



The Analysis of the Luxuryization of Intangible Cultural Heritage from the Perspective of Cultural Capital

Huiying Liang ^{1*} and Pratikshya Bhandari ²

Faculty of Management, Shinawatra University, Thailand

E-mail: sgdtm@163.com, ORCID ID: <https://orcid.org/0009-0005-0921-4499>

E-mail: pratikshya.b@mru.ac.th, ORCID ID: <https://orcid.org/0000-0002-1574-5246>

Received 09/11/2024

Revised 12/11/2024

Accepted 12/12/2024

Abstract

Background and Aim: In today's globalized world, preserving Intangible Cultural Heritage (ICH) is critical for maintaining cultural diversity and heritage. This study examines the luxuryization of Intangible Cultural Heritage (ICH) through the lens of cultural capital theory, with a focus on how luxury brands, such as Chanel and Lalique, integrate traditional crafts into their business models. This research specifically seeks to evaluate whether luxury brands effectively support and sustain ICH while assessing potential risks, including cultural commodification. The aim is to assess whether economic capital derived from luxury goods can effectively sustain and protect cultural heritage, benefiting both ICH and brand prestige.

Materials and Methods: A qualitative case study approach, combined with content analysis, was used to explore the roles of economic, cultural, and social capital in preserving ICH. The selection of Chanel and Lalique as cases was based on their unique integration of ICH into their luxury products, providing distinct perspectives on cultural preservation. Bourdieu's cultural capital theory was applied to analyze how these luxury brands transform ICH into economic and social value while retaining cultural authenticity.

Results: Chanel and Lalique offer contrasting approaches to ICH preservation. Chanel's substantial investment in traditional crafts is presented as a successful model, demonstrating how luxury brands can sustain ICH practices financially. Conversely, Lalique's focus on high-end consumable products highlights limitations in maintaining cultural integrity within commercial contexts. Findings suggest that the luxury sector can provide significant support for ICH, but commercialization risks diluting cultural integrity.

Conclusion: In conclusion, luxuryization presents both opportunities and challenges for ICH preservation. Although luxury brands contribute financially to cultural preservation, potential risks include cultural commodification and dependency on market trends. Balancing cultural integrity with economic capital, this study suggests, is essential for sustainable ICH protection, with implications for policy strategies and brand practices in cultural preservation.

Keywords: Cultural Capital; Economic Capital; Virtuous Cycle; Capital Transformation; Revitalization of "Intangible Cultural Heritage"

Introduction

In recent years, scholars worldwide have placed great emphasis on protecting Intangible Cultural Heritage (ICH), recognizing its essential role in maintaining cultural diversity amid increasing globalization. Although fragile, ICH is a crucial component of human culture, facilitating intercultural dialogue and encouraging mutual respect for diverse lifestyles (Gestoso Singer, 2011). Various approaches, including legal frameworks like copyright law, cultural heritage law, and human rights law (Kumar, 2021), have been adopted to ensure the sustainable development of ICH. Government-level protection, such as relevant policy formulation and cultural heritage list registration, has also been instrumental. In addition to government actions, the establishment of organizations like ICH protection associations and ICH villages promotes the involvement of communities and non-governmental entities in safeguarding traditional practices.

International cooperation, particularly through organizations like UNESCO, has enabled the exchange and transmission of ICH across borders. Technological advancements have also facilitated preservation efforts. Scholars have increasingly leveraged modern information technology for documentation and storage, recognizing its capacity to aid ICH conservation. For example, Alinaitwe (2019) highlighted the challenges of using information technology for ICH protection in economically disadvantaged areas. Despite these challenges, some projects have seen success, such as Ma Qiang's (2022) work in China, where digital ICH protection has become a key focus of cultural policy. Moreover, Oruc



(2022) explored the role of copyright in safeguarding ownership rights for ICH recorded via information technology, further contributing to the broader conversation on protecting cultural creators and their works.

While significant strides have been made in safeguarding ICH, the resulting economic, cultural, and social benefits remain limited, especially for traditional handicrafts. Handicrafts, as a form of ICH, face a severe crisis, shaped by economic, social, cultural, and environmental challenges. The separation of handicrafts from art and design, which began during the Renaissance (Smith, 1981) and deepened with the Industrial Revolution, has contributed to their gradual decline. Handicrafts have often been perceived as subordinate to art, with their creators receiving little cultural or economic recognition. Social changes, urbanization, and shifts in modern consumption patterns have further compounded these issues, eroding both the demand for and the transmission of traditional skills. Additionally, the challenges of achieving environmental sustainability and obtaining cultural value recognition pose serious threats to the viability of handicraft traditions.

This paper aims to explore whether, behind the government's call to support and revitalize traditional culture, traditional handicrafts can regenerate their intrinsic power for survival and innovation. It questions whether ICH must rely solely on policy-driven support for its continued existence. Addressing these challenges requires joint efforts by governments, societies, and cultural organizations to promote the protection, development, and innovation of traditional handicrafts, ensuring their inheritance and vibrancy in the contemporary world.

Objectives

1. To analyze the role of luxury brands in the preservation of Intangible Cultural Heritage (ICH)
2. To explore the impact of the luxury market on the cultural integrity and economic stability of ICH.

Literature Review

1. The Theory of Cultural Capital

The theory of Cultural Capital was proposed by Pierre Bourdieu, a French sociologist in the 20th century. "Cultural Capital" is a sociological concept proposed by Bourdieu after his non-economic interpretation of Karl Marx's capital theory. He applied economic concepts to cultural research. Bourdieu divides capital into three forms: Economic Capital, Social Capital (or Social Relationship Capital), and Cultural Capital. Economic capital is symbolized by money and institutionalized by property rights. Social Capital (Social Relationship Capital) is symbolized by social prestige and social titles and institutionalized by social rules. "Cultural Capital" is symbolized by works, diplomas, and academic titles and institutionalized by degrees (Zhu, 2005). Among these three types of capital concepts, Bourdieu believes that the concept of "Cultural Capital" is the most important. "Cultural Capital", "Habits," and "Field" together constitute Bourdieu's sociological theoretical research system.

Bourdieu's theory of Cultural Capital provides an in-depth explanation and understanding of social and cultural phenomena. He believes that if "Cultural Capital" can be transformed into a virtuous cycle with economic capital and social capital, it will help to enhance interest and maintain taste. Bourdieu has also published two books on the study of fashion brands (Bourdieu, 1995). One of them is co-authored with Yvette Delsaut (Bourdieu & Delsaut, 1975). Many scholars have interpreted Bourdieu's "Cultural Capital" theory. These papers involve the application and extension of Bourdieu's Cultural Capital theory in different fields, and explore and analyze the concept and impact of cultural capital from multiple perspectives, such as education, social class, and art. These studies provide an important theoretical and empirical basis for our in-depth understanding of the role of cultural capital.

2. The relationship between Intangible Cultural Heritage and sustainable development

The relationship between Intangible Cultural Heritage and sustainable development has been repeatedly explained by many scholars. German scholar Marlen Meissner mentioned in a paper published in 2017, Meissner believes that the concept of Intangible Cultural Heritage and its relationship with sustainable development are still in the theoretical stage after research. Considering the role of Intangible Cultural Heritage in the development process from a clear theoretical perspective will help discuss



Intangible Cultural Heritage. Through case analysis, she demonstrated that the concept of "Intangible Cultural Heritage" proposed by UNESCO can be substituted into the theoretical framework of "Cultural Capital" proposed by French scholar Bourdieu for discussion. She believes that Intangible Cultural Heritage can pass on the worldview, moral values, and values of the previous generation to the next generation, and Intangible Cultural Heritage is a mirror of the social structure of the past. Intangible Cultural Heritage can transfer and possibly stabilize social structures and has the potential for sustainable development (Meissner, 2017).

The theory of cultural capital and relevant literature on intangible cultural heritage provide the theoretical foundation for this study and offer insights for further discussion.

Conceptual Framework

1. The current status of the transformation of Intangible Cultural Heritage between Cultural Capital and Economic Capital

At present, the prices of most Intangible Cultural Heritage products are low, and they cannot enter the ranks of luxury goods. The sales prices are low, the sales volume is not large, and the economic income of practitioners cannot be guaranteed.

There are not many brands in China that have successfully turned Intangible Cultural Heritage into luxury goods, but there are more than one in the Western world. French brands Chanel and Lalique, two luxury companies, have deeply combined Intangible Cultural Heritage with luxury goods, achieved huge commercial success, and also protected the inheritance of some Intangible Cultural Heritage. The success of these brands is reflected in ensuring the sustainability of funds and investment, improving the cultural value of Intangible Cultural Heritage, promoting cultural protection, and creating economic benefits for some low-income communities. So, are the successful experiences of these brands applicable to the protection of other Intangible Cultural Heritage categories? In other words, is the way of elevating Intangible Cultural Heritage to luxury goods conducive to respecting and protecting the inheritors who are mostly at the bottom of society, and can it ensure social fairness and ensure the continued vitality of cultural traditions? After the Intangible Cultural Heritage is transformed into economic capital, how can we ensure that funds can flow into the protection of Intangible Cultural Heritage?

2. The hypothesis that Intangible Cultural Heritage can achieve the transformation of Cultural Capital and Economic Capital.

This study hypothesizes that luxury brands can successfully transform ICH into both cultural and economic capital, potentially creating a sustainable model for cultural preservation. A visual diagram (see Figures 1 and 2) illustrates these interactions, highlighting the virtuous cycle in which economic capital reinvested in cultural preservation sustains ICH practices.



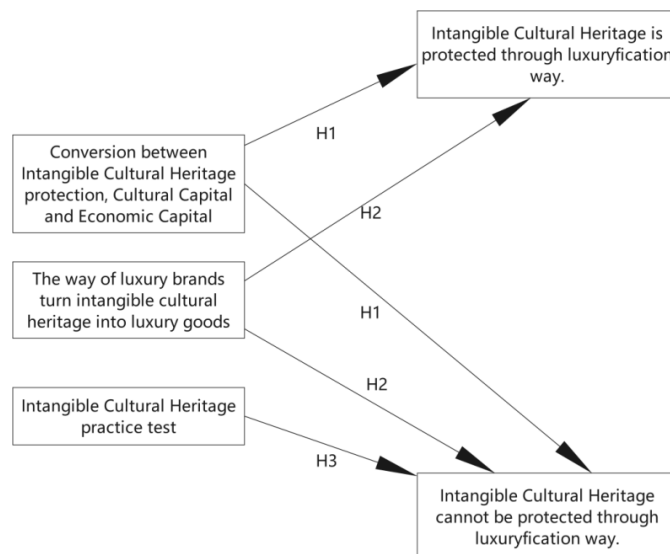


Figure 1 Conceptual Framework
Note: Constructed by the researcher

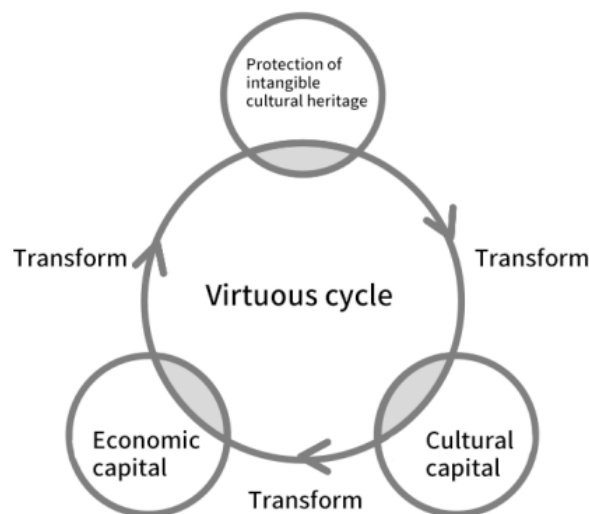


Figure 2 The idea of a virtuous cycle model of intangible cultural heritage, cultural capital, and economic capital

Note: Constructed by the researcher

Methodology

This research adopts a qualitative case study method combined with content analysis. These methodologies enable an in-depth exploration of the luxury transformation of Intangible Cultural Heritage (ICH) through cultural capital theory, focusing on the practical cases of Chanel and Lalique as luxury brands that integrate ICH into their business models.

1. Case Study Approach

A case study is a research strategy that investigates a phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not evident. Case studies enable researchers to explore complex interactions within specific cases, making it possible to gain a detailed

understanding of unique processes or behaviors. The choice of case study is particularly suited to this research, as it allows a nuanced examination of how luxury brands like Chanel and Lalique transform ICH into cultural and economic capital. By examining these specific brands, the study uncovers the roles of economic, cultural, and social capital in preserving ICH through luxuryization, shedding light on strategies, risks, and outcomes within the luxury sector. Through document review and financial report analysis, the study gathers insights into the investment behaviors, production methods, and marketing strategies of these brands.

2. Content Analysis

Content analysis is a research method used to systematically interpret textual data, including visual or multimedia elements, by coding and identifying patterns or themes. It allows researchers to analyze complex datasets by breaking them down into more manageable categories. Content analysis is applied to analyze multiple sources, such as corporate reports, news articles, brand narratives, and academic literature related to Chanel and Lalique's use of ICH. By coding these texts, patterns emerge in how luxury brands contribute to the preservation and commercialization of ICH, how cultural and economic capitals are transformed and interact, and potential concerns for the integrity of ICH in luxury contexts. The coding framework identifies specific themes, such as economic investment, cultural representation, and market strategies, to systematically track how ICH elements are presented and commercialized. Specifically, financial reports from Chanel and Lalique are analyzed to quantify investments in heritage preservation and assess economic outcomes related to ICH.

3. Theoretical Framework Application: Cultural Capital Theory

Pierre Bourdieu's Cultural Capital Theory provides a framework for examining how various forms of capital—economic, cultural, and social—interact within societal structures. Cultural capital encompasses non-economic assets that promote social mobility and symbolic power, such as education, heritage, and intellectual achievements. Cultural Capital Theory is used to interpret how luxury brands convert cultural capital (embodied in ICH skills and heritage) into economic capital and social prestige. In the cases of Chanel and Lalique, the theory helps to dissect how these companies draw upon traditional craftsmanship to enhance brand value and influence. By focusing on Bourdieu's concepts of capital transformation and social prestige, the analysis reveals the virtuous cycle (or lack thereof) between cultural preservation and luxury commercialization, assessing the degree to which economic capital flows back into supporting ICH and its practitioners.

Through these methodologies, this research examines how luxury brands, through their use of ICH, may achieve a virtuous cycle that sustains cultural heritage while generating economic benefits. By focusing on two prominent brands as cases and applying content analysis under a cultural capital framework, this study aims to elucidate the complex dynamics between cultural preservation and economic profit in the luxury sector.

Results

1. The successful transformation of Chanel and Intangible Cultural Heritage

Bourdieu's capital theory provides a profound theoretical perspective for analyzing the reasons behind Chanel's success in integrating Intangible Cultural Heritage (ICH) into its luxury products. This analysis focuses on how Chanel leverages its economic, cultural, and social capital to support ICH preservation while enhancing its brand identity.

First, Chanel performs well in economic capital. The brand itself has strong financial resources, which provide important support for its promotion, production, and marketing in the market. Chanel's economic capital is not only reflected in the production and sales of its high-end products, but also in its support and investment in Intangible Cultural Heritage traditional handicrafts. For instance, Chanel's embroidery and feather workshops exemplify the brand's commitment to traditional craft. Studies, such as Potter's (2020) analysis from the State University of New York, detail the relationship between Chanel and French embroidery workshops, highlighting Chanel's economic contribution to sustaining these crafts. Other first-hand insights, such as those from Hayt's 2006 interview with workshop artisans in The New

York Times and a brief interview with feather workshop staff (Yu, 2024), further underscore Chanel's consistent support. Taiwanese scholar Hong Ziyuan (2016) also categorized these investments in his master's thesis, describing Chanel's acquisition of craft workshops as part of its "soft power."

Secondly, Chanel also has rich resources in cultural capital. As a brand with a long history and profound cultural heritage, Chanel not only represents fashion and elegance, but also carries the essence of French traditional culture. Through cooperation and reference with Intangible Cultural Heritage traditional crafts, Chanel incorporates traditional cultural elements into its design and products, giving it unique cultural symbols and charm. Bourdieu believes that Cultural Capital is an important symbol of an individual's social status and prestige. Chanel has been able to establish a unique brand image and status in the market with its rich cultural capital.

LE19M (Les Ateliers des Métiers d'Art) is a manufacturing center built by Chanel in Pierrefitte-sur-Seine, France in 2018. This modern building is designed to manufacture high-end fashion and accessories, aiming to inherit and develop Chanel's tradition in craftsmanship and luxury manufacturing. Chanel's designers and craftsmen work together to create high-quality fashion and accessories through exquisite craftsmanship and creative design here. LE19M has become a platform for the exchange and sharing of artistic creation and craftsmanship.

The construction of LE19M reflects Chanel's emphasis on and investment in brand development. By building such a modern manufacturing center, Chanel has further strengthened its control over product quality and design innovation, and enhanced the brand's competitiveness and influence in the market. LE19M is not only a production site but also a manifestation of Chanel's brand values and creative ideas, laying a solid foundation for the brand's sustainable development.

Through a quantitative analysis of Chanel's financial report in 2020, we can have a deeper understanding of the brand's capital investment and business practices in Intangible Cultural Heritage protection and luxury. First, let's focus on Chanel's capital investment in that year. According to the financial report, Chanel's capital investment in 2020 reached a huge amount of US\$1.12 billion. This figure shows that Chanel attaches great importance to business development and asset expansion, which also includes the investment in the protection and inheritance of Intangible Cultural Heritage.

In the 2020 financial statements, the completion of the LE19M was an important event in 2020. Although the financial report does not specifically mention the investment proportion of LE19M, it can be inferred that the capital investment involved in this project accounts for a considerable proportion of Chanel's overall capital investment. In the LE19M, workshops such as embroidery, feathers, and hat studios mainly provide services for Chanel's advanced custom series. This shows that Chanel not only focuses on large-scale production, but also attaches more importance to unique and high-end custom services, which is the core value of luxury.

Through the analysis of Chanel's studio settings and operating models in the LE19M, we can see the brand's actual measures to invest economic capital in the protection and inheritance of Intangible Cultural Heritage. By investing economic capital, Chanel not only realizes the protection and inheritance of traditional handicrafts, but also realizes the transformation of cultural capital on this basis. Specifically, Chanel has cleverly integrated Intangible Cultural Heritage into its brand image and product promotion through various large-scale fashion shows and events, thereby attracting more consumers and fans, thus achieving the effective transformation of cultural capital into economic capital.

Chanel provides us with an important case, demonstrating the successful path and business model of Intangible Cultural Heritage luxury. Through the quantitative analysis of its financial data, we can have a more comprehensive understanding of Chanel's investment and results in Intangible Cultural Heritage protection and luxury, providing us with valuable experience and inspiration.

The reason why Chanel has achieved great success, in addition to its excellent product quality and design style, is also due to its sufficient accumulation and application of economic capital, cultural capital, and social capital. Bourdieu's capital theory provides us with an important analytical framework and theoretical perspective for our in-depth understanding of the success of Chanel.

2. Lalique and the Challenges in Intangible Cultural Heritage Preservation.

As a high-end luxury brand, Lalique has always been known for its excellent craftsmanship and design style. This high-quality product has won the brand recognition and trust in the high-end market, thereby promoting the steady growth of its sales. In addition, Lalique has further consolidated its position in the market by continuously innovating and expanding its product lines, constantly attracting new consumer groups.

From the perspective of Cultural Capital, the success of the Lalique is also inseparable from its rich cultural capital. Its founder, René Lalique, 's persistent pursuit of glass art and unique design concept has endowed the brand with unique cultural symbols and charm.

From the perspective of social capital, the success of Lalique is also closely related to its good social capital relationship. The brand has continuously expanded its influence and resource acquisition channels in the social network through cooperation and interaction with social elites such as artists, designers, and collectors. This social capital not only brings more market opportunities and business cooperation to the brand, but also gives its products more social recognition and cultural value, further promoting the development and growth of the brand.

Bourdieu's capital theory provides us with a comprehensive analytical framework that helps us understand the reasons for the success of Lalique. The interaction and promotion of economic capital, cultural capital, and social capital have jointly promoted the great success of Lalique in the market, making it one of the leading brands in the field of glass art.

According to Lalique's 2022 financial statements, the group's annual operating income reached 170 million euros, a year-on-year increase of 20%. This data reflects the company's strong performance in the luxury market, especially in the field of addictive consumer goods such as perfumes, whiskey, hotels, and cosmetics. However, it is worth noting that the financial statements do not provide detailed information on capital investment, which makes it impossible to accurately assess the company's actual investment in the protection and inheritance of Intangible Cultural Heritage.

In the financial statements, although the original Intangible Cultural Heritage-related glass crafts are still one of Lalique's important product lines, the main revenue comes from products that are prone to addictive consumption. In the company's 2022 expenditures, there is no funding or investment in glass craft products. On the contrary, there is an expenditure on upgrading the equipment for large-scale industrial production of glass products, which shows that the company focuses more on large-scale production rather than traditional Intangible Cultural Heritage handicraft production. This bias in capital investment may lead to the marginalization and neglect of Intangible Cultural Heritage handicrafts, thereby affecting the inheritance and development of Intangible Cultural Heritage.

Through the quantitative analysis of financial statements, we can see the business strategy and economic decisions of Lalique in the process of luxury. However, this also highlights some concerns about the protection of Intangible Cultural Heritage, that is, the commercial orientation may hurt the inheritance and development of traditional handicrafts. Therefore, the analysis of financial data provides us with a window to more fully understand the business logic and social significance of the luxury of Intangible Cultural Heritage, to better formulate future development strategies and policy measures.

Discussion

This study's findings highlight the complex relationship between cultural preservation and economic capital in the luxury sector, focusing on how brands like Chanel and Lalique have incorporated Intangible Cultural Heritage (ICH) into their business models. While these brands have demonstrated successful cases of cultural preservation through luxuryization, several critical issues arise, providing insights into the sustainability, ethicality, and cultural integrity of such approaches.

1. Economic Viability and Preservation of ICH

Virtuous Cycle of Cultural and Economic Capital: Chanel's LE19M ateliers and its substantial investment in traditional crafts demonstrate how luxury brands can transform ICH into cultural and economic capital. This transformation not only elevates the brand's value but also provides a sustainable financial foundation for preserving ICH skills. This alignment supports the theory that economic capital

can sustain cultural traditions by funding the resources and infrastructure necessary to train artisans and promote cultural preservation.

Revenue-Driven Limitations: While luxury brands can provide financial support for ICH, the reliance on market demands exposes ICH practices to volatility. For example, Lalique's focus on high-end consumable products rather than traditional glassmaking crafts reflects a commercial priority over ICH preservation. This approach may lead to a marginalization of true ICH practices, where only those aspects that align with profitable production are maintained. The success of ICH preservation through luxuryization thus depends on continuous consumer interest, risking neglect of less commercially viable crafts.

2. Cultural Integrity vs. Commercialization

Risk of Cultural Commodification: The luxuryization of ICH can lead to a form of cultural commodification, where traditional crafts are altered to fit consumer expectations. For instance, simplifying or modifying ICH practices to accommodate faster production timelines and market trends may dilute the authenticity and uniqueness of traditional techniques. Bourdieu's Cultural Capital Theory suggests that while the transformation of cultural capital into economic capital can elevate the social status of ICH, the process must be carefully managed to avoid cultural erosion.

Implications for Artisan Communities: While Chanel has supported ICH practitioners financially and provided them with a global platform, such cases remain rare. Most artisan communities involved in ICH production are at an economic disadvantage, and luxury brands may not provide equitable compensation or recognition. Ensuring fair wages and investing in the development of artisan communities can protect the social aspect of cultural capital, promoting sustainable, community-based ICH practices.

3. Social Capital and Brand Positioning

Enhancing Social Prestige through Cultural Association: Luxury brands leverage ICH to enhance their social capital by associating with heritage and authenticity. The collaboration between Chanel and ICH artisans has enabled the brand to deepen its cultural narrative, allowing it to connect with socially conscious consumers who value tradition and craftsmanship. This social positioning not only strengthens brand loyalty but also attracts new consumer segments.

Potential for Exclusionary Practices: However, this alignment of luxury branding with heritage preservation raises concerns about inclusivity and accessibility. The high costs of luxury products imply that the cultural knowledge and practices embodied in ICH may become accessible only to the wealthier segments of society, potentially leading to a cultural exclusivity that limits the public's exposure to and appreciation of ICH.

4. Challenges in Sustaining Cultural Capital over Time

Market Instability and Cultural Vulnerability: The luxury market is subject to changing trends, and the interest in cultural heritage products may fluctuate over time. Should market demands shift, ICH-related crafts may suffer from reduced investment and attention, impacting their long-term sustainability. For example, Lalique's decreasing emphasis on traditional glassmaking reflects the challenges of maintaining investment in cultural practices that do not yield immediate profits.

Balancing Modernization and Tradition: The luxuryization process often requires ICH practices to adapt to new market demands and consumer expectations, which can lead to a delicate balance between maintaining traditional practices and embracing innovation. While modernization may attract new interest and support, ICH practitioners' economic sustainability, excessive adaptation risks diluting cultural authenticity. Ensuring that such adaptations remain true to the essence of traditional crafts is crucial for preserving the cultural capital inherent in ICH.

5. Policy Implications and the Role of Governmental Support

Complementing Market-Driven Preservation with Policy Support: While luxury brands provide a valuable avenue for ICH preservation, reliance on commercial investment alone may not suffice for the long-term safeguarding of heritage practices. Governmental support, such as subsidies for ICH practitioners and tax incentives for brands that invest in heritage crafts, could supplement the private sector's efforts. Policies that protect the intellectual property of ICH and its practitioners could also help prevent cultural commodification and ensure that artisan communities benefit from their cultural contributions.

Ensuring Equitable Access and Protection of Cultural Rights: Policies that enforce fair wages and ethical practices for artisans can help counter the potential exploitative tendencies in the luxury industry. Legal frameworks could further reinforce cultural integrity by requiring luxury brands to adhere to standards that preserve the authenticity and original value of ICH practices.

Conclusion

Bourdieu's theory of Cultural Capital can be used to analyze whether Chanel and Lalique have achieved a virtuous cycle of Intangible Cultural Heritage and capital, and it is also a theoretical basis for exploring whether other Intangible Cultural Heritage categories can be protected through luxury goods. The economic capitalization of luxury goods provides financial support and market channels for the protection and development of Intangible Cultural Heritage. By combining Intangible Cultural Heritage skills with high-end customized products, luxury goods companies can not only obtain economic benefits but also assume the social responsibility of protecting and inheriting Intangible Cultural Heritage, and achieve a virtuous interaction between economic capital and cultural capital.

However, we also found some risks and problems that may affect the feasibility and sustainability of luxury goods as a carrier of Intangible Cultural Heritage protection. First, the volatility and fierce competition in the luxury goods market may bring uncertainty to the stable development of Intangible Cultural Heritage traditions. The market for luxury goods is subject to changes in fashion trends and consumer preferences. Once market demand declines or competition intensifies, Intangible Cultural Heritage protection projects may be affected. Second, the commercialization of luxury goods may lead to the commercialization and distortion of Intangible Cultural Heritage traditions. In the process of pursuing economic benefits, luxury goods companies may change and simplify Intangible Cultural Heritage skills to adapt to market demand, which may weaken the originality and uniqueness of Intangible Cultural Heritage traditions and may destroy the virtuous cycle.

In summary, although it is feasible to use luxury goods as a carrier to protect Intangible Cultural Heritage, we need to be aware of the potential risks and problems. We need to remain vigilant in the process of protecting Intangible Cultural Heritage, find a balance, and find a path for benign interaction between economic capital and cultural capital to achieve the sustainable development and inheritance of Intangible Cultural Heritage.

Recommendation

1. General Recommendations

Theoretical Development

Expand Cultural Capital Theory Applications: Encourage interdisciplinary approaches that integrate Cultural Capital Theory with economics and cultural studies to deepen understanding of ICH preservation in commercial contexts.

Refine Virtuous Cycle Models: Develop models that clarify how cultural and economic capital can reinforce each other to sustain ICH, guiding brands and policymakers in balancing profitability with cultural preservation.

2. Policy Recommendations

Encourage Government-Industry Partnerships: Governments can offer incentives for luxury brands that invest in ICH, such as tax breaks or grants, supporting both the brands and ICH communities.

Protect Cultural Rights: Establish intellectual property protections for ICH, ensuring artisans receive recognition and fair compensation, and prevent the misuse of traditional crafts in commercialization.

3. Further Research Recommendations

Comparative Studies Across Industries: Explore how different luxury sectors (e.g., fashion, jewelry, textiles) engage with ICH to identify industry-specific challenges and best practices.

Longitudinal Impact on ICH Communities: Conduct long-term studies on the economic and cultural impacts of luxury collaborations on ICH communities to understand sustainability and community well-being.



Consumer Perceptions of ICH in Luxury Products: Investigate consumer motivations and ethical considerations to help brands align their ICH products with market expectations and social responsibilities.

References

- Alinaitwe, S. (2019). *Adoption of information technology for safeguarding intangible cultural heritage by cultural institutions – A luxury or a necessity? A case of Western Uganda*. Saudi Journal of Engineering and Technology, Mountains of the Moon University.
- Bourdieu, P. (1995). *Haute couture and haute culture*. In *Sociology in questions*. London: Sage.
- Bourdieu, P., & Delsaut, Y. (1975). *Le couturier et sa griffe: Contribution à une théorie de la magie [The couturier and his signature: Contribution to a theory of magic]*. Actes de la Recherche en Sciences Sociales, 1, Hiérarchie sociale des objets, 7–36.
- Gestoso Singer, G. (2011). *The importance of the intangible cultural heritage*. University & Heritage - Unesco World Heritage Centre, Terrae Antiquae.
- Hayt, E. (2006). *The hands that sew the sequins*. New York Times.
- Hong, Z.-Y. (2016). *Naissance et renaissance de Chanel: une étude sur les méthodes de communication d'une marque de luxe*. Master's thesis, Fu Jen Catholic University.
- Kumar, A. (2021). A legal tripartite for protecting TCEs: A step forward from the IP narrative. *Journal of Intellectual Property Law & Practice*, 16(10), 1157–1158.
- Ma, Q. (2022). *Integrating traditional ritual dance and minority culture of Western Hunan into dance instruction: Utilizing information technology to preserve China's intangible heritage*. Digital Scholarship in the Humanities, Institute of Humanities and Music, Hunan Vocational College of Science and Technology, Hunan, China, 1–12.
- Meissner, M. (2017). The valuation of internal cultural heritage: Internal cultural heritage as cultural capital in sustainable development. *Conference paper, Sharing Cultures, Brandenburg University of Technology, Brandenburg, Germany*.
- Oruc, P. (2022). Rethinking who 'keeps' heritage: 3D technology, repatriation and copyright. *GRUR International*, 71(12), 1138–1146.
- Potter, R. (2020). *Lesage & Lagerfeld 1983–2020: Patronage, preservation, paraffectation*. S.U.N.Y Fashion Institute of Technology.
- Smith, E. L. (1981). *The story of craft: The craftsman's role in society*. Phaidon.
- Yu, S. (2024). *Montex*. Retrieved October 6, 2024, from <https://www.harpersbazaar.com/tw/fashion/trends/a46641132/montex/>
- Zhu, W. (2005). A non-economic interpretation of “capital.” *Social Sciences*, 6, 1-10.