

How Consumers' Perceptions of Li Brocade-Inspired Cultural and Creative Product Design Shape Heritage-Supportive Behavioral Intentions: A Cultural Sustainability Perspective

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Abstract

Li brocade now appears on clothing, bags, household objects, and other consumer goods, but wider circulation does not by itself safeguard the textile tradition. This article asks what consumers read in such products and whether those readings are associated with support for the craft. Responses from 621 adults in China were examined by confirmatory factor analysis and structural equation modeling. The model compared visual aesthetic appeal (VAA), perceived cultural authenticity (PCA), and perceived design innovativeness (PDI) in relation to perceived value (PV) and cultural identity (CI). It then connected PV and CI with intangible cultural heritage conservation attitude (ICHCA) and heritage-supportive behavioral intention (HSBI). PCA was associated with both PV and CI. VAA and PDI were associated with PV, but their direct relationships with CI were not significant. PV and CI were each related to ICHCA and HSBI; the strongest direct relationship in the model ran from ICHCA to HSBI. The results draw a useful distinction between liking a product and identifying with the culture it represents. Attractive or inventive design can add value, whereas cultural identification appears to depend more on a credible and intelligible connection to Li brocade. For designers and cultural organizations, modern adaptation should therefore be accompanied by visible provenance, explanations of motifs and techniques, and a clear account of how consumption supports safeguarding.

Keywords

Li brocade-inspired cultural and creative products, perceived cultural authenticity, cultural identity, intangible cultural heritage conservation attitude, heritage-supportive behavioral intention

1. Introduction

Many consumers now meet Li brocade away from the loom: as a pattern on a bag, a garment, a gift, or a household object. That move into product design is not culturally neutral. The original practice combines

spinning, dyeing, weaving, and embroidery, while clothing traditions differ across the five major Li dialect areas [1]. Such differences carry local histories and cannot be treated as interchangeable ornament. A designed object may introduce the craft to people who have never encountered the textile itself. It may also detach a motif from the knowledge that makes it recognizably Li. A consumer can enjoy the pattern and still know little about its origin. Cultural sustainability therefore involves more than putting Li brocade into circulation; it also concerns what cultural information survives the move from textile practice to consumer object.

Product design creates an opportunity as well as a risk. An attractive or novel object can draw attention to Li brocade and make it easier to use in daily life. Once a pattern is separated from its cultural setting, however, it may be read as generic ethnic decoration. Research on Gejia batik found that beauty and creativity were related to consumer attitudes and purchase intention [2]. Liu and Zhao (2024) also showed that the use of traditional cultural symbols in product design was connected with consumer experience, perceived value, and purchase intention. These studies help explain why culturally themed products attract buyers, but commercial response is only part of the problem [3]. Work on Suzhou pingtan illustrates that innovation and authenticity are not simple opposites; their relationship is negotiated through changing cultural practice and community involvement [4]. A Li brocade-inspired product therefore faces two tests. It must work as a contemporary product, and its connection to Li brocade must remain recognizable.

The evidence needed to explain this transition is scattered across several bodies of research. Aesthetics, novelty, authenticity, and symbolism are commonly studied one at a time, making their relative contribution difficult to judge. The usual endpoint is also narrow. Purchase, revisit, and brand preference say little about other forms of support, including the choice of an authorized product, the sharing of reliable information, attendance at craft activities, or assistance to heritage bearers. Research has linked value and cultural identity with cultural-product consumption [5], and visual symbols do not all produce the same cultural understanding [6]. Recognition of heritage value has also been related to conservation attitudes and intended support [7]. What has not been tested clearly is how these judgments sit together when the object under consideration is a Li brocade-inspired product.

We addressed that problem by keeping product evaluation and heritage support analytically distinct. Three design judgments—VAA, PCA, and PDI—were related separately to PV and CI. The next set of paths linked PV and CI with ICHCA and HSBI, and a final path connected ICHCA with HSBI. In this arrangement, a favorable reaction to the object need not be interpreted as identification with Li brocade. The data came from an online survey of adult consumers in China; 621 questionnaires remained after screening. Confirmatory factor analysis was used for the measurement model, followed by structural equation modeling for the proposed paths [8].

Three questions organized the analysis. Do aesthetic appeal, cultural authenticity, and design innovativeness relate to value and cultural identity in the same way? Are value and identity each connected with conservation attitude and intended support? Finally, is a favorable conservation attitude associated with a greater willingness to support Li brocade? Asking these questions in one model permits a direct comparison among the three design judgments. It also treats recommendation, information sharing, cultural participation, and support for heritage bearers as substantive outcomes, rather than reducing the consumer response to purchase intention alone.

2. Literature Review

The model separates three stages of consumer response. VAA, PCA, and PDI concern what people notice or infer from the design itself. PV and CI address two different forms of evaluation: one concerns what the product offers, while the other concerns the consumer's relationship with the culture represented by it. ICHCA and HSBI then shift attention from product evaluation to safeguarding. This distinction matters for Li brocade-inspired products because a favorable response to an object does not necessarily imply identification with Li culture or a willingness to support the craft. The following discussion explains why each construct was included and how the proposed paths were derived.

Before asking what a Li motif means, consumers encounter its color, rhythm, proportion, surface, and overall arrangement. VAA denotes this immediate visual judgment. Bloch et al. (2003) showed that product aesthetics enters assessments of quality and distinctiveness as well as sensory pleasure [9]. For Palace Museum

products, design aesthetics was likewise related to perceived value and purchase intention [10]. Li brocade provides unusually strong visual material: geometric motifs, contrasting colors, and woven texture can identify the source even before a written explanation is read. Their arrangement also determines whether a contemporary product feels resolved or merely decorated. On this basis, visual appeal should be relevant to the value assigned to the product. Whether it also contributes to cultural identity is less certain, because that response requires the viewer to read the motif as cultural information rather than ornament. Both relationships were therefore tested.

H1a. Consumers who perceive stronger visual aesthetic appeal will report higher perceived value.

H1b. Consumers who perceive stronger visual aesthetic appeal will report stronger cultural identity.

Authenticity is not self-evident once Li brocade is translated into a new product. Consumers must decide whether the reference is credible. They may look for an identifiable motif source, respect for established color or weaving conventions, and an explanation of how the design was developed. Heritage objects are not judged authentic by age alone; audiences interpret the evidence presented to them [11,12]. Trust in authenticity has also been linked with the value visitors assign to heritage places [13]. In a Li brocade product, clear provenance helps separate cultural adaptation from generic ethnic-style decoration. It can add symbolic value to the object while giving consumers a firmer basis for locating Li brocade within China's diverse cultural heritage. For that reason, PCA was expected to relate to both PV and CI.

H2a. Perceived cultural authenticity positively influences perceived value.

H2b. Perceived cultural authenticity positively influences cultural identity.

PDI asks a different question: does the design offer something recognizably new? Consumers may infer novelty from form, function, materials, or the way cultural elements are used. Talke et al. (2009) identified visible design newness as a distinct aspect of product innovation, one that can help an offering stand apart in the market. Tradition does not remove the need for such differentiation [14]. Research with young Chinese consumers suggests that products combining traditional cultural properties with contemporary design can communicate continuity as well as vitality [15]. Innovation-related and experiential value have also been linked with willingness to purchase museum cultural and creative products [16]. In practice, Li motifs may be simplified, reorganized, or applied to media and functions not found in traditional dress. These changes can make a product useful and distinctive, which should raise PV. Whether they also strengthen CI is less certain, because novelty may either clarify the tradition for a new audience or make its origin harder to recognize. Both relationships are tested.

H3a. Perceived design innovativeness positively influences perceived value.

H3b. Perceived design innovativeness positively influences cultural identity.

The price of a product is only one part of the value judgment used here. Zeithaml (1988) described value as a comparison between what is received and what is given up, including money, time, and effort [17]. Sweeney and Soutar (2001) later separated functional, emotional, social, and price-related components. Those distinctions are pertinent to Li brocade-inspired goods [18]. A buyer may value the object because it works well, looks carefully made, conveys cultural knowledge, prompts an emotional response, or combines several of these benefits. Studies of museum products connect innovation and experience with behavioral intention [16], while work at ICH tourism sites relates heritage-value recognition to conservation attitudes and intended behavior [19]. A positive appraisal of the product may therefore be accompanied by support for the practice represented through it.

H4a. Perceived value positively influences intangible cultural heritage conservation attitude.

H4b. Perceived value positively influences heritage-supportive behavioral intention.

CI in this model does not refer to Li ancestry. It describes a consumer's recognition of Li brocade, emotional connection to it, and sense that the tradition has a place in his or her own cultural life. This interpretation draws on Phinney's (1992) treatment of cultural identity as part of self-concept, where knowledge, belonging, and value commitments meet [20]. Products can take part in that process because their symbols allow people to express affiliation and personal values. Empirical work has related cultural identity to heritage-consumption attitudes and intentions [21] and to willingness to purchase ICH products [22]. A non-Li consumer may still

regard Li brocade as a meaningful element of China's cultural diversity. When a product makes that relationship understandable, identity may be expressed through a favorable view of safeguarding and a willingness to purchase, share, recommend, or participate.

H5a. Cultural identity positively influences intangible cultural heritage conservation attitude.

H5b. Cultural identity positively influences heritage-supportive behavioral intention.

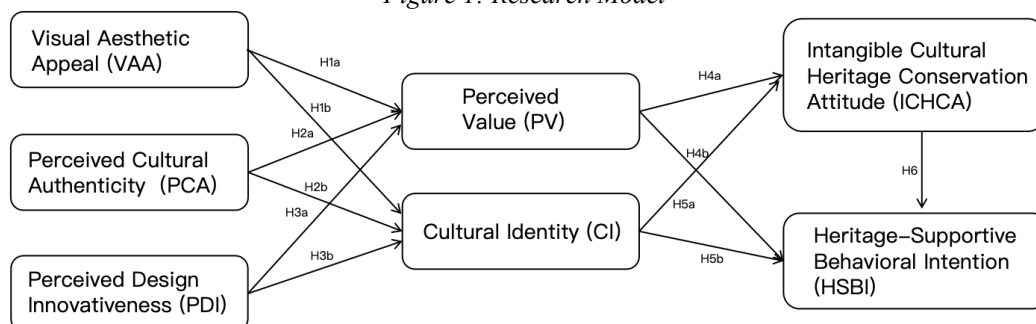
ICHCA concerns the desirability of safeguarding Li brocade, not the attractiveness of a particular product. Akagawa and Smith (2018) regard safeguarding as an ongoing and negotiated practice involving heritage bearers, communities, cultural institutions, and other stakeholders, rather than the simple preservation of cultural forms. From this perspective, safeguarding Li brocade requires maintaining the social and practical conditions through which the craft can continue to be practised, transmitted, and adapted [23]. Ajzen's (1991) theory of planned behavior provides the behavioral link: a favorable evaluation of an action is normally associated with a stronger intention to carry it out [24]. Qiu et al. (2019) reported a comparable value-attitude-intention pattern at ICH tourism sites [19]. Applied to Li brocade, a favorable ICHCA means that consumers see continued teaching, support for heritage bearers, and culturally appropriate innovation as worthwhile. The model tests whether this evaluation is related to HSBI.

H6. Intangible cultural heritage conservation attitude positively influences heritage-supportive behavioral intention.

HSBI is the broadest outcome in the model. It includes intended purchases, but it does not stop there. Recommendation, cultural information sharing, attendance at exhibitions or craft activities, and support for heritage bearers are also included. Heritage tourism research commonly measures intention through visiting, revisiting, recommendation, and word of mouth [25]. The present measure adapts that logic to a product-based safeguarding context. Some listed actions would provide economic support, whereas others would contribute through attention, participation, or communication. HSBI is nevertheless an intention measure. It records what respondents say they are prepared to do and should not be read as evidence that those actions have occurred.

Figure 1 summarizes the proposed paths. VAA, PCA, and PDI are each linked directly to PV and CI. PV and CI, in turn, have direct paths to ICHCA and HSBI, while ICHCA has a further direct path to HSBI. No indirect effects are specified as research hypotheses. The model is intended to show whether different design perceptions are associated with product value and cultural identity in the same way, and whether those evaluations are related to conservation attitude and intended support.

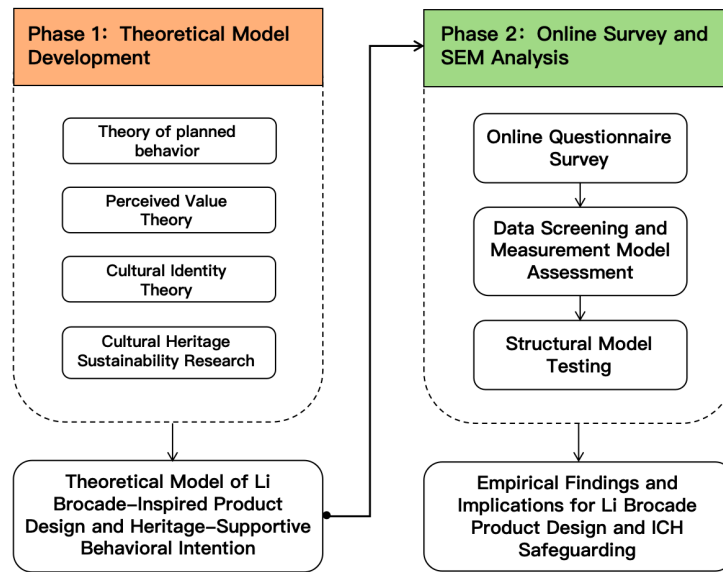
Figure 1: Research Model



3. Research Design

Figure 2 outlines the study procedure. Scale development came first. Items were selected from research on planned behavior, perceived value, cultural identity, product design, and heritage safeguarding, then rewritten for Li brocade-inspired products. This produced seven measures: VAA, PCA, PDI, PV, CI, ICHCA, and HSBI. The proposed paths were specified after the constructs had been defined. Data collection was conducted online with adult consumers in China. Every participant received the same short introduction to Li brocade and the same set of product images before answering the scale items.

Figure 2: Research Process



3.1 Measurement Scale Development

The questionnaire contained 39 measurement items. VAA, PCA, PDI, PV, and CI were represented by five items each; ICHCA and HSBI were represented by seven items each. Table 1 lists the wording and measurement statistics. The initial item pool drew on established work in consumer behavior, product aesthetics, cultural identity, and heritage studies. References to generic products or heritage settings were replaced with Li brocade-specific wording. Particular attention was given to cultural provenance, motifs and visual form, contemporary adaptation, attitudes toward keeping the craft viable, and intended forms of support.

Table 1: Measurement Items and Their Relationships with Latent Constructs

Construct and Measurement Items		Standardized Factor Loading	CR	AVE	Cronbach's α
Visual Aesthetic Appeal (VAA)	VAA1 I find the overall visual design of this product attractive.	0.785	0.913	0.679	0.912
	VAA2 I find the product's color scheme harmonious and aesthetically pleasing.	0.906			
	VAA3 I find the product's patterns and composition aesthetically appealing.	0.788			
	VAA4 I find the product's form and proportions comfortable to look at.	0.816			
	VAA5 Overall, I enjoy the visual experience provided by this product.	0.818			
Perceived Cultural Authenticity (PCA)	PCA1 I believe this product authentically reflects the cultural characteristics of Li brocade.	0.728	0.916	0.687	0.914
	PCA2 I believe the Li brocade cultural elements used in this product have credible cultural origins.	0.886			
	PCA3 I believe this product accurately conveys the cultural meanings of Li brocade.	0.737			
	PCA4 I believe this product presents traditional Li brocade culture in a respectful manner.	0.884			
	PCA5 Overall, I consider this product's presentation of Li brocade culture to be authentic and credible.	0.891			
Perceived Design	PDI1 I find the design concept of this product novel.	0.754	0.906	0.660	0.904
	PDI2 I find this product's use of Li brocade cultural elements innovative.	0.741			

Construct and Measurement Items			Standardized Factor Loading	CR	AVE	Cronbach's α
Innovativeness (PDI)	PDI3	I find this product's contemporary reinterpretation of traditional Li brocade elements creative.	0.844			
	PDI4	I find this product's design noticeably different from that of typical ICH-related cultural and creative products.	0.795			
	PDI5	Overall, I find the design of this product refreshing.	0.916			
Perceived Value (PV)	PV1	I believe this product meets my expectations for the functionality and user experience of a cultural and creative product.	0.836	0.899	0.640	0.897
	PV2	I find the emotional experience provided by this product enjoyable.	0.779			
	PV3	I find this product helpful in learning about Li brocade and its related culture.	0.807			
	PV4	When I consider its design, quality, and cultural meaning, I believe this product offers good value for money.	0.752			
	PV5	Overall, I consider this product to be of high value.	0.823			
Cultural Identity (CI)	CI1	I identify with the cultural values of Li brocade conveyed through this product.	0.850	0.935	0.741	0.928
	CI2	I feel a sense of closeness to Li brocade culture through this product.	0.802			
	CI3	I feel proud of the richness and diversity of China's cultural heritage through this product.	0.880			
	CI4	I feel that Li brocade culture is connected to my own cultural life through this product.	0.910			
	CI5	Through this product, I feel a stronger sense of identification with and belonging to China's shared cultural heritage.	0.858			
Intangible Cultural Heritage Conservation Attitude (ICHCA)	ICHCA1	I believe it is very important to safeguard and transmit Li brocade culture.	0.696	0.901	0.567	0.897
	ICHCA2	I believe more resources should be allocated to safeguarding traditional Li brocade craftsmanship.	0.677			
	ICHCA3	I believe efforts to safeguard Li brocade culture have lasting social and cultural value.	0.675			
	ICHCA4	I believe safeguarding Li brocade helps preserve the richness and diversity of China's cultural heritage.	0.801			
	ICHCA5	I believe Li brocade heritage bearers and the traditional skills they practice should receive greater support.	0.882			
	ICHCA6	I support the use of appropriate design innovation to keep Li brocade alive as a cultural tradition.	0.738			
	ICHCA7	Overall, I hold a favorable attitude toward safeguarding and transmitting Li brocade culture and introducing appropriate forms of innovation.	0.779			
	ICHCA8	Overall, I hold a favorable attitude toward safeguarding and transmitting Li brocade culture and introducing appropriate forms of innovation.	0.779			
Heritage- Supportive Behavioral Intention (HSBI)	HSBI1	If I have the opportunity in the future, I would purchase Li brocade-inspired cultural and creative products.	0.874	0.932	0.663	0.931
	HSBI2	When choosing among similar products, I would give priority to Li brocade-inspired products with authentic cultural provenance.	0.825			

Construct and Measurement Items	Standardized Factor Loading	CR	AVE	Cronbach's α
HSBI3 I would recommend Li brocade-inspired cultural and creative products to my family and friends.	0.771			
HSBI4 I would share information about Li brocade culture and related products through social media or everyday conversations.	0.769			
HSBI5 I would take part in Li brocade exhibitions, craft-experience activities, or cultural outreach events.	0.891			
HSBI6 I would support Li brocade heritage bearers and related safeguarding projects, including by purchasing authentic or officially authorized products.	0.823			
HSBI7 I intend to remain informed about and continue supporting efforts to safeguard and transmit Li brocade culture.	0.733			

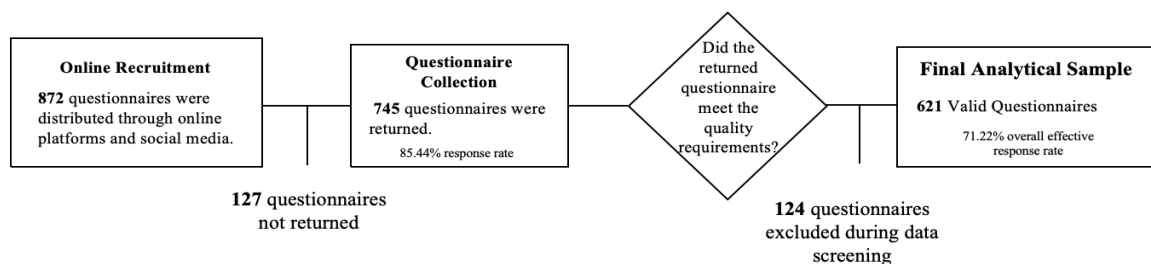
3.2 Questionnaire Design

Questionnaire preparation was informed by the literature and by preliminary observation of Li brocade exhibitions, sales settings, and online communication. The survey opened with a brief, standardized account of Li brocade and a set of representative product images. The wording identified the cultural setting but did not describe any product as authentic, attractive, innovative, or valuable. The questionnaire then moved through three parts: consent information; demographic and background questions; and the seven construct scales. Background questions covered gender, age, education, income, familiarity with Li brocade, and previous purchases of cultural and creative products. Scale responses ranged from 1 (strongly disagree) to 5 (strongly agree) [26].

Recruitment was conducted through an online questionnaire platform. Links were circulated on social media and in Hainan-based groups, ICH and traditional-culture communities, and groups concerned with cultural and creative products. Eligible respondents were adults who could read the questionnaire independently and agreed to the consent statement. Prior knowledge of Li brocade was not required. Retaining respondents with limited, moderate, and extensive familiarity allowed the survey to reflect the range of consumers who may encounter these products. All respondents evaluated the same written and visual material.

The survey did not request names or direct personal identifiers. Respondents were told that answers would be used for academic research and that no response was considered correct or incorrect [27]. Product descriptions used neutral wording, and related scale blocks were separated where possible. Thirty adults completed a pilot version online; their comments led to revisions in item wording, image clarity, question order, and expected completion time. Of 872 distributed questionnaires, 745 were returned (85.44%). Screening removed duplicate submissions and records with extensive missing data, implausibly short completion times, repeated single-option responses, obvious answer patterns, or internal contradictions. The removal of 124 records left 621 cases. This equals 71.22% of all questionnaires distributed (Figure 3).

Figure 3: Questionnaire Process



4. Results

4.1 Basic Information Analysis

The 621 respondents were 53.46% women and 46.54% men (Table 2). The largest age category was 26–35 years (34.46%), followed by 18–25 years (29.95%) and 36–45 years (20.13%). In total, 84.54% were between 18 and 45. Bachelor's degree holders accounted for 47.67% of the sample, and 18.03% held a master's degree or above. Company employees were the largest occupational group (38.00%); students accounted for 22.87%, self-employed participants and freelancers for 14.65%, and government or public-institution employees for 11.76%. Monthly disposable income was most often reported in the RMB 3,001–5,000 range (29.95%) or the RMB 5,001–8,000 range (28.66%). Education and income are relevant background characteristics because both have been associated with cultural participation [28].

Table 2: Personal Basic Information

Variable	Category	Frequency	Percentage (%)
Gender	Female	332	53.46
	Male	289	46.54
Age	18-25	186	29.95
	26-35	214	34.46
	36-45	125	20.13
	46-55	68	10.95
	Over 55	28	4.51
	High school or below	87	14.01
Education	College diploma	126	20.29
	Bachelor's degree	296	47.67
Occupation	Master's degree or above	112	18.03
	Student	142	22.87
Occupation	Company employee	236	38.0
	Government or public-institution employee	73	11.76
	Self-employed/Freelancer	91	14.65
	Retired	41	6.60
	Other	38	6.12
	Monthly Disposable Income (RMB)		
Monthly Disposable Income (RMB)	≤ 3,000	105	16.91
	3,001–5,000	186	29.95
	5,001–8,000	178	28.66
	8,001–12,000	105	16.91
	≥ 12,001	47	7.57
Experience Purchasing Cultural and Creative Products	Never purchased	82	13.20
	Purchased once	251	40.42
	Purchased 2–3 times	178	28.66
	Purchased 4 or more times	110	17.71
Familiarity with Li Brocade Culture	I had never heard of it.	98	15.78
	I had heard of it but knew very little about it.	61	9.82
	I was somewhat familiar with it.	267	43.00
	I was familiar with it.	84	13.53
	I was very familiar with it.	111	17.87
Total		621	100.0

Experience with cultural and creative products was present in most of the sample, although not at the same level. Eighty-two respondents (13.20%) had never bought one; 251 (40.42%) reported one purchase, 178 (28.66%) reported two or three, and 110 (17.71%) reported four or more. Familiarity with Li brocade followed a different pattern. The combined unfamiliar group accounted for 25.60%, 43.00% reported some knowledge, and 31.40% described themselves as familiar or very familiar. Previous experience can shape the knowledge brought to a product judgment [29], while familiarity may alter how the cultural meaning of ICH products is interpreted [22]. The sample therefore included both newcomers and respondents who already had a basis for recognizing Li brocade.

4.2 Measurement Model Assessment

Harman's single-factor test was used as a diagnostic for common method variance [27]. The unrotated analysis returned seven components with eigenvalues above 1. Together they explained 72.044% of the variance; the first component explained 30.597%. Because the first component remained below 40%, no dominant single factor was observed. This result does not, by itself, eliminate every possible source of common method variance.

Item loadings in the confirmatory factor analysis ranged from 0.675 to 0.916 (Table 1). CR values fell between 0.899 and 0.935, and Cronbach's α ranged from 0.897 to 0.931. The lowest AVE was 0.567 and the highest was 0.741. Thus, all loadings exceeded 0.60, CR and α exceeded 0.70, and AVE exceeded 0.50. The seven measures met the stated reliability and convergent-validity criteria.

Construct means ranged from 3.53 to 3.80, with standard deviations from 0.85 to 1.04 (Table 3). For the discriminant-validity check, the square root of each construct's AVE appears on the diagonal. Every diagonal value was larger than the correlations in its corresponding row and column, satisfying the discriminant-validity criterion applied in this study.

Table 3: Correlation analysis between structural variables.

	Mean	SD	VAA	PCA	PDI	PV	CI	ICHCA	HSBI
VAA	3.53	1.04	0.824						
PCA	3.61	0.85	0.461**	0.829					
PDI	3.80	1.00	0.378**	0.392**	0.813				
PV	3.80	0.87	0.348**	0.331**	0.311**	0.800			
CI	3.70	0.93	0.173**	0.266**	0.131**	0.306**	0.861		
ICHCA	3.66	1.00	0.349**	0.352**	0.342**	0.328**	0.269**	0.753	
HSBI	3.70	0.93	0.334**	0.341**	0.265**	0.310**	0.270**	0.509**	0.814

Notes: * $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$.

4.3 Model FIT and Hypothesis Testing

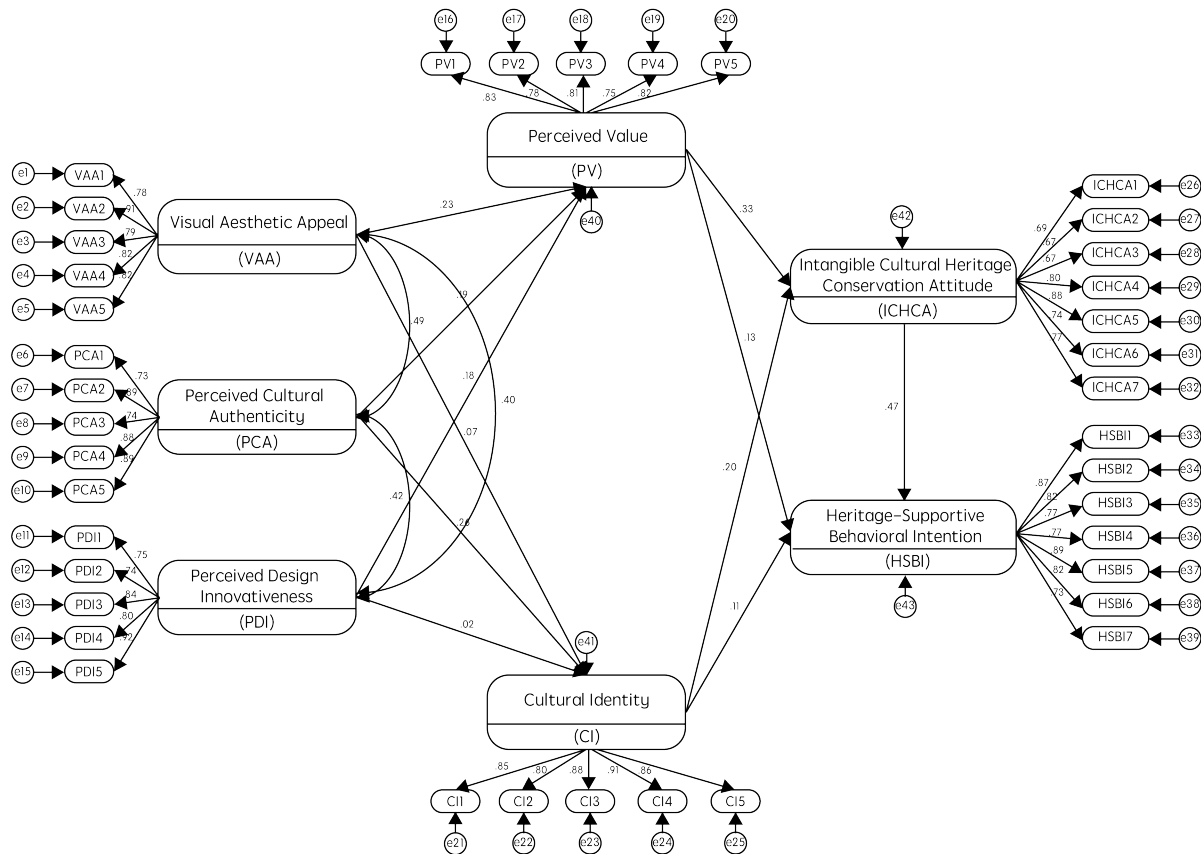
The seven-construct measurement model produced CMIN/DF = 1.550, GFI = 0.922, TLI = 0.976, CFI = 0.978, and RMSEA = 0.030. CMIN/DF was below 3.000; GFI, TLI, and CFI were above 0.900; and RMSEA was below 0.050. On these criteria, model fit was adequate and the structural paths were examined next. All three design perceptions were positively associated with PV. The standardized estimates were 0.230 for VAA, 0.191 for PCA, and 0.177 for PDI; each had $p < 0.001$. H1a, H2a, and H3a were supported. Only PCA had a significant direct relationship with CI ($\beta = 0.255$, $p < 0.001$), supporting H2b. The VAA–CI path was not significant ($\beta = 0.065$, $p = 0.194$), nor was the PDI–CI path ($\beta = 0.021$, $p = 0.659$). H1b and H3b were not supported. PV was positively related to ICHCA ($\beta = 0.326$, $p < 0.001$), as was CI ($\beta = 0.201$, $p < 0.001$). These estimates supported H4a and H5a. The direct paths from PV to HSBI ($\beta = 0.127$, $p = 0.002$) and from CI to HSBI ($\beta = 0.111$, $p = 0.003$) supported H4b and H5b. ICHCA had the largest standardized path to HSBI ($\beta = 0.471$, $p < 0.001$), supporting H6. Nine hypotheses were supported; H1b and H3b were not.

Table 4: Structural Path Results

Hypothesis				Std. Estimate	S.E.	C.R.	P	Results
H1a	PV	←	VAA	0.23	0.041	4.706	***	Supported
H2a	PV	←	PCA	0.191	0.061	3.902	***	Supported
H3a	PV	←	PDI	0.177	0.043	3.813	***	Supported
H1b	CI	←	VAA	0.065	0.052	1.298	0.194	Not supported
H2b	CI	←	PCA	0.255	0.078	4.943	***	Supported
H3b	CI	←	PDI	0.021	0.054	0.441	0.659	Not supported
H4a	ICHCA	←	PV	0.326	0.048	7.324	***	Supported
H5a	ICHCA	←	CI	0.201	0.037	4.795	***	Supported
H4b	HSBI	←	PV	0.127	0.044	3.154	0.002	Supported
H5b	HSBI	←	CI	0.111	0.034	2.945	0.003	Supported
H6	HSBI	←	ICHCA	0.471	0.047	10.108	***	Supported

Notes: * $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$.

Figure 4: SEM Model



5. Discussion

The two unsupported hypotheses, H1b and H3b, help clarify what the product images were doing. Respondents who found a design attractive or inventive also tended to assign it greater value, but they did not necessarily report a stronger cultural identity. Color, form, motif arrangement, and novelty can be judged almost immediately. The history of a motif cannot. Similar links between beauty, creativity, and consumer evaluation have been reported for traditional craft products [2, 30], and Liu and Zhao (2024) connected new uses of traditional symbols with emotional and experiential value [3]. The missing relationship with CI points to a different threshold. A motif can be liked without being understood. Likewise, an inventive adaptation may conceal the structural logic that identifies the source. Zhao et al. (2026) reported that visual symbols vary in their capacity to generate cultural understanding [6], and Miao (2025) described authenticity and innovation in ICH as a negotiated relationship [4]. Contemporary function and visual refinement are useful to Li brocade design, but they cannot perform the work of cultural explanation.

The authenticity result was different: PCA was related to both product value and cultural identity. A credible source gives consumers a reason to trust the cultural claim attached to an object. Sousa and Rodrigues (2024) found a comparable connection among authenticity, trust, and perceived heritage value. For Li brocade-inspired goods, that source can be made visible by naming a motif, identifying the maker or heritage bearer, and explaining how the original technique informed the adaptation. These details do more than decorate the marketing copy. They distinguish considered translation from arbitrary pattern use and locate the object within a recognizable history. Ma et al. (2026) also related authentic heritage experience to emotional connection and longer-term participation intention [31]. None of this requires an exact copy of an older textile. What matters is whether consumers can trace the source and see what the designer retained, altered, or omitted.

Perceived value and cultural identity both reached conservation attitude and intended support, but they should not be collapsed into one explanation. Value concerns the exchange: is the product useful, well made, informative, emotionally engaging, and worth its cost? Li and Romainoor (2024) associated aesthetic, social, economic, and historical values with support for a traditional craft [2], while Dong and Li (2025) connected

value perception with cultural-product purchase intention [5]. Identity adds a more personal question: does this cultural tradition matter to the consumer? Its role in ICH-product purchase is especially apparent when consumers possess relevant knowledge [22]. In the present survey, that connection was not restricted to members of Li communities. Respondents could place Li brocade within China's shared and diverse heritage without claiming Li ethnicity. The two paths thus describe different grounds for support: one is a worthwhile product; the other is a culture that no longer feels remote.

The largest direct relationship in the structural model ran from conservation attitude to HSBI. This places the decisive judgment close to the intended action. Alazaizeh et al. (2025) similarly related residents' assessment of ICH activities to support for their continuation [33], and Shang et al. (2025) linked attitude with purchase intention for museum products [34]. Valuing a Li brocade-inspired object is therefore not the same as regarding its purchase as a safeguarding act. The latter judgment requires a belief that the craft should remain viable, that heritage bearers merit support, and that careful adaptation can aid transmission. Such beliefs cannot rest on a vague conservation claim. An authorization mark, the name of a partner heritage bearer, or an account of where revenue goes makes the proposed link between consumption and safeguarding open to scrutiny.

HSBI was defined more widely than a future purchase. Respondents were also asked about recommending products, sharing information, attending exhibitions or craft experiences, supporting heritage bearers, and continuing to follow safeguarding work. This breadth is consistent with findings on cultural identity and loyalty [35], perceived value and continued engagement [36], and cultural value, emotional involvement, and ICH support [37]. It changes what a Li brocade product can be expected to do. The object may open a route into safeguarding, but only when consumers can understand the cultural reference and find a credible action to take. Even then, the survey records willingness rather than conduct. Price, availability, trust in the seller, and access to activities may still interrupt the move from an answer on a questionnaire to observable support.

6. Conclusion

This study examined how consumers respond to Li brocade-inspired product design and whether those responses are related to intended support for the craft. The SEM results from 621 questionnaires showed two different patterns. VAA, PCA, and PDI were all related to PV, whereas PCA alone had a significant direct relationship with CI. PV and CI were each associated with ICHCA and HSBI, and the largest direct path to HSBI came from ICHCA. Product attractiveness and novelty can therefore help consumers value an item, but cultural identification appears to depend more directly on whether the design is regarded as a credible representation of Li brocade.

6.1 From Cultural Design to Heritage Support

For designers, the results point to a practical order of priorities. Li motifs should not be added only to make an object look ethnic or distinctive. The cultural source of a pattern, its meaning, and its relationship to weaving practice need to remain visible after adaptation. Short motif notes, maker information, process photographs, or accounts from heritage bearers can provide that context. Contemporary use is still important. Clothing accessories, household objects, stationery, gifts, and digital products can bring Li brocade into ordinary settings, provided that the adaptation follows the function of the object and does not reduce the cultural element to a detachable graphic.

Safeguarding claims require the same care as design claims. Authorization marks, named partnerships with heritage bearers, and clear information about how sales or activities support transmission can make the relationship visible. Exhibitions, workshops, and online stories can then explain aspects of the craft that cannot be read from a motif alone. These measures do not turn every purchase into a conservation action, but they give consumers evidence on which to base a decision. In this role, Li brocade-inspired products can connect a living textile tradition with contemporary use and broaden public participation in the safeguarding of China's diverse cultural heritage.

6.2 Limitations

Three limitations define the scope of the findings. The survey was cross-sectional, so SEM estimates the specified relationships but does not establish which change occurred first. All focal variables were also self-

reported. Second, online recruitment may have favored younger, highly educated, and digitally active consumers. Members of Li communities, long-term Hainan residents, and consumers with little prior exposure may respond differently. Third, the study measured intentions rather than verified purchases, recommendations, or participation. Products were not experimentally varied by price, function, design style, or form of cultural explanation. The results therefore apply to overall evaluations of the products shown in the questionnaire, not to every category of Li brocade-inspired product or to actual behavior.

6.3 Future Research

Further work could follow the same respondents after repeated contact with Li brocade or compare their survey answers with later purchases, sharing records, and activity attendance. Experiments could vary one feature at a time—for example, motif provenance, visual complexity, novelty, price, or information about a heritage bearer—to identify which details alter evaluation. Comparisons among members of Li communities, Han consumers, other ethnic groups, Hainan residents, and consumers elsewhere would test whether the model is stable across cultural and regional settings. Co-design is another useful route. Heritage bearers can define culturally appropriate limits, designers can explore new uses, and consumers can comment on usability. Such collaboration would allow innovation to be assessed not only by market response, but also by the people whose cultural practice gives the product its meaning.

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Conflicts of Interest

The authors declare no conflict of interest.

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