashion management and traditional values for the commercialization of intangible cultural heritage clothing culture from the three levels of country, enterprise, and education, as follows [20–24]:

#### *(1) National Level: Institutional and Financial Support*

The Ministry of Culture and Tourism, the Ministry of Finance, and the Ministry of Industry and Information Technology jointly initiated the establishment of the “Intangible Cultural Heritage Clothing Innovation Fund” using the model that combines government guidance and social capital participation to build a diversified source of funds. The specific contents of the fund, such as the rescue of endangered crafts and digital communication, are refined. At the same time, the fund sets up an annual innovation award to provide direct economic rewards to enterprises and individuals who have outstanding performance in the innovative design of intangible cultural heritage clothing and business model innovation. It also encourages market players to

participate actively in the innovative development of intangible cultural heritage clothing. In addition, cultural scholars, intangible cultural heritage inheritors, fashion designers, corporate representatives, and other forces are organized to formulate a detailed “Intangible Cultural Heritage Clothing Commercial Development Standard.” This joint effort clarifies the product quality requirements by labeling specifications and other contents in the standard, strengthens market supervision, and cracks down on counterfeit and shoddy products of intangible cultural heritage clothing.

### *(2) Enterprise Level: Management and Market Product Pricing Optimization*

Enterprises establish special cultural management positions and designate intangible cultural heritage inheritors or cultural scholars with profound cultural heritage to serve as the person in charge of the commercial development of the company’s intangible cultural heritage clothing culture. These key individuals fully participate in the company’s strategic decision-making, product design, brand promotion, and other links. At the same time, they are responsible for establishing an internal cultural training system, regularly organizing employees to learn about intangible cultural heritage clothing cultural knowledge and traditional crafts, and enhancing the cultural protection awareness of all employees. Furthermore, enterprises implement differentiated pricing strategies for different types of intangible cultural heritage clothing products. For example, products made with core traditional craftsmanship and with high cultural value can be priced in the form of cost and cultural premium. Products with a high degree of innovation and focus on market demand can adopt market-oriented pricing methods. For example, in the process of commercializing intangible cultural heritage clothing, Yiwen Group invited inheritors of Miao embroidery to participate in product design and other aspects. Then, the group popularized Miao embroidery knowledge to its employees. Pricing for high-end handmade Miao embroidered clothing is based on cost and cultural value. For daily fashion that incorporates elements of Miao embroidery, we refer to market pricing. The products are widely popular with sales increasing year by year.

### *(3) Educational level: Talent cultivation and competition stimulation*

Regional education departments should encourage fashion schools in the region to cooperate with intangible cultural heritage inheritors and intangible cultural heritage protection institutions, adopt the inheritor mentor system, and have the intangible cultural heritage inheritors teach in person to impart the production techniques and cultural connotations of traditional crafts. Professional design teachers should guide students to combine traditional crafts with modern design concepts to achieve an organic combination of theory and

practice. At the same time, the local Ministry of Culture and Tourism, the Fashion Designers Association, and other units will jointly host the “Intangible Cultural Heritage Fashion Design Competition,” which will be held annually to solicit works from students, designers, and related practitioners from fashion schools across the province and surrounding provinces. The winning works will have the opportunity to be displayed at well-known fashion weeks at home and abroad. Winners will also receive priority incubation support from enterprises, including production promotion and brand cooperation, to accelerate the transformation of design results.

## CONCLUSION

The commercialization of intangible cultural heritage clothing culture needs to balance traditional values and fashion management. The practical surveys and interviews conducted in this study demonstrate the necessity to ensure the accurate inheritance and expression of intangible cultural heritage clothing culture. The functions, forms, technologies, user experience, and social values must be retained. Moreover, the consumers’ understanding and emotional response to brand stories, values, and missions must be fully considered so that they can be developed commercially. Therefore, this study proposes a balance strategy between fashion management and traditional values at the national level (institutional and financial support), enterprise level (management and market product pricing optimization), and education level (talent training and competition stimulation).

This study has certain limitations because it overly focuses on exploring intangible cultural heritage related to clothing and does not discuss related fields, such as textile technology. Moreover, the discussion does not include rural markets in quantitative research. Therefore, future research explore related fields, such as textile skills, to highlight the impact and significance of artificial intelligence technology on the commercial development of intangible cultural heritage clothing culture. It can also examine the application of sustainable materials and the dissemination and promotion of new media to assist the development and construction of the country’s intangible cultural heritage.

### *Author Contributions*

Jingyuan Hu and Jingwen Hu designed the study; all authors conducted the study; Jingwen Hu and Jingyuan Hu collected and analyzed the data. Jingyuan Hu and Jingwen Hu participated in drafting the manuscript, and all authors contributed to critical revision of the manuscript for important intellectual content. All authors

gave final approval of the version to be published. All authors participated fully in the work, took public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or completeness of any part of the work were appropriately investigated and resolved.

#### *Conflict of Interest*

The authors declare no conflict of interest.

#### *Funding*

Not applicable.

#### *Availability of Data and Materials*

The datasets used and/or analysed during the current study were available from the corresponding author on reasonable request.

#### *Ethics Approval and Consent to Participate*

This study was approved by the Ethics Committee of Guangdong Ocean University. Participants were informed of the study's purpose and data usage prior to participation, and responses were collected anonymously. No personally identifiable information was stored.

#### *Acknowledgments*

Not applicable.

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